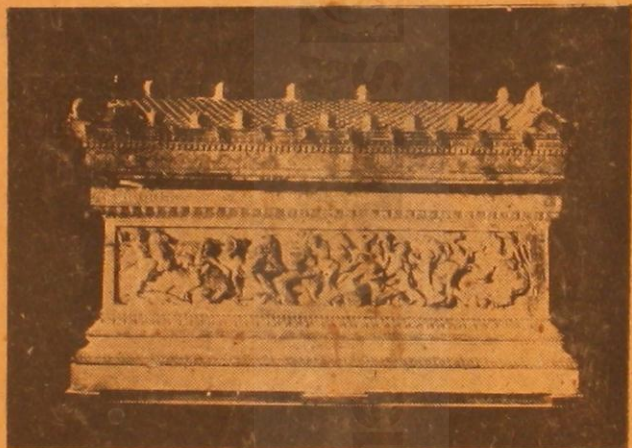


GUIDE
TO
The MUSEUM of ANTIQUITIES
STAMBOUL
ILLUSTRATED



THE NEW TURKISH ALPHABET

The Turks having recently adopted the latin alphabet in place of the Arabic characters hitherto used in writing and printing their language we give below the new alphabet so that visitors may be able to read shop signs and inscriptions on tramway cars public buildings &c.

Consonants.— The consonants are pronounced as in English with the following exceptions:

Turkish letters

Pronunciation

c	like the English j.
ç	like ch in « church ».
ğ	always hard as in « get ».
ğ̇	like y or a guttural g as in the German word « tag ».
h	h and the guttural ch as in the Scotch word « loch » and the German ch in « doch ».
ş	like sh in fish.

Vowels

a	long as in « far », short as in « fat ».
e	always short as in « get ».
i, ı	with the dot, short, without the dot, long.
o	as in English.
ö	like the German dotted o in mögen or the French eu in « peu ».
u	long as in « rule », short as in « put ».
ü	like the French u or the German dotted ü.

The long vowels usually bear a circumflex accent.

Examples

Şişli,	Shishli (a district of Pera).
Câmi,	jami (mosque).
Çocuk,	chojuk (child).
Cumhuriyet,	jumhuriet (republic).

Ingliz konsuloshâne (sefâret) nerededir? Where is the English consulate (embassy)?

GUIDE

TO

The MUSEUM of ANTIQUITIES

STAMBOUL

ILLUSTRATED

By M. DJEMAL BEY

(Ex-Turkish Naval Captain)

Guide & Interpreter of the Wagous-Lits Co.
and Thos. Cook & Son for the Orient



Soc. Anon. de Pap. et d'Imprimerie (Fratelli HAIM)

CONSTANTINOPLE

1928

11-1-1904

Antonio Barecchio
nota il 27 1904
Jules Starnocelli
dovuto ingranic
Firenze Firenze
di Torino Italia

1904/934 - *[Signature]*

RECOMMENDATION

BY HIS EXCELLENCY SIR GEORGE R. CLERK; K.C.M.G., C.B.,
British Ambassador at Constantinople

British Embassy,
Constantinople, August 14, 1929.

DEAR CAPTAIN JEMAL BEY,

Please accept my best thanks for your Guide to the Stamboul Museum, which Commander Rogers has handed to me from you. I shall see that my guests are armed with it when they visit the Museum and I shall tell them that the best thing they can do is to get hold of the author to show them round!

Yours very sincerely,

GEORGE R. CLERK.

Captain M. Jemal Bey,
c/o Thomas Cook and Son,
Constantinople.

From Thos. Cook & Son's "Traveller's Gazette"

for October, 1929

Guide to the Museum of Antiquities, Stamboul.

By Djemal Bey

(Constantinople, 1929, 2s.)

Stamboul, splendid city that it is, has hitherto boasted no guidebook to its great Museum in a European language other than a small volume in French which only partially deals with the subject. Visitors will therefore welcome the authoritative little work which Djemal Bey (formerly a captain in the Turkish Navy) has compiled in English and which contains lucid descriptions of most of the Museum exhibits. It is prefaced by a recommendation by Mr. W. Gordon Campbell, formerly professor at the Turkish University, Stamboul, who testifies to the excellent knowledge of English and of Stamboul archæology possessed by the author, a knowledge that is abundantly evident in the book.

PREFACE

As no English guide-book to the interesting collection of sculptures and other antiquities in the great Museum of Stamboul, has hitherto existed, while thousands of English, American and other tourists visit the city every year, the author, who is himself one of the official tourist-guides, has prepared the present complete and exhaustive guide-book giving the fullest information regarding these antiquities, with several photographs of the principal sculptures, &c.

The sculptures and other objects bear official numbers which are clearly indicated in the text while the separate descriptions of each section or saloon greatly facilitate the recognition of each object.

The author has also added many historical notes which should add to the interest and pleasure of the visitor in the course of his examination of the antiquities. In particular a concise account is given of the life and campaigns of

Alexander the Great, with notes upon several of the most important sarcophagi, &c., showing how and where they were discovered.

No effort has been spared to make this guide-book as complete as possible and the author has to thank Halil Bey, the Director-General of the Museum, and other officials, for their courteous help and the great assistance they have rendered him in preparing this book. He must also specially thank Mr. W. Gordon Campbell, Barrister-at-Law, formerly professor at the Turkish University in Stamboul, who has kindly revised the English text.

M. DJEMAL BEY

(ex-Turkish Naval Captain)

*Guide and Interpreter of the Wagons-Lits Co.
and Thos. Cook & Son for the Orient*

1924

Recommendation
by W. Gordon Campbell, Esq.,
Barrister-at-Law, formerly professor
at the Turkish University, Stamboul.


I have known Djemal Bey, the author of the present English Guide-Book to the Museum of Antiquities in Stamboul, for many years and when he asked me to help him in preparing the book I was very pleased to accede to his request.

Djemal Bey has an excellent knowledge of English and my task in revising his text has really been a light one. But, in order to check his descriptions of the various exhibits, I have made several visits along with him to the Museum and I can therefore certify that visitors will find these descriptions both accurate and complete. In many cases the author has added historical and explanatory notes which greatly increase the interest and value of the work.

The only other guide book to the Museum in a European language is a small volume in French which, however, only deals with a selection of the exhibits; but as the majority of visitors to the Museum are English or American the need for such a guide-book as the present has long been felt.

I have therefore much pleasure in recommending this work to all visitors who speak or read English as the most complete guide-book extant to the interesting treasures of the Museum. I wish also to recommend Djemal Bey to all who require the services of a most intelligent and competent guide not only to the above Museum but to all other places of interest in the city and neighbourhood.

W. GORDON CAMPBELL



No Visitor to Constantinople

should fail to visit the

“ORIENTAL MUSEUM of S. HAIM”

in which will be found a very wonderful collection of
ORIENTAL RUGS and CARPETS, ANTIQUE and MODERN BROCADES, EMBROIDERIES, MINIATURES, FAIENCES, ARMS, FINE WORKS OF ART, — and JEWELLERY. —

S. HAIM,

The Oriental Museum

OPPOSITE THE PERA PALACE HOTEL
CONSTANTINOPLE

Special Notice

The days and hours on which the Museum is open are shown on the board which is fixed up at the entrance.

Visitors who wish to see the antiquities in the Museum must leave with the door-keeper, before entering, their sticks or umbrellas, as well as any bags or cameras which they carry.

No-one is permitted to smoke inside the Museum or to touch any of the antiquities or deface them by writing upon them; or to bring dogs inside.

Those who desire to make drawings in pencil or in any other way of the antiquities, or to copy the inscriptions must apply to the Director-General of the Museum.

Catalogues and photographs of the antiquities are on sale at the entrance of the Museum.

1934.
Fazio de' adelunchi Bernardi
curator
Super

THE
MUSEUM OF ANTIQUITIES
STAMBOUL

SALOON I

This saloon is closed at present and is used only as a depot.

SALOON II

The works of art in this saloon consist of sculptures, decorations of monuments and architectural parts.

The column capitals which are seen in the middle of the saloon are of the Eolite type and represent the first forms which were used in Asia Minor.

On entering the saloon the first capital seen in the middle, N° 275, was discovered at Méandria in the district of Biga in Asia Minor and belongs to the last quarter of the 7th Century B. C. The second one, N° 277, was discovered at Larissa and belongs to the 6th Century B.C. The column

to the right, N° 276, was discovered at Mityline and belongs to the 6th Century B. C. The other one opposite this, N° 278, was also discovered at Larissa and belongs to the 6th Century B. C.

The stone which stands in the centre of the saloon, N° 1364, is a circular altar which was found at the ruins of Milet in the district of Aidin and belongs to the 6th Century B. C. The stones which are placed on either side of the entrance to the first saloon, N° 1367, and N° 1368, are corner capitals which were discovered at Milet and belong to the Hellenistic period. Also on either side of the same entrance and on the wall, the sculpture on the right, N° 235, is the head and bust of Apollo which came from the temple of Apollo at Milet and belongs to the Hellenistic period. That on the left, N° 234, is the head and bust of Zeus, which was discovered at Didymus in Asia Minor and also belongs to the Hellenistic period. On the same wall and to the left of this, N° 235, is the head of a bull which was also found at Didymus and belongs to the Hellenistic period.

On the left side of the same entrance, N° 255, is the top part of a shrine consecrated to Nemesis and to the people. This was found at Milas and belongs to the Hellenistic period. Next to

it is a Caryatide *, which was found at Milas and belongs to the 2nd Century A. D. A similar Caryatide, N° 254, is in the niche on the opposite side of the same entrance. On the right side, N° 196, is a corner capital which was found at Mendres, Magnesia, and belongs to the 3rd Century B. C.

