

AN ART IMPETUS IN TURKEY.



MUSEUM of art and archæology, and a school of fine arts in the capital of the Ottoman empire, are not exactly in accordance with our ideas of Turkish ignorance and prejudice.

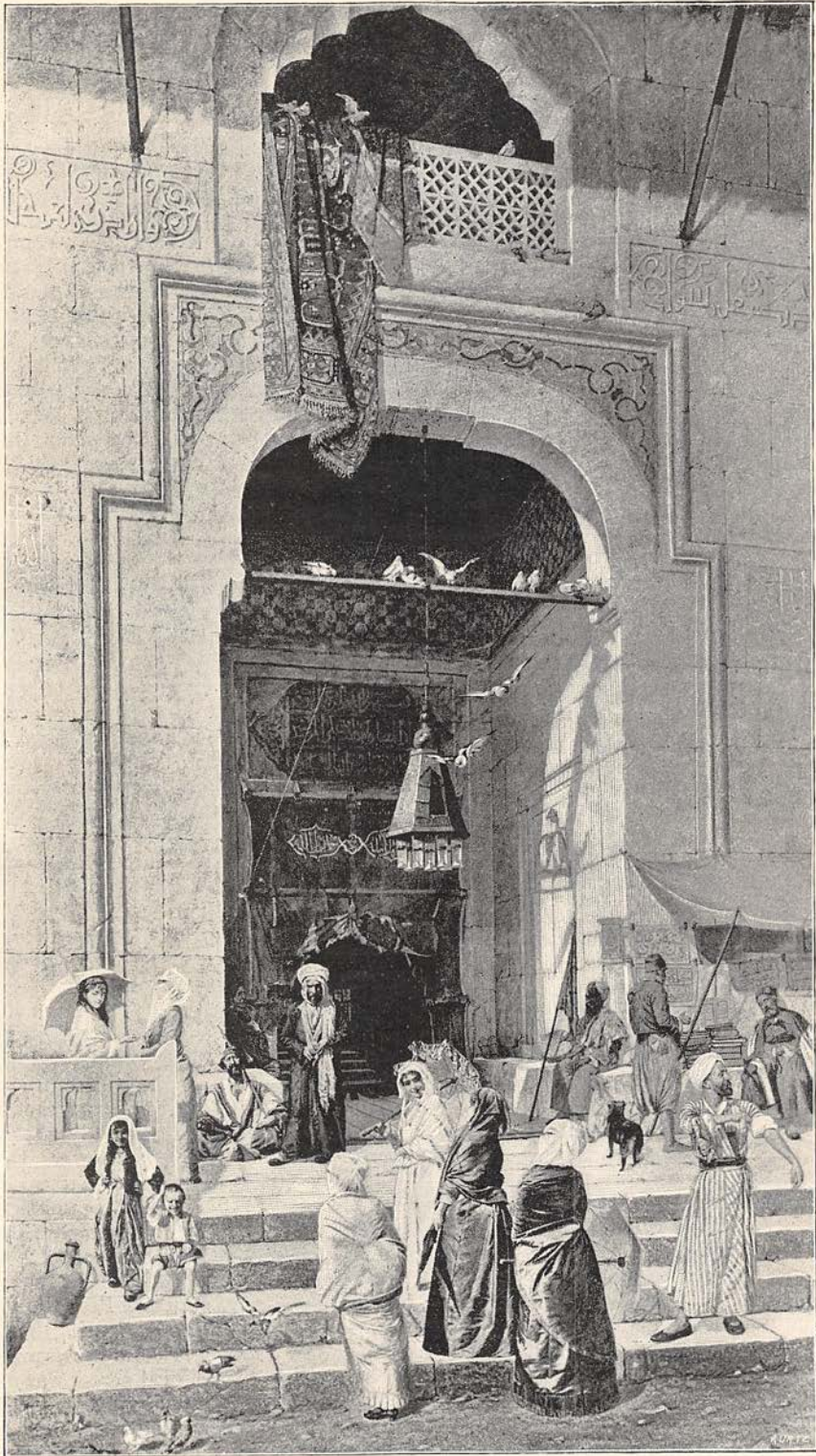
Not many years since, it is true, such institutions of the West could not have found a place in the Turkish budget, and it has been only by personal interest, and an incessant struggle against obstacles almost inconceivable to an Occidental, that they have been established on their present footing. The principal credit for this result is due to O. Hamdy Bey, director of the Imperial Museum in Stamboul. The inception of the idea of a museum, however, was earlier than his time. It was the result of the "Young Turkey" movement, and especially of the enlightened views of Munif Pasha, for many years Minister of Public Instruction. A little over twenty years ago, at his suggestion, a museum was created, and a part of the ancient church of St. Irene was set apart for its domicile.

The earlier directors of the museum, Gould and Déthier, were foreigners, the former appointed under English, the latter under German, influence. Under Déthier the collections were transferred from St. Irene to Chinili Kiosk, a pavilion in the gardens of the old palace on Seraglio Point, which has not been used as a residence of the sultans since the time of Abdul-Mejid, the predecessor of Abd-ul-Aziz. This kiosk is in itself interesting as one of the first buildings erected by the Turks in Constantinople, and also as an admirable specimen of the beautiful Genoese faïence work of that period. Unfortunately, as is ordinarily the case in the East, the building once erected, no care was taken to preserve it; consequently much of the faïence has fallen, and great heaps of fragments still lie in some of the lower rooms. Nevertheless, in spite of neglect and decay, the China Pavilion remains a charming little structure.