On the left side of the saloon and on the wall are exhibited parts of the frieze which belonged to a small temple consecrated to the goddess Hecate (another title of Diana). This frieze represents various forms of the same goddess and was discovered at Lagina, the present Ilinia, in the district of Aidin. It belongs to the 1st Century B. C.

Here on the floor is seen a large mosaic belonging to the Christian era which was found on the Island of Cos (near Rhodes). On this Orpheus ** is represented.

Opposite this, at the right side of this saloon, there are parts of another frieze which extend

* Caryatide is the name given to the statues which are used to support something. They are either in the form of males or females in place of the usual columns or pillars.

** Orpheus, son of Ægea, by Calliope, had a flute given to him by Apollo and played so exquisitely that all animals were charmed.

along the wall and which belonged to the temple of Artemis (Greek name of Diana). This was found at Mendres, Magnesia, and belongs to the end of the 5th Century B. C. It represents the fighting between Amazons * and Greeks.

The column and column capitals which are seen in front of the columns were found at the same place. The capitals, N° 194 and N° 145 which are seen opposite this frieze belong to the temple of Zeus. Here the column, capital and entablature, in order to be seen together, are placed one upon the other.

On the floor another mosaic is seen which was also found on the Island of Cos. On this is represented Eros, wild animals and centaurs, also marine monsters.

SALOON III

The large sarcophagus which stands in the centre of the saloon was discovered at ancient Sidamara, and belongs to the 3rd Century A. D.

This sarcophagus is a sample of the large and well-known class of sarcophagi once used in

* Amazons formed a legendary female warrior tribe who lived on the banks of the Thermoder river in Asia Minor, near the Black Sea, and in order to use their bows and arrows with ease they burnt their left breasts.



Sarcophagus of Sidamara, 3rd Century A. D.

Asia Minor. On one long side of this sarcophagus, facing the window, are represented the deceased in a sitting position and, on either side of him, his wife and daughter; to the right and left of this side Castor and Pollux are represented. On the other long side and also on the small side to the right is represented a hunting scene. On the other small side to the left is represented a girl presenting gifts in front of the entrance to the tomb. The cover of the sarcophagus is made in the form of a bed on which the deceased and his wife are shown lying down.

On the left side of the entrance to the 2nd saloon a coloured piece of a sarcophagus, N° 20, is seen. It also belonged to the Sidamara sarcophagus class and came from Ismid. It belongs to the 3rd Century A. D.

Let us now pass to the part of the saloon near the window. The sarcophagus N° 19 belongs to the Sidamara class and was discovered at Sulufké. The large side of this facing the entrance resembles the style of the Sidamara sarcophagus. Here the deceased is represented in the centre in a sitting posture, his position and dress being similar to those of the large sarcophagus. From this it is understood that these two sarcophagi were made by the same artist. However, this work is later than the first one. It probably dates from not earlier than the year 250 A. D. In another part of the saloon, against the wall, four marble and one large wooden gates attract much attention. Upon one of these large marble gates there are decorations which include imitations of gilt nails. The bronze pivots of this gate are well preserved. As regards the wooden gate only the metal parts of this were discovered. Then, later on, these were fixed upon a newly made wooden gate and the whole is shown in the original position. The two large gates are

the gates of a funeral vault which was found at Langada in the vicinity of Salonica and belong to the 3rd Century B. C. The two small marble door leaves also formed an entrance to a vault and were found in a tumulus near Aidin.

Let us now pass to the staircase side of the saloon. The coloured stones which include the painted figures both in front of the columns and on the walls and inside glass cases are grave-stones of Greek mercenaries who were employed and paid wages by the army of Sulufké. All these belong to the Hellenistic period.

The lions which stand on either side of the staircase were found at the Byzantine Palace which was once called the Bucléon Palace, situated at Akhor Capou, near the sea of Marmara.

At the upper part of the staircase the figure seen is the head of a Medusa. This probably dates from the 4th Century B. C. and was found at Tchemberly Tash Square (the ancient forum of Constantine) near the Hippodrome.

In the angle between the staircase and the entrance to Saloon IV and placed upon a base is an inscription. This is an inscription in Greek from the temple of Jerusalem prohibiting strangers from entering the courtyard of the

sacred temple of Herold on pain of death. This inscription was shown outside the temple.

On the first floor and at the end of the staircase there is a Hebrew inscription commemorating the completion of the tunnel dug to lead water from the well of Djahon situated outside the centre of the city at a point where the well of Siloam (Ain Silonam) existed. This work is attributed to King Zecheas. The inscription therefore dates back to the 7th Century B. C.

SALOON IV

In this saloon there are differend kinds of inscriptions. Let us mention the most interesting of them.

The inscription, N° 1079, which is fixed on the wall on the right, outside the entrance, is a decree of the city of Lete in honour of Marcus Aunius, the son of Puplius, the Roman questor who repelled the invasion of the Gauls. This dates from the year 177 B. C. and was discovered at Salonica.

On entering the saloon we observe opposite the entrance the inscription N° 3018, which is placed upon a base. This is a law enacted by the

Trojans against tyrants. This law enumerates the rewards to be given to anyone who kills a tyrant or any person who attempts to overthrow the democratic government.

These rewards include the following: He will be granted a silver talent in money, his bronze statue will be erected by the city, he will be fed by the city Council as long as he lives, or he will be appointed as a president for the games, he will also receive two drachmes per day as long as he lives. This inscription dates from the year 281 B. C. and was found at Troy.

At the left side of the entrance to the saloon the inscription, N° 2034, which is divided into two parts in the middle, relates to an internal loan of the city of Milet and belongs to the years 205-204 B. C. The stone which is at the side of this and on the wall, N° 3096, is a Cyprian inscription, and above this stone N° 2097 and N° 2099 are inscriptions in the Lydian language. The letters are partly worn away. These inscriptions can only be deciphered with great difficulty. Inscriptions about the Lydians do not exist in any other Museum.

The large stone at the next wall and on the highest part, N° 3016, is an order of the Emperor Anastasius I about the conditions for passing

through the Dardanelles. This was discovered at Nagara and belongs to the years 491-518 B. C.

On the same wall and at the lower part, being the fourth from the left, the inscription N° 3015 is a decree in honour of Antonya Tryphaena, daughter of Polemon, King of Pontus and wife of King Catys of Thessaly and cousin of the Emperor Caligua. She reopened the canal which was filled up on the threat of war and she also secured and made preparations for the building of the ancient city of Cyzicus; she also gave money for the purpose of providing plenty of provisions in the market-place for the workmen who were employed in building the city, to enable them to buy these at reasonable prices. At the end of this decree there is a regulation prohibiting the raising of prices and also fixing penalties. This belongs to the years 38-46 A. D. and was also found at the ruins of Cyzicus.

At the next wall, under the window and in the upper row, the first inscription from the left, N° 1359, is about the prohibition against passing through the olive trees. This belongs to the Roman period and was discovered at Tralle.

Finally, at the wall on the right of the entrance, the second stone from the left, N° 1559, is a decree which was issued by the city of Cos upon

the news about the repulse of the Gauls from Delphi in December of the year 277 B. C. This gives thanks to Apollo, who appeared in person during the battle, and this decree orders sacrifices both at Delphi and Cos. It was found in the island of the same name.

SALOON V

This saloon is closed and used as a depot.

SALOON VI

This saloon contains sculptures, coffins and other objects which belong to the Roman and Hellenistic periods. The saloon is divided into three sections by two rows of columns. Let us commence with the works of art in their order which are standing in the middle of the saloon.

The stone N° 1084 which is in the form of a pillar is a circular altar which was discovered on the island of Symi (the ancient Sombeki, near Rhodes) and belongs to the Hellenistic period.

The next sarcophagus, N° 21, came from the depot of the Ministry of War (now transformed into the University) but the place of its discovery is doubtful.

In the middle of one of its large sides is represented Hyppolyte, who is sitting on a chair, and at the left of the figure is represented a woman called Phèdre. She is also sitting on a chair. On the opposite large side and in the middle is represented an eagle. On either side of this are two garlands of flowers. On one of the small sides is represented a winged Sphinx and on the other small side Arian and Thesus. This sarcophagus dates from the 2nd century A. D. The sarcophagus next to this, N° 23, is decorated with Puttos (little wingless figures of cupid) and was discovered at Salonica. It belongs to the same period. The sarcophagus farther on, N° 32, is made of white marble which came from Salonica. On one of its large sides is represented two Griffins opposite one another and on the other large side are shown Satyrs, Menads and other figures. On one of the small sides is represented a winged Sphinx and on the other small side Arian, who is sleeping. This also belongs to the same period. The sarcophagus against the wall and under the window came from Tripoli in Syria. The figure which is seen on one of the large sides represents the deceased. This belongs to the 3rd century A. D.

Let us now pass to the left side. The sarcophagus, N° 4, which is under the window, dates from the 2nd century A. D. and includes scenes in connection with Meleagre (king of Calidon, in the N. W. of Greece). This came from Durazo in Albania.

Let us now continue along the next wall. The large sarcophagus, N° 343, which is between the two windows was found at Gul-Bashi on the continent of Lycia, and belongs to the Hellenistic period. The sarcophagus which is at the left side of the window, N° 1159, includes one Niké (goddess of victory), at each extremity and two figures of Eros in the centre carrying three garlands on their shoulders. It belongs to the 2nd century A. D. This also came from Tripoli in Syria. The broken and mutilated sarcophagus, N° 40, which was found in Crete, was originally intended for two persons. Here the figures perhaps represent the respect of the owners of the sarcophagus for the ancient Egyptian gods Isis, Osirus and Horus. It dates from the 2nd century A. D. The sarcophagus in the middle of this section, N° 1169, came from Tripoli in Syria. On one of its large sides is represented nude figures of Eros gathering grapes and on the opposite large side a sacrifice. This probably belongs to the end of the 2nd century A. D.

Passing to the opposite section of the saloon the stones which we see in the middle of this section are small stone coffins for children, all belonging to the 2nd century B. C.

The large sarcophagus under the window in the same section includes scenes in connection with Dionyses (Greek name of Bacchus). It belongs to the 2nd century A. D. On the left side of the entrance to the 7th saloon, N° 1157, is a small fluted sarcophagus found at Takkid, near Konia, and belongs to the Roman period. The large sarcophagus on the right of the same entrance came from Tripoli in Syria, and belongs to the Roman period. The figures on it include scenes in connection with Phèdre. The other sarcophagus at its side, which belongs to the Roman period, was found at Ephesus and shows the figures of Pluto (god of the infernal regions) and his wife Proserpine. The small sarcophagus under the window, N° 1164, is adorned with heads of Medusæ and belongs to the 2nd or 3rd century A. D. It also came from Tripoli in Syria.

The pieces which are seen on the walls and columns of the saloon are grave-stones which came from different places. Most of them are provided with inscriptions, including the name of the deceased. They belong to the Hellenistic period.

SALOON VII

The works of art in this saloon were discovered during excavations at Sidon.

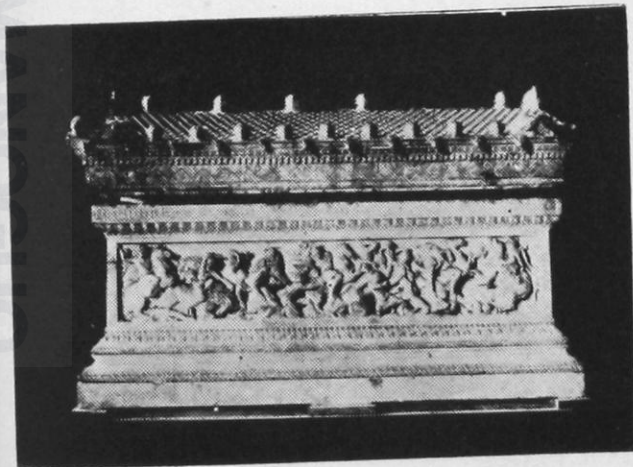
The large sarcophagus seen on entering the saloon on the right side and under the shelf, decorated with garlands, N° 1161, is an ordinary piece of work belonging to the 2nd century A.D. The shelf above this sarcophagus contains small pillars without capitals and small altars. The sarcophagus also decorated with garlands, which stands in the middle, N° 12, belongs to the Roman period. The stone which is seen under the window, N° 42, is the lower end of a sarcophagus. The decoration is of the Roman period. The sarcophagus which is seen a little farther on and also under the shelf, N° 1167, is of ordinary workmanship and belongs to the 2nd century A. D.

The lead coffins which are seen on the left side of the saloon came from Sidon and other parts of Syria.

SALOON VIII

The sarcophagus of Alexander the Great, one of the main treasures of the Museum of Antiquities, is of world-wide repute. It was discovered by the late Osman Hamdi Bey, Director-General of the Museum, in a search made at Sidon in 1887, and dates from the last quarter of the 4th century

B. C. The monument is in the form of an ancient Greek temple and its cover is in the form of a rectangular roof. Here the tiles and gutters are indicated. All the sculptured work is in high relief. One of the long sides of the sarcophagus represents a scene from a battle between the Persians and Greeks and the other long side a hunting scene. In the battle scene between Persians and Greeks Alexander is represented in the left corner attacking a Persian horseman who is defending himself against him. In the right-hand corner of the same side is represented a Greek general.



Sarcophagus of Alexander the Great, 4th century B. C.

On the opposite long side (the hunting scene) is represented a hunting group. It was the custom in Asia Minor after peace that both the conqueror and conquered should join in a hunting entertainment.

Of the three horsemen who are seen in the middle, the centre one is a Persian who throws the lance which he holds in his hand at a lion which bites the breast of his horse, and an Irish wolf-hound bites the legs of the lion. The other two horsemen hasten to help him. The left one is Alexander the Great himself. The person who stands behind the lion is a Persian hunter. In the right-hand corner of the same side there is an entirely separate group which represents a deer hunt.

Upon one of the small sides also showing a hunting scene, there is also represented a battle between Persians and Greeks.

As regards the other three sarcophagi at the end of the saloon they are also of the same type as that of Alexander and were discovered at the same place.

Near the sarcophagus of Alexander there is a sarcophagus which is known as the "Weepers" sarcophagus. On the four sides of this there are 18 bas-reliefs of female figures. They wear mantles and are in different positions, some of them

sitting and others standing and they seem in a sad and sorrowful mood. The differences in their positions attract much attention. This is the work of a Greek artist who lived in Asia Minor and it belongs to the last quarter of the 4th century B. C.



Sarcophagus of the "weeping women", 4th century B. C.

The founder of this Museum and discoverer of the sarcophagus of Alexander the Great was the late Osman Hamdi Bey regarding whom a commemorating board is fixed on the wall at the side of the entrance between the 7th and 8th

saloons by order of the government. He has been succeeded as Director-General by his brother Halil Bey who is a distinguished, able and extremely polite person.

The Sidon sarcophagi were discovered by the late Osman Hamdi Bey, Director-General of this Museum during the excavations which were made in the year 1887 to the North-East of Sidon near the district of Halalyé. While the workmen of Mehmed Sherif Effendi, owner of the ground known as "Ayaga", were digging his land they found a well inside of which they discovered indications that some graves existed there. They informed Mehmed Sherif Effendi who reported the discovery to the governor-general of Syria. The latter sent an engineer to the spot with instructions to make a report. His report was sent to the late Osman Hamdi Bey who, on realising the importance of the discovery, at once proceeded to the place and commenced excavations. He was able to finish the work in less than two months. He brought the most important of the sarcophagi to the Stambul Museum and they are now exhibited in the 8th and 9th saloons.

The place in which the sarcophagi were found is shown on the plan which hangs upon the wall on the left side of the entrance to the 7th saloon.

The place originally consisted of two underground burial places. The first of these contains seven chambers surrounding a well which was dug to a depth of about 30 feet. The second one contains two chambers near the first group of chambers and surrounding another well which was dug to a depth of 23 feet.

In order to transport these heavy sarcophagi to Constantinople in safety it was decided first of all to make a tunnel from the centre of the burial place through the rock to an adjoining garden lying at the sea level. Then the sarcophagi were drawn by ropes and slid along to the sea side. Here they were placed upon rafts and conveyed to the ship with great care and without damage.

Alexander the Great was the greatest Conqueror in the world. He is known to fame as Alexander "the Great" as the "two horned" (by the Arabs) and as "of Rome".

He was the son of Philip the King of Macedon and Olimia who belonged to the dynasty of Epirus.

Alexander was born in the year 356 B. C. at Pella*. As a boy he distinguished himself by

* Pella was the ancient capital of Macedon. This place is now called Aya Apostoli, to the N. W. of Salonica near the Vardar river. Some ruins of that place are still to be seen.

showing his power, capacity and extraordinary wisdom. When he was 16 years of age, during the absence of his father, he proved his skill and ability in civil affairs. At first he learned the Greek language and literature from a professor called Lismiahos. He was much interested in reading the Iliad of the famous poet Homer, and he commenced to follow the example of Achilles, the principal hero of that poem. When he was 20 years of age he was handed to the famous teacher Aristo to be instructed.

Alexander once saved the life of Aristo in a battle as he was fighting under the command of his father. He had completely defeated one regiment of Thebans and gained the battle. When his father died in the year 336 B. C. he ascended the throne of Macedon at the age of 20 years.

His father by capturing territories from the Greeks and his neighbours had considerably enlarged his kingdom. Philip had also intended to declare war against Persia, but could not venture it.

The youth of Alexander had revived the hopes of the enemies of Philip and Greeks had attempted to recapture the territories which they had lost.

Alexander captured Thessaly and some parts

of Ilyria. After that he made an expedition to Greece, captured and destroyed the city of Thebes and then captured Athens without fighting. In the year 335 B. C. he captured all Greece and took it under his rule.

At that time he declared war against Persia which was the greatest power in the world and whose frontiers extended as far as the coast of Asia. In the year 334 B. C. Alexander the Great started from Pella with 30,000 infantry and 5,000 cavalry passing through the Dardanelles and arrived in Asia Minor. There, on the banks of the river Kunan (near Panderma), he completely defeated the Persian army.

After that he arrived at Tarsus where he bathed in the river Kara Sou while perspiring and became seriously ill. Then he was obliged to stay there for a while. After he got well, in the year 333 B. C., he defeated Darius in the vicinity of Ayash (Isos) and captured as slaves all his retinue, but he treated them kindly. After this victory he captured one by one after a long invasion, the Syrian coast towns of Sidon, Soor and Gaza. After that he passed to Egypt and founded the city of Alexandria, and then he advanced as far as the great Lybian desert.

After his return from Egypt in the year 331 B. C. he defeated Darius a second time near the

city of Ebil in Kurdistan. Darius during his flight was killed by Alexander's men. Then Alexander became master of all Persia.

After entering Babylon triumphantly he captured the towns of Ehvari and Estahri and during one of his orgies burnt the Imperial Palace in the latter town. Then he continued his conquests capturing Kharasan, Sistan, Delhi and Herat.

Being proud of his victories his character was spoiled and murdering some of his commanders he lost prestige and the affection of his soldiers.

He was not content to capture all Persia, he also defeated the Torans on the banks of the Jordan. After that he entered India and captured as slave one of the greatest rulers named Fori and some others surrendered of their own free wills.

Though Alexander intended to go farther, he was obliged to turn back on account of the objections and disobedience of his soldiers.

When he returned to Babylon he gave himself up to orgies and pleasures; then as the result of this he died in the year 323 B. C. at the age of 33 years.