Déthier was a good deal of a scholar, but he had no idea of the way in which a museum should be managed. The collections were not made accessible, and in his day to attempt to copy an inscription or to sketch a face was regarded in the light of a crime. At the same time, a sufficiently strict guard was not maintained to prevent the disappearance of some interesting objects, presumably to turn up again in other museums. However, archæological material is plentiful in the Turkish empire, and

a goodly collection of valuable objects still remained. Some of these, like the Artemis of Lesbos, the Minerva of Tripoli in Barbary, the Venus of Cyme, to mention no more, are real treasures of Greek art, worthy to be compared with the finest works in any museum in Europe. In those days the law gave one third of the objects found to the excavator, one third to the owner of the ground, and one third to the Government. But the law was not observed, and special firmans were granted to various explorers, so that often, as, for example, in the case of the famous German excavations at Pergamos, the Turkish museum obtained comparatively nothing. Nevertheless, where the harvest is so rich, the mere gleanings are precious, and even from Pergamos not a few important objects found their way to Stamboul.

Déthier died in 1881, and was succeeded by Hamdy Bey. Hamdy is by descent a Greek. His grandparents were slain in the massacre of Scio, in 1822, and his father, then a lad, was carried away to be a slave in Constantinople. But in the despotic, democratic Orient all things are possible. The Sciote lad won the favor of a well-to-do Turk, Edhem Pasha, was adopted by him, received a European education, and rose in time to be grand vizier in the empire of his captors. Edhem Pasha is still alive, a member of the council of state, a man of much influence, highly respected, and reputed a pious Moslem. Hamdy was destined by him for the military service. At that time French influence was dominant in the Orient, and French military prestige was at its height. Accordingly, Hamdy was entered as a pupil at St. Cyr. But whatever might be his father's views on the subject, it soon became clear to himself that he was not intended for a soldier. At the end of a year, accordingly, he begged to be permitted to abandon a military for a civil career. His request was granted, and he was sent to Paris to study law in the Sorbonne. Here he became infatuated with art, and privately enrolled himself at the Ecole des Beaux Arts as a student of painting. As the law examinations approached, he devoted himself assiduously for a brief period to cramming for the occasion. The examinations successfully tided over, he returned to his beloved canvases. Three quarters of the year he devoted to art, and one quarter to law. So his four years passed away. He completed his course of legal study, and also "exhibited" in the Ecole des Beaux Arts. Then, filled with



PAINTED BY O. HAMDY BEY.

DOOR OF MURADIEH MOSQUE, BROUSSA.



ENGRAVED BY T. A. BUTLER.

FROM A PHOTOGRAPH BY O. HAMDY BEY.

O. HAMDY BEY IN WORKING DRESS.

an eager enthusiasm for art, and a distaste for political life, he was recalled to Constantinople to begin his career. Before long he published an article on the inconsistencies of judicial procedure in the Turkish empire. This article attracted the unfavorable notice of Ali Pasha, then grand vizier, and an enemy of his father, and Hamdy was forthwith appointed to a minor post at Bagdad, a sort of polite form of banishment.

But the governor-general of the province of Bagdad, at that time of far greater extent and importance than at present, was the famous and energetic Midhat Pasha. He was attempting to introduce all sorts of European reforms—running steamers on the Euphrates, digging canals, and waging wars to reduce the turbulent and savage Arab tribes to subjection. With him Hamdy at once found favor. In his suite, dressed and mounted as an Arab, in the corps of Arab irregulars created by Midhat Pasha, he took part in the war with Hajji Tarfa and the Affech Arabs in the Niffer marshes, which resulted from the attempt to levy taxes and to enforce military conscription in the dominion of that powerful chief. Under Midhat Pasha also he found opportunity for the more congenial

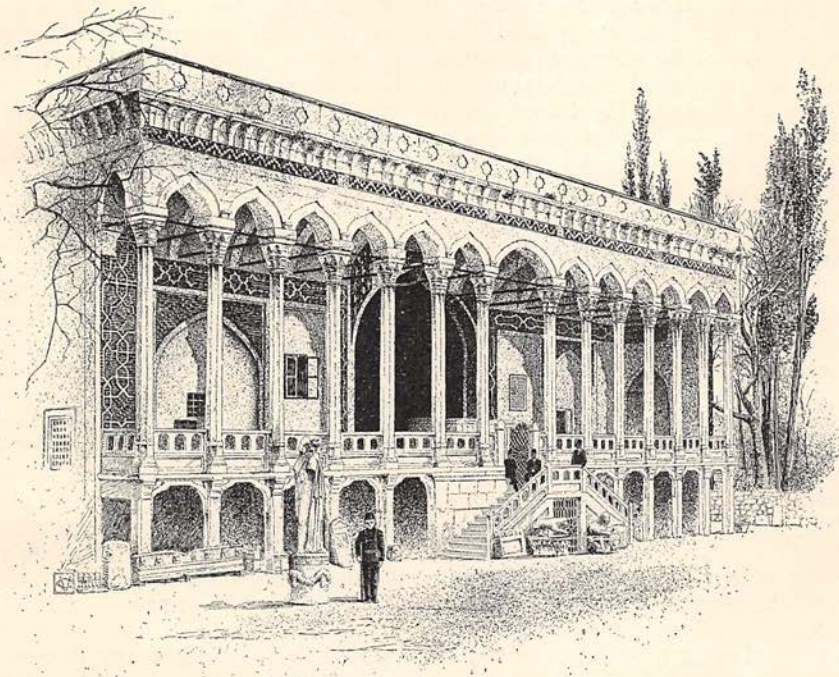
labors of art and archaeology, conducting excavations in the mound of Nebbi Yunus, on the site of Nineveh, and sketching and painting the romantic and artistic sights and peoples of the land of Haroun-er-Rashid. At the end of two years or thereabouts, Ali Pasha removed him from these too favorable environments by appointing him consul at Bombay. On the way thither, in the pestilential marshes of southern Irak, he fell ill with fever, and seized the opportunity to return to the capital. He was at once appointed secretary of legation at St. Petersburg. He had been baked, and now he should be frozen. Tired of this species of honorable banishment, he begged leave to resign and withdraw into private life. This being granted, he began to devote himself wholly to his art, painting, among other things, a large battle-piece representing a scene in the picturesque war with the Affech Arabs, in which he had just taken part. One day, returning from a walk, he found his atelier in possession of emissaries from the palace, who had already impounded his great battle-scene and were waiting to carry him to the royal presence. No Turk receives such a summons without trepidation, for the ways of an Eastern po-