Though his wife Roxana was in the family way when he died he left no heir. But he said before his death "let one of the ablest com-


manders pass to the throne". Having said this each of his commanders captured one part of the kingdom and declared himself independent.

Contrary to most conquerors Alexander did not destroy the places which he captured. He founded 70 new towns and taught the people of these to be civilized.

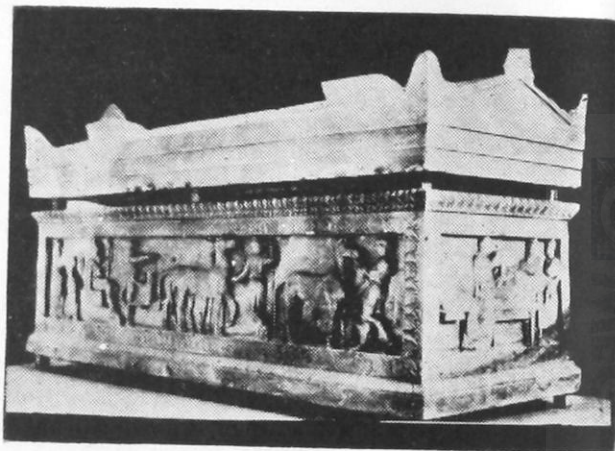
The reason why the Arabs called him the two horned Alexander was because, according to one tradition, he had been master of the East and West, Persia and Greece, and to another tradition that the sides of his crown were in the form of horns.

SALOON IX

Saloon

On entering the saloon the first sarcophagus,  seen is called the sarcophagus of the Satrap. - This is a century older than that of Alexander - the Great and is as well preserved as the latter. - The reason why it is called "Satrap" is because - one of the governors-general of ancient Persia - was called by the same name. He is represented on three sides of this sarcophagus. On one of the large sides facing the entrance his departure is represented.

*Protonotary
of the
British Museum*

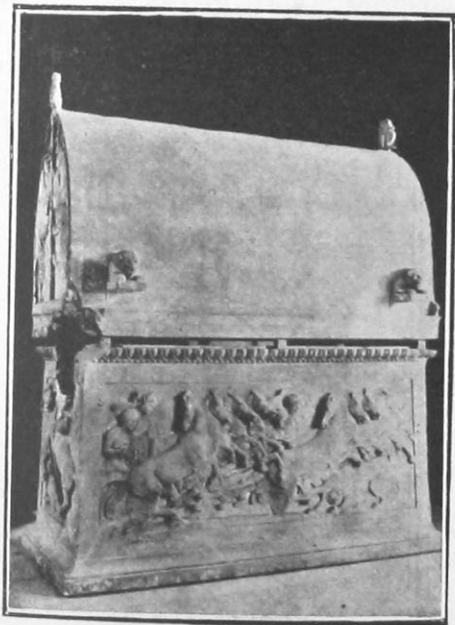


Sarcophagus known as of the "Satrap", 5th century B. C.

Here the Satrap sits on a throne inside his palace and servants stand behind him. He had ordered to be brought a chariot and a riding horse. He apparently preferred the latter and sent the chariot away.

On the opposite large side a hunting scene is represented. Here the Satrap, as soon as he shot a deer sees a leopard suddenly coming in front of him and he is preparing to struggle with it. One of the small sides represents the servants of the Satrap and the opposite small side shows him dining. His wife as well as his retinue are present.

As regards the spots of red and blue paint on some parts of the sarcophagus, it appears that it was once painted. Inside the cave where it was discovered water had accumulated and the colours were washed away. The bas-reliefs are worn away to some extent. This belongs to about the middle of the 5th century B. C.



Lycian sarcophagus, 5th century B. C.

In the middle of this saloon is seen a high arched covered sarcophagus called the sarcophagus of Lycia. The reason why it is so called is because such a form of sarcophagus was seen very often in the district of Lycia in Asia Minor.

One of the sides which faces the sarcophagus of the Satrap represents the scene of a lion hunt. In two chariots (called *cadiz*), each drawn by four horses, there are two young men who are holding lances in their right hands and pointing them towards the lion. On the opposite large side is represented a hunting group on horseback who are attacking a wild boar. One of the small sides represents a struggle of centaurs with each other. The other small side represents also a struggle between two centaurs and a Lapithe*. Two winged Sphinxes are to be seen on the part of the cover which faces the window. This belongs to the end of the 5th century B. C.

At the end of the saloon there are two sarcophagi which are made from black stone. The one in the middle is the sarcophagus of Tabnit, one of the kings of Sidon. On the top of this sarcophagus there is a hieroglyphic in-

* Lapithes are legendary settlers of Thessaly who are skilled in taming and training horses and are specially famous for struggling with centaurs.

scription and at the foot there is also a Phœnician inscription. From the first inscription it is understood that this was formerly used as a sarcophagus by an Egyptian general called Penafthah. The second inscription gives the name of the deceased Tabnit, who curses whomsoever should open the cover of his sarcophagus.



Sarcophagus of king Tabnit, of Sidon

Tabnit probably lived towards the end of the 6th century B.C. His skeleton is exhibited inside a glass case under the window and against the wall.

The other large sarcophagus in the same style as that of Tabnit is the sarcophagus of a woman who was probably the wife of Tabnit.

As regards the two sarcophagi N° 80 and N° 81 on the opposite side of the saloon and placed upon the floor, they are anthropoids which were discovered at the excavations of Sidon. These were the invention of the Egyptians; but were taken by Phœnicians and gradually altered to the present form. Such sarcophagi were used for many centuries in Syria, but these are the work of Greek artists.

SALOON X

The Phœnician inscriptions which are seen on the right and left walls on entering were found in the temple of Eshmon at Sidon. It is understood from the inscriptions that this temple was constructed by king Rodashart the grandson of Eshmonazart I, the father of Tabnit.

The anthropoid sarcophagi on either side of the saloon and on the floor are in the Hellenistic style and similar to those in Saloon IX.

The first one from the left, N° 85, came from Mimiyé in the vicinity of Sidon and belongs to the 4th century B.C. The next one, N° 82, came from Bramyé and belongs to the 5th century B.C. In this the head is very beautifully sculptured in a vigorous and elegant style. The third one, N° 82, has a handsome female head and was found in Syria. It belongs to the 5th century B.C. The fourth one, N° 84, was found at Ainelzaiton in the vicinity of Sidon and belongs to the 5th century B.C.

It is thought that the construction of all these sarcophagi was commenced in the 5th century B.C. and continued up to the end of the 4th century B.C.

As regards the sarcophagi which are on the right side, the first one from the left, N° 87, was found at Mimiyé and belongs to the 4th century B.C. The one at its side, N° 95, came from the Lebanon district and belongs to the 4th century B.C. The third one, N° 94, came from Bramyé and belongs to the 5th century B.C. The last one, N° 96, came from Beyrout. From the point of view of style this is different from the others and is entirely a work of art of the Phœnicians. It belongs to the 5th century B.C.

The sarcophagus which is in the centre of the saloon came from Gaza. This along with

another sarcophagus in the Louvre are the only real Phœnician sarcophagi in which the feet are shown separately in relief. This belongs to the 5th century B. C.

At the right side of the entrance and on the wall, N° 98 is the head of a sarcophagus which was found at Beyrout and belongs to the period from the 5th to the end of the 4th century B. C. Next to it, N° 97 is also the head of a sarcophagus which came from Beyrout and belongs to the middle of the 5th century B. C. On the left side of the entrance and also on the wall the first object, N° 89, is the head of a sarcophagus cover which was found at Beyrout and belongs to the middle of the 5th century B. C. The second one, N° 86, is the cover of a sarcophagus of a female which came from Damascus. It belongs to the 4th century B. C. The third one, N° 88, is the head of a woman's sarcophagus which came from Beyrout and belongs to the last quarter of the 5th century B. C. At the opposite entrance and on the right side, N° 99 is a votive base of the Phœnician period which was found at Lebanon and belongs to the last quarter of the 5th century B. C. Above this, N° 101 is a votive grave-stone which is sculptured in the Hellenic style. It was found at Sidon and belongs to the

4th or 3rd century B. C. On the left side of the entrance, N° 92 is a small temple in the Egyptian style which was found at Sidon and belongs to the 5th century B. C. Above this, N° 100 is a votive grave-stone in the Phœnician style which was found at Sidon and belongs to the 4th century B. C.

SALOON XI

On entering the saloon the first statue on the left hand side, N° 242, is a lion which is asleep. This was found at the ruins of Didymus and belongs to the 4th century B. C. Next to it, N° 241, is the head of a man which was also found at Didymus and belongs to the 6th century B. C.

Above this is represented a person who drives in a chariot drawn by two horses. This was found at the ruins of Cyzicus in the vicinity of Erdek. It belongs to the last quarter of the 6th century B. C. N° 39 is the grave-stone of a young warrior of Pella and came from Pella. It belongs to the year 430 B. C. N° 525 is a chariot which is drawn by two horses and which was found at Cyzicus. It belongs to the 4th century B. C.

At the next wall the bas-relief, N° 518, represents Hercules who is bending on one knee in

the position of an archer. This had adorned one of the gates in the island of Thasos. It belongs to the last quarter of the 6th century B. C. Above this N° 578 represents a funeral feast and was found also at Thasos. It belongs to the year 460 B. C. Of the three stones which are under the window the first one on the left, N° 520, is a Cybèle (goddess of the earth) who sits on a throne. The centre one, N° 284, represents animals and was found at Cyzicus. It belongs to the 6th century B. C. Above this, N° 524, represents the birth of Athena and was found at Haidar Pasha. The one on the right, N° 521, represents Cybèle who again sits upon a throne.

N° 1396, is an archaic fragment of a statue found at Lindos in the island of Rhodes.

N° 562, is the head of a horse. It belongs to the 5th century B. C. Above this, N° 519, represents Hercules in a fighting position. It was found at Cyzicus and belongs to the last quarter of the 6th century B. C.

At the opposite wall and near the entrance, the first statue, N° 526, represents on one side Cybèle and on the other side a horseman together with a chariot. This was found at the ruins of Dorylé at Eski Shehir and belongs to the 6th century B. C. Above this, N° 1357, represents a

sacrificial scene which was found at Erghili in the vicinity of Panderma and belongs to the 5th century B. C.

N° 1356, and below this also, N° 1355, are large bas-reliefs in the Persian and Greek styles. These were found at Erghili and belong to the 5th century B. C.

At the next wall, N° 1054, is a grave-stone which was found at Chaoush Keuy, Panderma, and belongs to the 5th century B. C. Under the window, N° 249, is a female statue in a sitting position. It was found at the ruins of Milet and belongs to the 6th century B. C. Next to it, N° 243, is the head of a lion which was found at Dydimus and belongs to the 6th century B. C. Near this N° 248, is the statue of a female who is sitting and was found at Milet. It belongs to the 6th century B. C. N° 1386, represents a goddess who is sitting on a throne. It came from Ilghin in the Konia district.

At the next wall the first statue, N° 522, represents a Cybèle who is sitting. This was found in the Aidin district and belongs to the 6th century B. C. N° 11 is the grave-stone of Discobole which was found in the island of Nisoros (Injirli Ada) and belongs to the year 460 B. C. Next to it, N° 523, is a goddess who

is sitting. It was found at Milet and belongs to the 6th century B. C. On the right side and at the entrance of the saloon, N° 1359, represents a bull which was found at Milet and belongs to the 6th century B. C.

In the middle, N° 530, is the head of a man in the archaic Ionian style. This came from Rhodes. On the left side of this, N° 517, is the statue of Apollo and belongs to the 6th century B. C. N° 240, on the right is a statue of a man and belongs to the 6th century B. C. It was found at Didymus.

SALOON XII

The bas-reliefs which are seen on the right-hand side of the entrance and in front of the wall are the frieze and architrave of an ancient temple at Assos in Asia Minor belonging to the 6th century B. C. Here the frieze includes the triglyph, and on the architrave bas-reliefs are seen. Such an architrave is very rare. A large work of art, N° 189, which we see on a base in the middle of the saloon is the upper part of a funeral tower at Lycia in the district of Aidin. This was made up in the original form by putting together fragments which were found.

The bas-reliefs represents scenes of wrestling, hunting and fighting. This belongs to the last quarter of the 6th century B. C.

The pieces which we see at the end of the saloon in front of the walls on each side and in front of the saloon pillar are pieces of funeral columns also belonging to the temple of Assos.

The large statue which is at the centre of one of the walls is a god called Bès, the Cypriot Hercules. He holds apart the hind legs of a lioness. It is understood from the hole which is in the place of the lioness' head that this was formerly used as a fountain. It came from the district of Amathonte in Cyprus and belongs to the 6th century B. C.

SALOON XIII

On entering the saloon the first sculpture on the left, N° 3, is a lioness. This was probably a part of the mausoleum of Halicanas (an ancient name of Boudrom in Asia Minor) and belongs to the 4th century B. C. Although a female the animal has a mane artistically sculptured. The stone which is next to it, N° 815, is the statue of Æsculapius *. It came from the island of Cos

* Æsculapius is the god of medicine and son of Apollo. He not only cures all-ills but even restores the dead to life.

and seems to be a copy of a statue of the 4th century B. C. but with modified drapery of the Hellenistic period. N° 628, represents a goddess. It came from Bengazi and belongs to the 2nd century A. D. N° 1113, is a female statue which was found at Cyzicus. It belongs to the Hellenistic period.

The first statue beside the next wall is a fine grave-stone which came from Rhodes and belongs to the 5th century B. C. The other stones which are in the row are also grave-stones.

The heads which are in front of the next wall are boundary stones, representing Hermes. At the side of the entrance is a statue of Dionysos (the Greek name of Bacchus) It came from Kermasi and belongs to the Roman period. The first vase at the other side of the saloon was intended to be placed inside a grave. It came from the island of Samos, and belongs to the 4th century B. C.

N° 532, is a statue of Athena and belongs to the last quarter of the 5th century B. C. N° 1371, is a statue of Apollo which came from Ephesus and is a type of the 5th century B. C.

The large head, N° 609, near the other wall, under the window represents the earth and was found in Thessaly by Edhem Pasha, commander-

in-chief during the Turco-Greek war, in the year 1897. According to the inscription at the base it probably belongs to the 3rd or 2nd century B. C.

On the left side of this, N° 540, is a Dionysos. It came from Pergamos and belongs to the 2nd century A. D. On the right side of this, N° 317, is a statue of Apollo which came from Tripoli and belongs to the 4th century B. C.

The statue, N° 1100, at the end of the wall represents Sophocles or rather a copy of his statue. It came from Duzje near Ismid and probably belongs to the Hellenistic period. Next to this the statue, N° 533, which we see at the middle of the wall represents Artemis (the Greek name of Diana the goddess of hunters), in a resting position. It came from Mityline. It is a copy of the 4th century B. C. and was found in the 2nd century A. D. The bas-reliefs which we see on the wall are grave-stones and belong to the 4th century B. C.

In the middle of the saloon are three statues, the centre one of which is a Caryatide. N° 541, is a good example of the middle of the 5th century B. C. made at the beginning of the Christian era. It was discovered at the ruins of Tralle (ancient name of Aidin).



Caryatide, 1st century B. C.

At the right hand side, N° 571, is a copy of a work of the 6th century B. C. and represents a person with long hair and beard, probably a Pan, inside a round-shaped medalion. In the centre and on one side of a flat white marble stone there is an inscription. This was found at Cyzicus and

belongs to the 4th century B. C. On the left side, N° 813, is the head of a horse which was found at Rhodes and belongs to the Hellenistic period.

SALOON XIV

The greater part of this saloon on the left side represents figures of the Muses and Apollo. The statues of the Muses have been very much damaged and only three of them have been identified. All these were discovered in the ruins of Milet. They are copies and belong to the 2nd century A. D.

As regards the first small statue of a Muse on the left side, N° 809, the place of discovery is unknown; however, it is a charming work and belongs to the end of the 3rd century B. C. The next one, N° 120, is a Muse who is playing the lyre while sitting upon a rock and belongs to the 2nd century A. D. N° 121 represents a Muse's head and belongs to the 2nd century A. D. N° 119 is the statue of Terpsichore (the Muse of choral dancing and song) and belongs to the 2nd century A. D.

Beside the next wall, N° 115, is the statue of Melpomene (the Muse of tragedy) who holds in her left hand a mask of Hercules. This belongs to the 2nd century A. D. The statue which is under

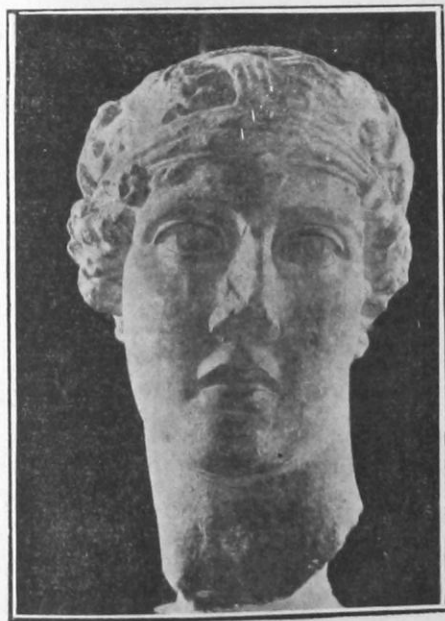
the window, N° 114, is Apollo who is playing the lyre. This belongs to the 2nd century A. D. After this N° 117 is the statue of a Muse and belongs to the 3rd century A. D.

Beside the next wall the first statue, N° 118, is that of a Muse called Urania and belongs to the 2nd century A. D. Next to it, N° 122, is a piece of a Muse's head which also belongs to the 2nd century A. D. N° 116, is the figure of a Muse who is playing the lyre. It belongs to the 2nd century A. D. At the end of the wall, N° 828, is the statue of a boy which was found at Salonica and belongs to the Hellenistic period.

Beside the next wall, near the entrance, N° 827, is also a statue of a boy and belongs to the Hellenistic period. N° 130, is a female statue which was found on the island of Thasos and belongs to the Hellenistic period. N° 634, is the head of a man and it also belongs to the Hellenistic period. N° 132 is a female statue which was found on Thasos. It also belongs to the Hellenistic period.

In another part of the saloon and under the window N° 136 is the statue of Aré, daughter of Néon. It is one of the works of art of Philiscos of Rhodes. It was also found on Thasos and belongs to the 2nd or 3rd century B. C. N° 131,

is a female statue which was also found on Thasos and belongs to the Hellenistic period. N° 1397, is a woman's head which was found at Rhodes. N° 133, is the statue of Cadis, daughter of Dionysodor and wife of Philon. It was found on Thasos and belongs to the Hellenistic period. N° 619, is the head of a goddess which was



Aphrodite (Roman period).

found at Ephesus and belongs to the 4th century B. C. N° 623, is a statue of a dancer which was found at Pergamos and belongs to the Hellenistic period.

In the centre of the saloon the large head, N° 626, is that of Aphrodite (Greek name of Venus) found at Smyrna. It belongs to the Roman period.

At the entrance between the 14th and 15th saloons and on the right, N° 599, is a Prince's head which was found at Aidin. It belongs to the Hellenistic period. On the left side, N° 602, is the head of Apollo. It was found on Thasos and belongs to the 5th century B. C.

The mosaics which are seen on both sides of the saloon and on the walls represent the four seasons. Their ornamentation and bright colours are worthy of praise.