tentate are still the ways of Ahasuerus. It may portend death or banishment, or it may mean glory and honor. He may never reappear, or he may return a friend of the king. Hamdy's summons proved to be for honor. Abd-ul-Aziz was enchanted with the painting, presented him with a diamond-set snuff-box, and made him introducer of ambassadors. Thus restored to official life, he was soon in danger of being lost to art forever; for offices and duties multiplied upon him, especially after the accession of Midhat Pasha to power. In consequence of the Bulgarian massacres and the appointment of the English commission of inquiry, he was sent out to prepare from the Turkish standpoint a counter-report of the Bulgarian revolt and the method of its suppression. At one time he was prefect of Pera, the "Frank" quarter of Constantinople. During the Russian war he saw active service in the armies of his country. But his political career was unfavorably affected by the fall and disgrace of Midhat. He himself came under suspicion, and was obliged to retire into private life once more, where he lived for a period under police surveillance, devoting himself entirely to his art. In 1881 he was again restored to favor, and

appointed director of the Imperial Museum at Stamboul, a position he has held ever since. He also became a member of the mixed commission of the public debt, which has done much to restore Turkish finances to approximate order and solvency. His is a career impossible in the modern West, but excellently illustrative of the romantic possibilities and vicissitudes of the Orient.

Hamdy is a painter of no mean achievements, and practically the first that Turkey has produced. It is a phenomenon worth recording that Islam has produced such an artist, and that he has been not only tolerated, but even honored and encouraged by a reactionary and

gives such an inimitable charm of color to the Yeshil Jami, or green mosque of Broussa, was manufactured in the Genoese factories. The mosque itself, with its marvelous and delicate stone tracery, is an imitation of Indian work. The mosques of Constantinople, when not themselves originally churches, are imitations of Byzantine churches, with minarets added. Even Chinili Kiosk, more original in appearance than most Turkish buildings, bears evident traces of Greek workmanship, and an examination of the stones within reveals Greek masons' marks. But if the Turks imitated Byzantine architecture, or rather paid Greeks to continue to adapt it to their needs, they rigidly



THE CHINILI KIOSK, CONSTANTINOPLE.

fanatical Government. The whole genius of Islam, and more particularly of the Islam of the Turks, has seemed to be opposed to art. Except among the Persians, the representation of the human form has been regarded as forbidden by religion, and such art as existed has been confined to architecture, and to arabesque and floral decorations. In these the Arabs are supposed to have excelled, and yet, if I am not mistaken, they were rather the paymasters than the architects and artificers, and from first to last their most beautiful work has been done by Indian, Persian, Jewish, and Christian workmen. This is more distinctly the case with the so-called Turkish work both at Broussa and Constantinople. The ancient faïence, which

banished from their buildings painting and sculpture in their higher forms. In St. Sophia, Chora, and other churches, the fine frescos and paintings were stuccoed and plastered over, and whatever statuary had survived the Latin barbarians was destroyed outright by the Turkish. After the Turkish conquest both painting and sculpture became lost arts at Constantinople. Hence a peculiar interest attaches to the attempt of a Turk to reintroduce them with the consent and approval of his Government.

To achieve this, Constantinople must of course go to school to the West, and its art can be at the outset nothing more than the transplanting of the methods of some school

of western Europe. Hamdy himself is really a French painter. Indeed, his style, methods, and technic are Parisian, and only his subjects, and his peculiar appreciation of those subjects, are Turkish. He excels in Persian tiles, beautiful, delicately patterned Oriental rugs, and stone tracery. But he also loves to paint Turkish women with their gorgeous *ferrejees*, and rarely paints a picture without figures. His favorite subjects are the interiors of royal tombs, with their rich tiles and inlaid work, and beautiful, soft rugs and embroidery, and wonderful illuminated manuscripts; the whole perhaps enlivened by a couple of handsomely dressed Turkish women, reading the Koran or praying. Or else he paints the door of a mosque in the glare of a bright sun. A rug hangs from an upper balcony, the Koran verses stand out sharply, cut in the white stone of the outer wall, or painted on tiles. Within the porch is a deep band of colored tiles, and through the drawn curtains is given a glimpse of the cool, dark interior. Women in bright *ferrejees*, with gay-colored parasols, and mallas, dervishes, venders of sacred literature, beggars, and dogs, are about the entrance, while tame pigeons roost on the bar below the arch, or flutter about in search of food. One such picture, representing the door of the Muradieh Mosque at Broussa, which is shown on page 547, was exhibited in the International Exposition of Paintings at Berlin in 1891. It is a characteristic, realistic Oriental scene, most conscientiously painted, with abundant use of photography (in which Hamdy is an expert), models, and the like, even to the mathematically measured, blue-tinted shadows, which defy photography to reproduce them. Another of his pictures represents the fashionable Sweet Waters on a Friday afternoon, while another suggestively contrasts the Occident and Orient in the representation of an English tourist buying rugs. So far as I know, only one of his pictures has yet found its way to this country.