SALOON XV

When we enter this saloon the first bas-relief which we see on the left side, N° 547, represents a young man who is binding an ox with a rope in order to sacrifice it or perhaps it shows a slave. This was found during the excavation of the ruins of Tralle and belongs to the 3rd century B. C. The second statue, N° 546, represents

the head of a woman or a goddess which was found at Tralle. The third statue, N° 534, represents Marsyas * hanging from a tree by his two hands to be skinned alive. It was found at Tarsus and belongs to the Hellenistic period.

N° 629 represents a woman's head which was found at Ephesus and belongs to the Roman period. N° 624, beside the next wall is a statue of Hermaphrodite which was found at Pergamos and belongs to the 3rd century B. C. N° 246, is a square grave-stone which was found at Didymos in Asia Minor and belongs to the Hellenistic period. Upon this there is a rectangular stone, N° 280, forming a small frieze representing the fighting between Centaurs and Lapithes. It was found at Milet and belongs to the Hellenistic period. N° 1376 is a head of Apollo which was found at Ephesus.

Beside the next wall, N° 326, represents the head of a woman which was found at Pergamos and belongs to the 3rd century B. C. Next to it is a large statue of Apollo which is standing on a high base. It is supposed to have come from the theatre at Tralle. It was found there and

* Marsyas was a Phrygian man who was famed for playing the flute, but having ventured to rival Apollo, the Muses declared him to be defeated. Then Apollo for his daring skinned him alive as a punishment.

belongs to the 3rd century B.C. Next to it, N° 597 represents the head of Apollo which was found on the island of Symi (near Rhodes) and belongs to the Hellenistic period. The statue at the end of the wall, N° 600, represents a woman



Bas-relief of a Muse, 1st century B.C.

and it also came from Symi. It belongs to the Hellenistic period.

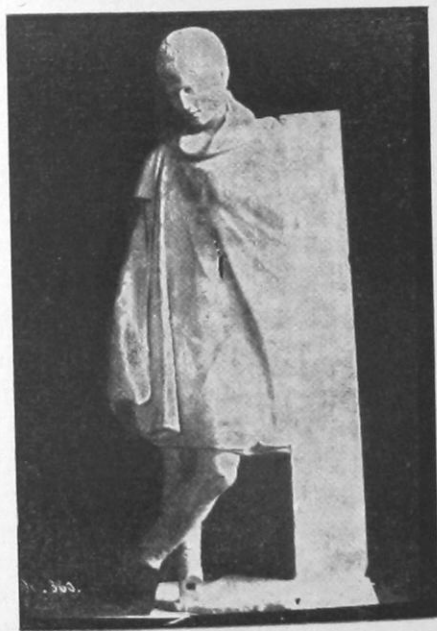
The first statue on the other side of the entrance, N° 583, represents a young girl. The sculptor pays more attention to the folds of her drapery than to her anatomical figure. It came from Ak-Shehir in Asia Minor and belongs to the Hellenistic period. Next to it, N° 539, represents a hero's head which was found on the island of Cos. After this the large statue, N° 536, represents Alexander the Great and was discovered at Magnesia. It belongs to the 2nd century B.C. The marble plaque, N° 3537, at the right side of this and on the wall includes the signature of the sculptor Manas. This plaque probably formed one side of the base of the statue of Alexander the Great. It was found at Magnesia and belongs to the 2nd century B.C. N° 814 represents the figure of Poseidon*. It belongs to a period before the Roman period. Next to it, N° 334, represents the head of a goddess which was found at Milet. This is a copy made in the Roman period. The legs of the statue, N° 803, which is under the window according to the ornamentation of the shoes represents a Monarch.

* Poseidon is the chief god of Byzantium, the ruler of the sea, whose blessing gave the city its chief wealth.

It belongs to the Hellenistic period. N° 612, represents a female statue which was found at Mendres Magnesia. It belongs to the Hellenistic period. N° 535 represents the statue of Zeus, who is sitting. It was found at Demirji, a village near Aidin, and belongs to the Hellenistic period. The bas-relief, N° 574, represents the "Apotheosis of Euripides". It is in the Neo-Attic style during the Christian era. This bas-relief represents the poet Euripides sitting in the centre offering a mask of Hercules, the hero of tragedy, to a young woman representing a tragic scene. She receives it with the left-hand while with the lowered right hand, she holds a sword of which the scabbard is under her arm. These scenes of homage pass under the benevolent regard of Dionysos whose statue, of archaic type, occupies the extreme right of the plaque.

At the middle of the next wall, N° 575, is a Ménad who is dancing and has a bracelet on her left arm. This was discovered at Pergamos and belongs to the 3rd century B. C. It is no doubt part of a round shaped altar which was consecrated to Dionysos. The bas-relief on the left, N° 90, represents a person who was recognised as a god by the ancient Greeks. It was found at Pergamos and belongs to the 3rd century B.C.

The bas-relief next to it, N° 576, represents a Muse who is playing the lyre. It was discovered at the village of Baba Keuy (near Balikesir) in Asia Minor and belongs to the 1st century B. C.



Statue of Greek boy, 1st century B. C.

A young Greek boy's statue in the centre of the saloon attracts much attention. He is just

recovering from a struggle. It was found at Tralle and belongs to the 1st century B. C. On the left side of this, N° 564, represents a round-shaped votive altar. It includes Eros. N° 580 is a large head of Zeus which was found at the ruins of Troy and belongs to the Hellenistic period. N° 538 is the head of Alexander the Great. This no doubt is a work of art of the celebrated sculptor Lysippus. It was copied from the original bronze statue of Alexander the Great and belongs to the 3rd century B. C.

SALOON XVI

The columns which stand on either side of the entrance were discovered at the ruins of Cyzicos. They probably form the internal decorations of a building. The left one is the statue of a winged Atys * wearing a Phrygian costume and cap. This is a kind of Caryatide. All these objects belong to the Hellenistic period. The first statue was found at Cyzicos.

Let us now commence from the left side of the saloon. At the side of the Caryatide is seen

* Atys, a handsome Phrygian shepherd who was loved by Cybèle, but he was unfaithful to her; therefore she afflicted him with madness and then transformed him into a pine tree.

a female statue, N° 549, wearing a costume. Even in its mutilated condition this is one of the finest draped female statues yet found. It came from Mendres Magnesia, and belongs to the first quarter of the 2nd century B. C.

The large head, N° 498, which is seen above on the wall and also another large head on the wall at the other side of the entrance, N° 501, represent the head of Hercules, but the second one is not so well executed as the first from an artistic point of view. These heads were used as corner stones which were taken from baths in the district of Kiré (ancient name of Aphrodisias) near Aidin. N° 550 is the statue of a woman which was found at Mendres Magnesia and belongs to the 1st century B. C. N° 825 is the statue of a young girl, which was also found at Mendres Magnesia and belongs to the 1st century B. C.

The statue which is seen in front of the window, N° 1377, is a well-made statue of a woman which was discovered at Yalvaj. It was executed in the 5th century A. D. and is of only ordinary workmanship. The bas-reliefs which are seen on either side of the window and above on the wall, N° 511, and N° 512 represent the fighting of gods with demons. These were also

discovered at Kiré and belong to the 2nd century A. D. N° 826 represents a young woman. It was found at Mendres Magnesia and belongs to the 5th century A. D. N° 822 is the statue of a female. It was also found at Mendres Magnesia, and belongs to the 1st century B. C. N° 824 is also the statue of a woman. It was also found at Mendres Magnesia and also belongs to the 1st century B. C. N° 823 is a similar statue found at the same place and belongs to the same period. N° 811 is the head of Athena and was found in Rhodes. It belongs from the 3rd to the 1st century B. C.

A large head at the farther side of the entrance, N° 819, probably represents Helios (god of the sun). It was brought from the island of Cos and is an ordinary work of art of the Roman period. The statue at the side of this, N° 625, represents Zeus Ammon which was found at Pergamos and belongs to the 3rd century B. C. The statue which is on the other wall, N° 581, represents Niobe * who is advancing with quick

* Niobe is the daughter of the king of Lidia. She had ten sons and ten daughters and was extremely proud of her children. She sneered at Latona who had two children Apollo and Diana. In order to avenge the insult to their mother Apollo killed all Niobe's children by darts; then the unfortunate Niobe in her sorrow was transformed into a rock.

steps. It came from Tripoli and probably belongs to the Hellenistic period. The statue at the farther side of the entrance, N° 810, is part of a colossal statue of Athena which came from Lindos in Rhodes and belongs to the Hellenistic period. N° 808 represents Hygea (the goddess of health, daughter of Æsculapius). It came from Demirji in the district of Aidin, and belongs to the Roman period. N° 807 is a statue of Demeter discovered at Tralle and belongs to the Roman period.

A nymph's statue, N° 543, which is seen in the centre of the saloon without a head and half naked formerly held a small water jar in her hand. It came from Aidin and belongs to the 1st century A. D.

SALOON XVII

This saloon includes the sculptures which were found in the district of Kiré near Aidin.

On entering the saloon and turning to the left we see a column which was formerly very high (one piece of it is placed at its side). It is fully adorned with different kinds of sculptures and stood at the entrance of a bath. The portion on the top of this is one piece of stone which formed both capital and frieze. The capital is

adorned with a female figure which is rising among acanthus leaves. At the side of the frieze is a Niké (goddess of victory). The person reclining on the frieze is a god of the city, and his face is very handsome. It probably belongs to the end of the 4th century B. C. but the folds of the costume are not so well executed.

Let us pass to the side of the next wall and first of all let us see the sculptures between the two windows. The stones which are placed upon a table are measures of quantity. N° 565 came from Adrinople. N° 567 came from Biga in Asia Minor and N° 566 came also from Biga.