Being an artist rather than an archæologist, Hamdy at first wished to decline the appointment of director of the museum. But as he was manifestly better equipped for the post than any man in the empire, the sultan laid his commands upon him, permitting him, however, to make the following conditions: that the law respecting excavations should be changed, and a small special budget assigned to the museum. These conditions granted, he promised at the end of ten years to give his Majesty a museum which, however small, should be deserving of the name. He further obtained permission to establish a school of fine arts. This was housed temporarily in a building belonging to the old palace, close to Chinili Kiosk; but the sultan has since promised the money to erect a more

adequate structure. The first public exhibition of the work of the pupils took place in 1888. The school is modeled after the Ecole des Beaux Arts of Paris, with its three departments of architecture, sculpture, and painting. Corresponding to the Grand Prix de Rome, it is proposed to establish a grand prix de l'Europe to enable the successful competitors to continue their studies at the great art centers of the world. This has not yet been done, but means have been found to send a few specially promising pupils to Paris. There is a staff of four professors, with Hamdy Bey as responsible director, the responsibilities of this post being financially similar to those of the presidents of some institutions of learning in this country. The sub-director and practical manager of the school is Osgan Effendi, an Armenian subject of the Porte. His chair is sculpture. The other professors are foreigners, as was to be expected at the outset of such a movement. The students number somewhat over a hundred. Of these the greater part are Greek and Armenian subjects of the Porte, but there are also Turks among them, even including white-turbaned softas from the mosques, so far has barbarian prejudice already yielded to civilization in the capital of the Ottoman empire. I have dwelt thus at length upon the history and organization of the school because of its peculiar and hopeful significance as a movement from within, and not merely a missionary enterprise from without. What the outcome will be it is of course too early to predict, but one may hope that it heralds the dawn of a new day of artistic life in Constantinople, which shall rival the brightness of that past age when the queen of the Bosphorus was the capital of Constantine, Theodosius, and Justinian.

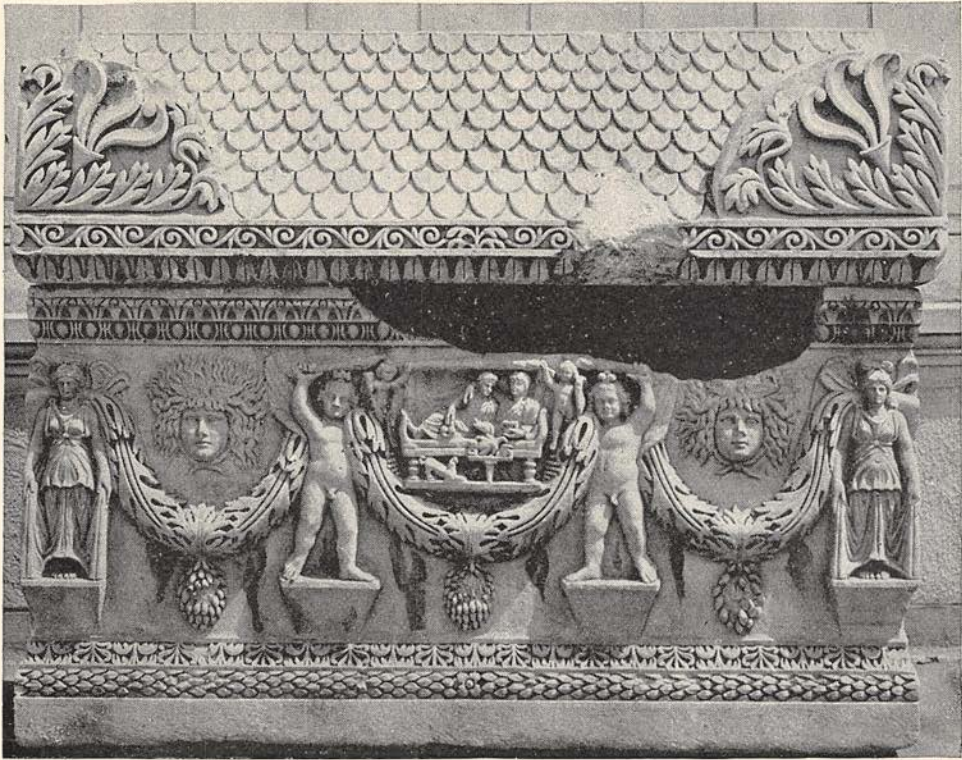
But Hamdy Bey is even better known to the world by his archæological discoveries than by his artistic achievements, and some of these discoveries are of so remarkable a character that they are likely to exert a greater influence on artistic development than his more direct attempts in that direction. His first work as an excavator was, as already stated, at Nebbi Yunus, the site of Nineveh, while he was attached to Midhat Pasha's government in Bagdad. In 1883, after he had become director of the museum, in company with Osgan Effendi he explored the remarkable tumulus of Antiochus of Commagene on the snowy summit of the Nemroud Dagh, or Nimrod Mountain, one of the peaks of the Taurus. But it was his discovery of the wonderful sarcophagi at Sidon in the spring of 1887 that achieved him fame as an explorer. A stone-cutter had found an ancient tomb in an olive orchard on the outskirts of the town of Saïda (Sidon). He informed



VENUS, FROM CYME. (IMPERIAL MUSEUM, CONSTANTINOPLE.)

the American missionaries, who communicated the fact to Hamdy, with additional information as to the peculiar and promising nature of the tomb found. This led him to excavate at that spot. He found two tombs, an earlier Phœnician royal tomb at a higher, and a later Greek tomb at a lower, level. When the shaft for the Greek tomb was sunk, toward the end of the fourth century B. C., the existence of the Phœnician tomb had been forgotten. Having reached a depth of about sixteen feet, the

builders began to cut funereal cells in the rock at the sides of the shaft, and in doing so struck the Phœnician tomb. Wishing to leave this undisturbed, instead of sinking a new shaft elsewhere, they carried down to a depth of forty feet the one already begun. This enabled them to cut the necessary chambers without interference with earlier tombs above. In the Phœnician tomb were found the coffin and body of Tabnith, king of the Sidonians, and priest of Ashtaroth. It was an Egyptian stone coffin



A SYRO-GREEK SARCOPHAGUS. (IMPERIAL MUSEUM.)

that had formerly belonged to an Egyptian general named Panephtah, and still bore a hieroglyphic inscription, invoking, among other things, curses on the head of him who should violate Panephtah's resting-place. Having purchased this from the robbers of Panephtah's tomb, Tabnith, without erasing the former inscription, proceeded to add a similar inscription of his own. After giving his name and titles, he assures the finder that no treasures are buried with him in the coffin, but that only he lies there, and clinches this assurance addressed to common sense by the following appeal to religious scruples:

Do not open my tomb nor violate it, for that is an abomination unto Ashtaroth; and if thou dost at all open my tomb and violate it, mayest thou have no seed among the living under the sun, nor resting-place among the shades!

But Tabnith and his family were not content with an appeal to reason and religious sentiment only to protect his remains; they made use of physical force as well. Burying the coffin in a hole in the floor of the chamber, which was securely filled up with small stones and cement, they then covered this grave with a great stone block ten feet long and five feet thick. It is perhaps owing to this precaution, rather

than to the curses, that Hamdy found the coffin inviolate, and the body of Tabnith within. He had been preserved in some sort of liquid, which had evaporated, or otherwise diminished in quantity, leaving a little of the upper portion of the face exposed. The part thus exposed is said to have been wrinkled and shriveled in appearance, while the portions still covered with the liquid were fresh and well preserved. Unfortunately, through ignorance on the part of the men, this liquid was poured out upon the ground unexamined, and we must wait for future discoveries to reveal the secret of an interesting and curious method of embalming.

But the discoveries in the Phœnician tomb, important as they were, pale into insignificance before the Greek sarcophagi with polychrome sculpture found in the deeper and later tomb. Four of these are the finest sarcophagi yet discovered anywhere, and will rank as gems of Greek plastic art of the Alexandrian period. One of them represents a peristyle Greek temple, with a mourning female figure between every two columns. The conception is stiff and mathematical, but the execution is so varied and graceful as to overcome the stiffness. Moreover, the minor adornment is very rich and beautiful, especially the frieze of the temple, part of which represents in minia-

ture the funeral procession of the deceased. Unfortunately, the coloring is almost worn off. Another, the most classically correct and beautiful of all, was the sarcophagus of an old man. On one side he is represented about to mount his chariot, on another side he is banqueting, on a third he takes part in the hunt. The whole was once colored, but only traces of the coloring remain. The third sarcophagus is much larger than the preceding, with a high, pointed cover, gabled at each end. On the two long sides are represented chariot-races. The heads of the horses are, I think, the finest I have ever seen in marble, but the bodies are a little too round and barrel-shaped. The treatment of the

which prevented the small stones and debris that had choked the shaft from filling the chamber also. When a hole had been pierced in this wall, Hamdy had had himself lowered by a rope, and entered the chamber with his foreman. About the wall were three smaller sarcophagi, while one of great size stood in the center. As he turned his calcium light on this, the sight so overcame him with wonder and delight that he fell a-trembling, grew faint, and would have fallen to the ground had not the foreman caught him and dragged him back through the opening, thinking he had been overcome by the bad air. So he tied the rope about him, and they raised him to the sur-



A LATE-GREEK SARCOPHAGUS. (IMPERIAL MUSEUM.)

whole, moreover, is inferior to the treatment of the details. So, for instance, the fore legs of the galloping horses in each chariot form a straight line, conveying, in spite of the reality and motion of the individual parts, a sense of artificiality and formalism. At the short ends are centaurs engaged in conflict, and in the gables are griffins. Only in the gables is the polychrome really preserved.

But none of these, to my mind, bears comparison for interest or beauty with the fourth, or great Sidon, sarcophagus, of which a view is given on page 555. This was found in a chamber at the bottom of the shaft. The door of the chamber was closed by a wall of rough masonry,

face, where he lay at the brink of the shaft, totally unmanned by astonishment and joy, trembling like an aspen, and weeping like a woman. He could not sleep a wink that night, but tramped up and down, watching for the dawn, planning and dreaming about the wonderful sarcophagus which he had seen as in a vision in some enchanted cavern. Such is the account of the discovery which I have from his own lips, but I fear that only the inventor or explorer can appreciate the nervous excitement and utter collapse produced by the joy of the discovery. And if any discovery was ever likely to produce such an effect upon the nervous system of the discoverer, certainly

it was this one. Even I, a disinterested spectator, when this sarcophagus was first unboxed in my presence, found myself wild with amazement and enthusiasm. With its beautiful colors and perfect lines and real perspective, it came to me as a dazzling revelation of the possibilities of vivid realism in marble.¹ Two of its sides—a longer and a shorter side—represent a battle between Greeks and Persians. At the extreme left of the long side, the beginning of the scene, is Alexander the Great on horseback. The central figure is a young, beardless, handsome Greek, also mounted, and wearing a gilded hat, the only one who enjoys this distinction. At the extreme right of the long side is another mounted Greek, the only one whose face reappears in the hunting-scene which occupies the other two sides. Whose was the sarcophagus? Apparently it belonged to one of the three above described. At one time Hamdy supposed its owner to have been the man on the right, regarding him as identical with an old man, a Greek, who is represented in one of the gables as being assassinated by Greeks. This he took to represent the murder of Perdicas, Alexander's general, who would then have been the owner or occupant of this coffin. Now, I think, he is more inclined toward the idea, based on the occurrence of the figure of Alexander in the forefront of the battle, that it was the coffin of Alexander himself, the tradition of his interment in Alexandria to the contrary notwithstanding. But he has not yet committed himself to any theory.