The whole bas-reliefs on this part of the wall are composed of votive stones. The large head at the highest part represents Perseus (son of Jupiter) which was used as a corner stone. The stone which is placed in front of the projection on the wall and the bas-relief above it also form a grave-stone which is used as a votive stone.

Let us now see the sculptures on either side of the window and between the wall projections. N° 817 is a group of a river god and a nymph. It belongs to the Roman period. Of the three small statues which are placed upon a table the centre one, N° 323, is a nymph who is sleeping and belongs to the 2nd century A. D.

On the left side of this, N° 320, is a small Eros which was found at Tralle and probably belongs to the Christian era. The third one, N° 319, is also Eros who is sleeping in an intoxicated condition. It was found at Samsun (a town in Asia Minor on the south side of the Black Sea) and belongs to the Roman period. The bas-reliefs on the wall are votive grave-stones. One of the statues between the staircase and the wall on the left side near the side entrance, N° 1095, is the metope of a monument representing two Roman soldiers with lances in their hands. This piece of sculpture is very important because in the first place it belongs to the Adam Kilisi monument which was erected by the soldiers of the Emperor Trajan in the year 109 A. D. in memory of the second Dacian war; secondly, the parts which belong to this monument are today at Bucarest and only this piece was brought to Constantinople. The stone which is in the centre of this part, N° 846, and which is adorned with different kinds of figures of gods belongs to the 3rd century A. D. It was found at Kutahya in Asia Minor. Also in this saloon and in front of the wall near the side entrance, N° 128, is the lower part of the statue of Artemis which is specially attractive. It belongs to the Roman period and was found at Milet.

The transparency of the material of her dress shows clearly the form of the abdomen as well as the legs. It attracts much attention. The first statue on the right side of this, N° 821, is a female statue which came from Tripoli and belongs to the 3rd century B. C. Next to it, N° 816, is the body of a man which was found at Mendres Magnesia and belongs to the Hellenistic period.

At the left of the staircase N° 135 is a well-made female statue. In this the folds of the drapery are very fine. This is a good copy of the 4th century B. C. made during the Roman period. It was found on Thasos. As regards the second one on the right side of this, N° 137, it is the statue of Vilia Sabin. Although it is a good example of the same style, it is of less importance than the other. It was also found on Thasos and belongs to the 4th century B. C. It was made during the Roman period.

The bas-relief plaque on the landing of the staircase is composed of three pieces. It is part of a triumphal arch which was erected in honour of the Emperor Diocletian at Salonica. This is very often seen upon the grave-stones of hunters and Thracian cavaliers.

At the right side of the staircase and between

it and the wall, the stone, N° 864, which is in the centre of this part is a votive altar and represents a winged Nemesis which came also from Milet and belongs to the Roman period.

On entering the 18th saloon, on the left and in front of the wall the first statue, N° 637, is Dionysos which was found at Cyzicos, and belongs to the 2nd century B. C. Next to it, N° 592, is also a statue of Dionysos which was found in the vicinity of Kara-Hisar in Asia Minor and belongs to the Roman period. The third one, N° 123, is the lower part of a female statue which was found at Milet and belongs to the 2nd century A. D. The fourth one, N° 126, is the statue of a half-naked Aphrodite (Greek name of Venus) which was found also at Milet, and belongs to the 2nd century A. D. Above this and on the wall, N° 1091, represents a group of slaves which was found at Milet and belongs to the Roman period. On the highest part of the same wall, N° 287, represents parts of the theatre of Pergamos which came from Suké near Aidin and belongs to the 2nd century A. D. N° 125 is the statue of Aphrodite which was found at Milet and belongs to the 2nd century A. D.

At the next wall the first statue, N° 127 is a young goddess which was found at Milet and

also belongs to the 2nd century A. D. Next to it, N° 799, is the statue of Cybèle * which was found near Aidin and belongs to the Hellenistic period. N° 802 is a female figure who is sitting. It was found at Gemlek in Asia Minor and belongs to the Hellenistic period. Next to it, N° 800, is also a statue of Cybèle and belongs to the Roman period. At the end of the staircase N° 844 is a votive altar of Zeus Bronton which was found at In Oni in the vicinity of Brussa.

On entering the 18th saloon, on the right side and in front of the wall, the first statue, N° 579, is Hercules, which was found at the ruins of Troy and belongs to the Roman period. The second statue, N° 544, is an idealised head which was found at Tralle and belongs to the 1st century A. D. The third statue, N° 134, is Cleopatra (daughter of Antianax) which was found on Thasos and belongs to the 2nd century B. C. The fourth statue is that of a Prince which was found at Pergamos. N° 129 is the statue of a conquering wrestler which was found at Milet and belongs to the 2nd century B. C. Above on this side of the wall are two large heads. That

* Cybèle according to the Greek legend is the goddess of the earth, the wife of Satyres and mother of Jupiter, Pluto and Neptune.

on the left side is the head of a Medusa and that on the right is the head of a Minotaur. Both of them were used as corner stones.

At the next wall the first sculpture, N° 859, is a votive grave-stone of Poseidon and Hercules which was found on Thasos and belongs to the 4th century A. D.

On entering the saloon on the right-hand side the stone which is seen on the top of a high column is one piece which consists both of a capital and frieze. At each of the three corners a goddess of victory stands on a globe and between them a nude figure of a young woman rises among acanthus leaves. The large figure of a female which is seen in a reclining position upon the frieze represents Aphrodite. This also stood at the entrance of a bath.

In the middle of the saloon and in front of the columns to the right, N° 619, is the statue of Artemis which was found at Bengazi and belongs to the 2nd century A. D. At the side of this, N° 314, is a statue in the style of Niké which was found at Pergamos and belongs to the Hellenistic period. N° 620 is a statue of Aphrodite which was found at Ephesus and belongs to the Roman period. N° 615 is the statue of Meter Migené which was found at Kutahya and belongs to the 2nd century A. D.

In front of the left columns, N° 577. is a nymph which was found in Crete and belongs to the 2nd century A.D. N° 808 is a small votive altar. N° 621 is a Niké which came from Bengazi and belongs to the Roman period. N° 313 is an Aphrodite who takes off her shoe. It was found at Sidon and belongs to the Roman period.

At the entrance and on the right side, N° 510 is the head of a goddess belonging to the city of Aphrodisias. It was found at Kiré and belongs to the 2nd century A.D. The left one, N° 507, is similar to the other.

SALOON XVIII

On entering the saloon this part on the right-hand side contains the statues or parts of statues of Roman Emperors. That on the left-hand side includes the statues of ideal gods and other objects.

N° 596. This statue of a man to the left illustrates, according to the garland of flowers, &c., hanging from his shoulder, a man who very likely takes part in a religious ceremony. It came from Tripoli and probably belongs to the 2nd century A.D. After this there are two statues worthy of mention representing Athena. They were discovered at Magnesia. One end of

the égide, which is a distinguishing mark of Athena, is sculptured in a twisted form. It belongs to the 1st century A.D.

Let us pass to the next wall. Here is seen a huge man's figure, N° 1372, with beard and without legs. It was discovered at Ephesus. This is a Demos and belongs to the Hellenistic period.

Of the three stones which are placed under the window the middle one is a huge mask representing the head of a sea god. It is understood from the hollow in his head and also from the opening at the back that it was formerly used as a fountain. N° 626, on the left-hand side of the above, is a Medusa's head belonging to the Hellenistic period. On the right-hand side there is a mask which was found at Aidin and belongs to the Roman period. On the left side of the window is a large statue without a head probably representing a Roman Emperor. It came from Baalbec and belongs to the 3rd century A.D. The other female statue was discovered outside the ancient ruined walls of Cyzicos. It does not represent a goddess but was probably made for the purpose of ornamenting a grave. It belongs to the Hellenistic period. The large statue which is seen at the middle of the next wall is well-known under the name of Jupiter Marna. It was

made of white marble and discovered in the city of Gaza. It belongs to the 2nd century A. D. This represented Zeus, the Greek name of Jupiter, and was made for the purpose of ornament.

N° 591. This statue represents a Roman whose clothes are poorly sculptured and who is making sacrifices. It came from Magnesia and belongs to the Roman period. At the centre of this wall there are two figures of Eros who are occupied in making two cocks fight with one another. These are made of white marble and were discovered at Tarsus. They belong to the Roman period.

Let us pass now to the opposite side. The first statue which is seen at the farther side of the entrance is a monk, N° 582. He belonged to a religion which was founded in order to worship the Roman Emperors. It came from Cyzicos and probably belongs to the 2nd century A. D. At its side is the figure of a Roman, probably belonging to the 3rd century A. D. Again in the same saloon and at the middle of the wall, the huge statue represents the Roman Emperor Hadrian*.

* The Emperor's mausoleum in ancient Rome was a great quadrangular structure of white marble 300 feet square and 88 feet high surrounded by one of the most magnificent collections of statuary, including four great equestrian statues of Emperors at its corners.

It was found in Crete. Here the Emperor is standing in order to show himself always victorious and crushes a young barbarian under his foot as a sign of his power.

The statue at his side, N° 506, represents the Emperor Valentin III and belongs to the 4th century A. D.

N° 556, the head which is seen first on the next wall, is that of the Emperor Augustus. The first statue also illustrates the Emperor Augustus himself. N° 833, the stone which is seen in front and at the middle of the window is a coat of chain armour which is part of some booty. It belongs to the Hellenistic period and came from the island of Cos.

The sculpture after this, N° 333, is the head of the Emperor Tiberius. At his side is the head of the Emperor Marcus Aurelius and also the head of another Emperor.

N° 574. This large statue represents the Emperor Néro. The head in the corner is that of the Emperor Lucius Verus.

Let us pass to another wall. First of all comes N° 1390, which represents another head of Marcus Aurelius. The statue which is seen at his side is the elder Agrippius. It came from Ephesus.

N° 507. This is the statue of a judge. The sculpture, N° 616, near the entrance is the half statue of the philosopher Epicurius.