But to return to the execution. The figures in the foreground are in very high relief, al-

most free-standing statues. From this they recede through every degree of relief to painting on a flat surface, and without the use of touch you cannot determine where the relief ends and the flat surface begins. The figures in the battle-scene on the long side are balanced with almost mathematical precision, two horsemen, a Greek and a Persian, on the left, two in the center, and two on the right, while the footmen and the corpses are similarly distributed in absolutely symmetrical fields. But this does not obtrude itself upon the eye, and the formal, mathematical plan is so gracefully and naturally handled that it is improbable that any one would observe it unless by accident he should count the figures, as I did. The motion and realism of the whole scene, as well as of each individual figure, are unsurpassed in sculpture. This realism is carried out in mechanical details also, so that not only was everything colored with its real color, the national costumes accurately represented, and the faces made actual portraits, but objects of wood or metal—spears, bits, shields, and other details—were, where the relief permitted, made of wood or metal. In one point, however, this realism signally fails—namely, in the lions and leopards represented in the hunting-scene. The men and dogs and horses are true to life, but the lions and leopards are monstrosities, and their size is out of all proportion. Evidently the artist knew them only from pictures.

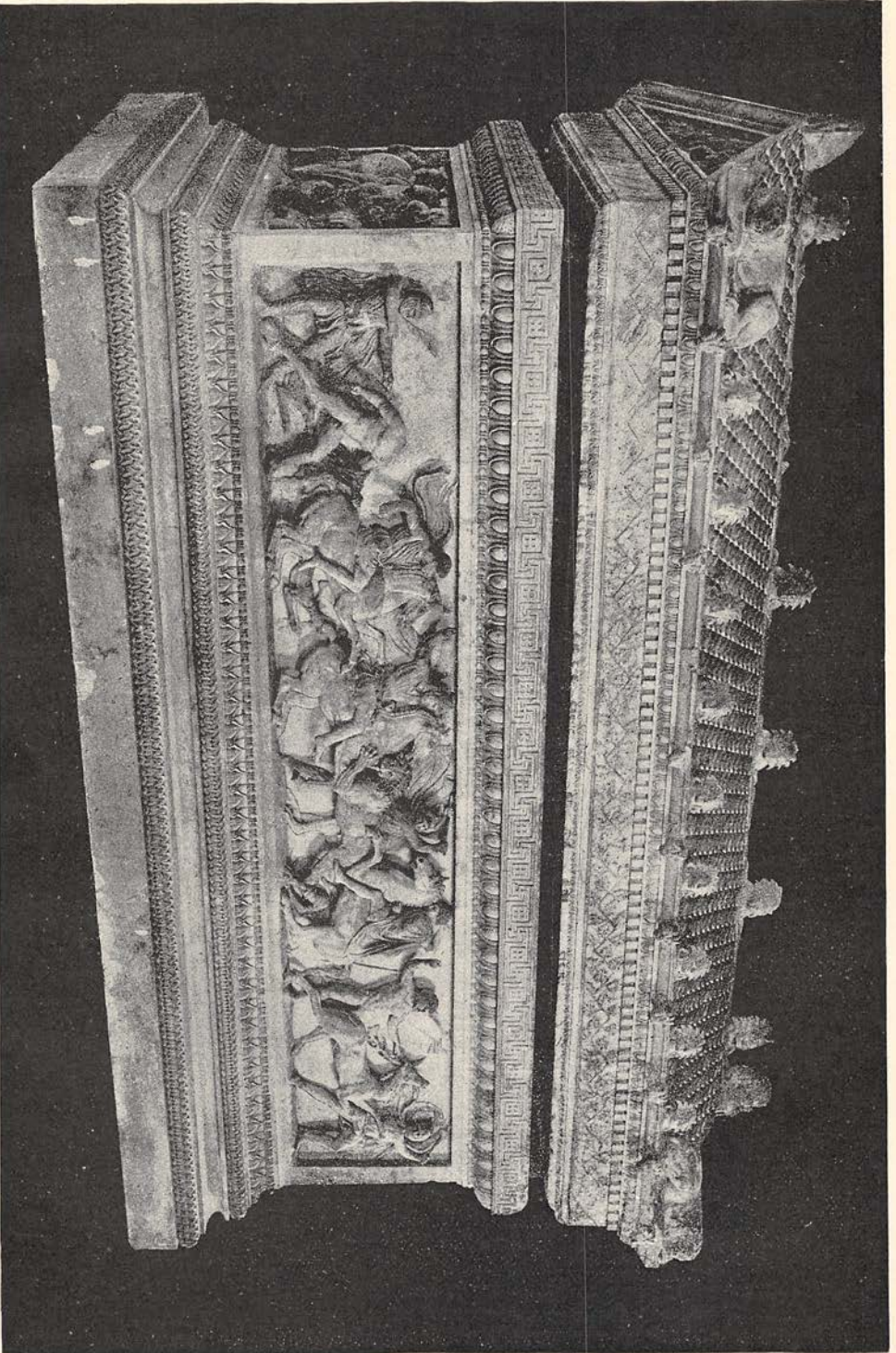
When found, all these sarcophagi were considerably injured, but, fortunately, the pieces were for the most part there. They have all been admirably restored by Osgan Effendi, who

¹ The editor is indebted to M. Théodore Reinach, the distinguished archæologist, for the following description of the sarcophagus of Sidon shown on page 555:

"The accompanying photograph is a general view of the most important of the Greek sarcophagi discovered in 1887, in the necropolis of Azaa near Saïda, and transported to the new museum at Constantinople. The monument is in Pentelic marble; its length is 3.30 meters (10.8 feet), and its height about 2.50 meters (8.2 feet). The photograph conveys some idea of the magnificence and exquisite taste of the architectural decoration of this princely tomb. The four sides and the two tympana of the pediments bear sculptures in very high relief, of great finish in execution, and with rich polychrome coloring, which remains in almost perfect preservation. The subjects are episodes of hunting and war in which Greeks and Persians take part, easily distinguishable by the difference of their dress. The figure of Alexander the Great appears at least three times; it is plainly characterized as well by the features, and the inclination of the head on the left shoulder, as by the details of the costume—the royal fillet, the lion-skin, the helmet with two large white plumes, etc. As this sarcophagus is assigned by its style (which is very closely akin to that of the sculptures of the Mausoleum of Halicarnassus in the British Museum) to the last years of the fourth century B. C., it follows that we have here the oldest and most authentic portraits of the King of Macedon, executed, it may be, during his

lifetime, or within a very short time after his death. These portraits explain the title, 'Sarcophagus of Alexander,' commonly given to our sarcophagus: it has been supposed that it might have inclosed, if not the bones of Alexander the Great himself, whose tomb was at Alexandria, at least those of one of his lieutenants. But close study of the reliefs and even of the architectonic decoration, in which appear distinctively Oriental motives, does not permit the entertaining of that hypothesis. The sarcophagus is undoubtedly that of a great Persian lord, satrap, or general, who after fighting to the end for his country's cause had at last joined the fortunes of the Macedonian conqueror, and been admitted to his intimacy. In the composition which appears in our photograph, this satrap occupies the place of honor; he is fighting with a lion that has made a furious attack upon his horse. Several hunters hurry to his aid; the one immediately to the satrap's left is Alexander the Great, who wears the kingly fillet, the buskins, and the purple mantle.

"For further particulars, I refer the reader to '*Une Nécropole Royale de Sidon: Fouilles de Hamdy Bey.*' Par Hamdy Bey et Théodore Reinach. Paris: Leroux. This work consists of a volume of text, 410, of 250 pages, and an album of about 50 plates, folio, five of them in colors. It is published in parts, four in number; the first appeared in April, 1892, the second is to be issued in November. The price of the complete work is 200 francs."



THE ALEXANDER SARCOPHAGUS FROM SIDON. (IMPERIAL MUSEUM.)

fitted together the original pieces—sometimes some hundred to one sarcophagus—so dexterously that the visitor to the museum now sees the original sarcophagi almost intact. The injuries were inflicted in antiquity, when they were broken into and rifled for their treasures. The vandals who rifled them appear to have been numerous, and armed with effective weapons. In their haste several attacked each sarcophagus in different places at once, and as soon as one had made a breach, the rest helped to enlarge it, until it was of sufficient size to enable them to enter and to abstract the contents. When found, the bones lay partly within, partly without, the coffins. The bodies had been originally placed on platforms of boards. In one sarcophagus the blows of the tools, jarring the moldering remains and shaking them to dust, caused a set of gold buttons to roll beneath the platform, where they were found by Hamdy. These were the only objects of any value which escaped the rapacity of the treasure-hunters.

But the sarcophagi once found, it was no easy matter to remove them from the bottom of a forty-foot well in the rock in a country entirely innocent of the simplest engineering and mechanical contrivances. Each consisted of a single block of marble, nine or ten feet in length, and four or five in breadth and height, with a cover almost, if not quite, as large as itself. There were seventeen of them in all. Finally, taking advantage of a fall in the ground of about twenty feet from the rock plateau in which were the tombs to the garden level a little further seaward, a sloping tunnel was cut through the rock to the foot of the shaft, and the sarcophagi were drawn up one by one with ropes by man-power. Then a road was constructed through the gardens, and they were dragged to the sea-beach, three quarters of a mile away, whence they were rafted to a vessel in the roads.

Arrived at Constantinople, a new difficulty arose: there was no place to exhibit or even to deposit them. Chinili Kiosk was full to overflowing. The cellar itself was piled with objects, some of them, like the inscription from the wall of the inner court in Herod's temple in Jerusalem, of great interest and value, which could not be exhibited for lack of space. The very gardens about the kiosk were littered with objects which would be given an honored place in any museum in this country—Greco-Roman sarcophagi, Hittite bas-reliefs, numerous Greek inscriptions (especially from Iasos), a fine old Byzantine font, and other objects too numerous to mention. For over three years the sarcophagi remained in their boxes, and Hamdy was abused by the foreign press as incapable, while he was endeavoring to obtain the funds to build a new museum. At last the requisite

money was provided by the sultan, and a building erected, the lower floor of which was intended to contain the unique collection of sarcophagi, by all odds the finest and most valuable in the world. This collection was thrown open to the public in July, 1891, just ten years from the date of Hamdy's appointment as director, an event which he regarded as the fulfilment of his promise to the sultan. This has not, however, caused a cessation of his labors as explorer, and in the winter of 1891-92 he conducted excavations at Lagina, in Asia Minor. Here he discovered the frieze of a temple, forty-eight meters in length, and absolutely complete (so he writes), which he considers as more important than the Sidon sarcophagi. In that case, the Stamboul museum has been enriched indeed.

But it is not only through Hamdy Bey's discoveries that the museum is being enriched, or the cause of art and archæology advanced in Turkey. At one end of the grounds a Hittite court is being erected, in which are placed objects found by the Germans at Zingirli. In the hall of the sarcophagi stands a curious clay coffin excavated by us at Niffer for the museum, while other objects from the same source can be found in Chinili Kiosk. In the doorway of the latter stand Assyrian slabs excavated by the English at Nineveh, while in a closed room to the right, together with the curious inscribed Hittite lion from Marash, and a valuable collection of Hittite and Himyaritic stone inscriptions, are Babylonian antiquities excavated by De Sarzec at Tello. In the central hall of the same building is the beautiful but effeminate head, together with the trunk and one leg, of a colossal statue of Apollo discovered by Humann at Aidin, the ancient Tralles. In addition to these objects, accruing, under the law, to the museum from excavations conducted by foreigners, are the numerous acquisitions resulting from confiscation. One singularly valuable object obtained in this way in 1891 is the famous Siloam inscription, the oldest and longest Hebrew inscription yet found.

I have said that one of the conditions of Hamdy Bey's appointment was the change of the old law governing excavations. The new law, drafted by him, is a translation of the Greek law with insignificant modifications. No firman is granted for excavation excepting at a definite site not exceeding ten square kilometers in extent, to be described in the application by a topographical plan. The firman is limited in time to two years, with permission to renew for a third year. A commissioner appointed by the Government accompanies all foreign parties excavating in the country. His salary and traveling expenses are paid by the explorers, and his duty is to take possession



APOLLO FROM TRALLES (AIDIN). (IMPERIAL MUSEUM.)

of all objects found and to turn them over to the Imperial Museum, the foreign explorers having no other rights beyond those of photographing, making casts, and taking copies. The explorers pay a fee of about \$90 for this permission, and deposit \$450 as a guarantee of honesty, to be forfeited if the Government thinks they have broken the law. The essential feature of the law may be said to be that no antiquities shall be exported, in which it is in substantial agreement not only with the law of Greece, as stated, but also with the laws of Italy, Spain, Russia, and France.

But although the Turkish law is a mere translation of the Greek law, Hamdy has been with some justice criticized for introducing it into Turkey. The conditions of the two coun-

tries are entirely dissimilar. Greece is small and homogeneous, so that there is a recognized fitness in collecting in Athens antiquities from any part of Greece. It enables the student to study them substantially on the spot. Moreover, both the Government and patriotic citizens are interested in the antiquities of their country. Means are provided to house them properly, to care for historic sites, and even to establish local museums, and there are plenty of enthusiastic antiquarians. The exact reverse of this is true in Turkey. There are no antiquarians or archaeologists, except foreign subjects, and perhaps a few native Greeks in such centers as Constantinople and Smyrna. There is no logical or historical connection between Constantinople and the antiquities of Pales-



BUSKINED FEMALE (PERHAPS ARTEMIS), IN DORIAN DRESS,
FROM MITYLENE. (IMPERIAL MUSEUM.)

tine, Syria, or Mesopotamia, and to study them in Constantinople is no more like studying them on the spot than to study them in Berlin, Paris, London, New York, or Philadelphia. Moreover, the Government is not interested in providing means to house them, and to make them accessible to students, and with his best endeavors the director of the Imperial Museum is unable to handle or care for the amount of material he now has on hand. It goes without saying that it is absolutely impossible for the Government, if it had the best will in the world, to protect, much less to explore, the hundredth part of its historic sites. Even in Constantinople valuable objects are lying unprotected in the streets, or built into walls, subject to every sort of injury and defacement. And if this is the case in the capital, how much more is it the case in the provinces! The Government grants wonderful ruins, like Gerasa and Amman, to Circassian colonists, to build houses for themselves and their cattle in those marvelously preserved temples and palaces of the ancients. Medeba of Moab has been colonized in the same way by Christian Arabs, and the magnificent temple of Baal at Palmyra has been turned into a modern Arab town. Only last year a dam was completed to control the waters of the Euphrates, built largely of the bricks of ancient Babylon, whose ruins were exploited for that purpose by order of the Government, through contracts with the sheiks of the neighboring villages. This is but a tithe of the destruction of antiquities constantly taking place in the Ottoman empire, owing to the indifference of the central Government, the ignorance of local officials, and the inaccessibility and barbarism of some of the provinces. Hamdy has certainly striven hard to remedy these conditions, but even with the best will one man cannot achieve all things. The museum and foreign explorers need to cooperate for the preservation and exploration of the priceless antiquities of the Ottoman empire. The Stamboul museum should, in its own interests and in the interest of archaeology, invite such cooperation by fathering a law granting a share of the objects found to explorers, and permitting exportation under proper supervision. The archaeological treasures of the country are prac-

tically inexhaustible. If foreigners were encouraged to explore and excavate by the grant of a liberal share of the objects found by them, the Stamboul museum would not be robbed, but, on the other hand, its collections would be increased far more rapidly than at present. It might be possible, also, so to devise the law as to obtain means to provide more satisfactorily than at present for the care and study of objects preserved at Stamboul. Such a policy, if properly administered, would accrue directly to the advantage of the museum, and would also materially advance the cause of archaeological science by preserving and rendering available much which must otherwise be lost.

But if Hamdy has made a mistake in attempting to apply the Greek law to the conditions of the Turkish empire, it must be confessed that he was in part driven to it by the abuse of the former law, and by the conduct of foreign archaeologists. Archaeologists and museum directors have in general a very lax code of morals regarding the *meum* and *tuum* of antiquities. Of this the Turkish government and Hamdy Bey personally have had much experience—an experience aggravated in their case by the fact that Occidentals will believe no good of a Turk, and feel bound by no moral code in dealing with him. One well-known English archaeologist a few years since equipped a small boat in the Greek islands, and made piratical descents on the Turkish coast in the ultimate interest of London collections. A French explorer, having first taken out a firman to dig in Samothrace, afterward procured a visit to the island by a French corvette, landed a body of marines, and proceeded to carry off the objects excavated *vi et armis*. Such incidents do not tend toward mutual trustfulness and cooperation.

Hamdy deserves the greatest credit for his almost single-handed efforts to foster archaeology in Turkey, and needs friendly cooperation in his efforts. If he has made a mistake in obtaining the adoption of the present law, it must be said that the Turkish government, when fairly and openly dealt with by explorers, has shown an inclination, if not to modify the law to the extent suggested above, at least to relax some of its more obnoxious provisions.

John P. Peters.

GENESIS.

DID Chaos form,— and water, air, and fire,
Rocks, trees, the worm, work toward Humanity,—
That Man at last, beneath the churchyard spire,
Might be once more the worm, the rock, the tree?

John Hall Ingham.