The last group represents Æsculapus and Telesphoros the latter carrying surgical instruments.

SALOON XIX

On entering the saloon and turning to the left the second capital, N° 737, which we see came from Remleh near Suadieh. From its construction it is understood that it dates from the time of the Franks.

N° 688, the stone which is at the side of the above is a double-faced bas-relief which was discovered at the village of Hamidieh in the vicinity of Eski-Shehir in Asia Minor. Upon one of these faces there is the head of a dog or a wolf and on the other face that of a bear with figures of nude men. It belongs to the 9th or 10th century A.D.

The stone which is at the end of the wall has Byzantine figures and emblems both at the back and the front. It illustrates St. Bartholemeus. On the upper part of the stone there is the coat of arms of the city of Genoa and in the lower part that of Spinola. It belongs to the 15th

century A.D. and dates from the time of the Franks.

N° 703. This bas-relief represents the Virgin Mary between two Saints. The bas-relief which is at its side shows the grave-stone of Barbadicus, the governor-general of Cyprus.

N° 702, also shows the Virgin Mary between two Saints.

The bas-reliefs which are placed on the wall are grave-stones which formerly belonged to the Latin families in Constantinople. The greater part of these came from the Arab Mosque in Galata.

Let us now pass on to another wall. The stone which is under the window was formerly a door-post adorned with the coat of arms of the Pera Podesta Auria which was brought from the Galata walls (some parts of which still exist) and belongs to the year 1418 A.D. The inscription on it refers to the construction of the walls at the time of the Podesta and in the same year. Above this there is also a door-post which was adorned with the coat of arms of the Aurian family. Also under the window we see a square stone with the coat of arms of the Emperor Justinian belonging to the 5th century A.D. The capitals on either side of this and in front of the opposite pillars are adorned with men's figures. They

were brought from Nelu Yahya Mosque at Sebsedieh in the vicinity of Nablus. These are Roman works of art copied by the French in the 12th century A.D. and perhaps they belong to a church which was built by the Crusaders.

N° 895. This capital which is placed on the right side of the window shows Salomé,* the step-daughter of Herod, dancing in front of the king.

N° 796. This capital which is on the left side of the same window shows a monk in the centre wearing a mantle and holding a book in his

* The story of Salomé, as recorded in the gospel of St. Mark (chapter 6), is well-known. Herod had married his brother's wife Herodias, who hated John the Baptist, a wise and holy man, much respected by Herod, because he had advised Herod against such a marriage as being unlawful. She induced Herod to cast John the Baptist into prison.

At a great feast, where Herod was surrounded by guests and singers, Salomé danced so exquisitely that the king was delighted and promised on a solemn oath that he would give her whatever she asked, even to the half of his kingdom. She went to her mother saying, «what shall I ask?» Herodias replied, «Ask for the head of John the Baptist on a charger». When Salomé made this request the king was much distressed, as he respected the prisoner, but on account of his oath before the people he gave the necessary order and the head was brought.

hand. On the right side of him a man has knelt down who also wears a mantle. On the left side a man is standing and a lion is seen behind him.

N° 797, the capital which is seen in front of the pillar illustrates the martyrdom of St. John the Baptist by the hand of the executioner. Here St. John the Baptist has a halo over his head and is standing at the right edge of the capital. A devil stands behind the executioner and incites him to commit the murder of St. John the Baptist as quickly as possible.

N° 794. This capital which is placed in front of the next pillar in the same section illustrates a festival of Herod.

The stones which are near the window are grave-stones, emblems, plaques, &c., relating to the knights of Rhodes, Latin families and Franks.

The sarcophagus which is seen at the middle of another wall was found at Macrikeuy and belongs to the 7th century A.D. The centre one of the stones which are placed on the wall is a plaque which is adorned with the Jerusalem coat of arms. On other side of this is an inscription about the construction of one of the towers of the Galata walls by the Pera Podesta and it also includes the coat of arms of the Podesta.

The monument which is seen in the centre of

this section of the saloon might be originally a grave-stone. One side of it illustrates a Spanish coat of arms.

Let us proceed towards another section of the saloon. The large green marble sarcophagus seen in front of the wall relates probably to an Emperor and belongs to the 6th or 7th century A.D. The bas-relief upon the wall came from the Arab Mosque in Galata and belongs to the Byzantine period.

After this the works of art up to the end of the wall are railed galleries, different kinds of tombs, capitals and also Byzantine plaques which have come from the Arab Mosque above referred to.

The monument which is placed in the centre of the saloon is the base of a statue of Porphyros which was a celebrated horse and chariot racer at the races which took place in the Hippodrome. These races were the cause of great excitement and interest among the people at that time and even the Emperor himself was very often present at these races. On the four faces of this stone are the figures of Porphyros and representations of horses which gained the races, even the names of which are engraved on it.

N° 665. This red piece of porphyry on the wall is a part of a sarcophagus. The capital

which is seen near the entrance in this saloon includes the name of the Emperor Heraclius. It was found at the University of Stamboul, formerly the Ministry of War.

SALOON XX

The monuments and works of art which are exhibited in this saloon belong entirely to the Byzantine period. The greater part of the stones which are placed along the wall to the right on entering were formerly fixed in the walls of Constantinople. On each stone there is an inscription about the repair of the walls. These inscriptions were mainly consecrations.

The plates on the wall, which include geometrical ornaments and animal figures, form railed galleries, parapets, door-posts, plaques, stone coverings, &c.

Among them the following are worthy of mention.

N° 787. This inscription relates to the rebuilding of some parts of the wall by the Minister of War Yorgi in the reign of the Emperor Constantine Dragusas (the last Byzantine Emperor of Constantinople). N° 1317, represents the Apostles and belongs to the 6th century A.D. N° 672, represents a miracle of Jesus Christ. It belongs to the end of the 6th or beginning of the 7th century.

N^{os} 780-782-783. The inscriptions on these stones relate to the rebuilding of some parts of the walls of Constantinople by the cousin of the Emperor Michael III during his reign in the years 842-867.

N^o 655 is the border of a font which was probably used for baptising purposes. The figures on it represent episodes concerning the Prophet Jonah. Above this, one of the two bas-relief plates on the right, N^o 668, illustrates Jesus Christ sitting and at his side St. Peter, one of the Apostles, is standing. On the left-hand side, N^o 669, a large statue, represents the entry of Jesus Christ into Jerusalem riding on an ass. He raises his right hand and blesses the people. Around him are three young men one of whom spreads out his mantle before the Prophet while the two others agitate palm leaves. This was the last Sunday of Lent, that is: seven days before Easter.

On the other wall there are also sculptured plaques, stones and different kinds of capitals. Among them, in front of the window, the stone which is seen upon a base also has an inscription relating to the building of some parts of the wall by the Emperor Jean Paleologos VIII in 1433 A.D. The large stone at the side of the capital which is on the left side of the window,

is a sculptured piece of the Emperor Arcadius' column, the base of which still exists at Avret Bazaar in the garden of a house on the Stamboul side.

On the next wall there are four medallions which belong to the 5th or 6th century A.D. Each of the figures in the medallions holds a book in his hand which is ornamented with a cross according to the ancient custom. That covered with a mantle represents the bust of a person. These are most probably the statues of four Apostles. On the upper part and in the middle there is a large bas-relief representing the goddess of victory who holds a palm branch in her hand. These formerly adorned a gate known as the Avjilar Kapusi (the gate of the hunters) on the Stamboul side. This is a fine old work of art and probably belongs to the 4th century A. D.

In front of the wall there are three small statues each of which represents the good shepherd. They belong to the 3rd century A.D.

Under the window and in the middle there is an important huge figure of a man which has come from Adrianople. It is understood from its structure that it belongs to a sitting statue and probably illustrates an Emperor belonging to 4th century A.D.

On the right-hand of this is a fine statue of Orpheus. This also probably belongs to the 4th century A.D.

On the left-hand side of this there is a huge eagle which bears the monogram of an Emperor. N° 680 illustrates lions which are tearing to pieces a calf.

N° 692, illustrates a lion devouring a dog.

Let us pass to another wall. On the right-hand side of the window and in the middle is a spherical sun-dial which came from Sulufke in Syria. Above this there is also a horizontal sun-dial. Higher still there is a frieze, N° 293, which is adorned with figures of animals fighting. The large bas-relief at the higher part illustrates how the Prophet Jonah was swallowed by the whale and probably belongs to the 8th or 9th century A.D. N° 698, illustrates an angel. N° 697, shows Jesus Christ between two angels. N° 699 also shows an angel. The stones which are under the window and in the middle are the borders of a church pulpit. They belong to the 6th century A.D.

The bas-relief which is seen at the middle of the wall on the left-hand side of the window illustrates three young Jews inside a lighted furnace in which the flames are indicated by undulating lines on the lower part of the stone.

On the next wall one of the bas-reliefs at the right-hand side, N° 684, represents the Prophet Daniel in the lions' den. He is represented in the attitude of prayer. A lioness is on his right and licks his feet. This sculpture also shows an angel together with a circular plate on which are two round pieces of bread. It belongs to the 7th century A.D. The other stones are plaques, parapets and different kinds of plates.

The great mosaic in the centre of the saloon on the floor was discovered at Jerusalem. This also belongs to the Christian era, but originally represented the charming of different kinds of animals by Orpheus. It belongs to the 5th century A.D.

On either side of the great mosaic appear church pulpits. On the left-hand side the pulpit is composed of two pieces of which one shows the wise men who went to look for Jesus Christ, and the other the same men presenting gifts to the infant Jesus who sits on the knees of the Virgin Mary. This belongs to the 5th century A.D. and was discovered at Salonica.

On the opposite side of the above pulpit is a green-coloured pulpit which was also discovered at Salonica.

The antiquities in the garden

The interior of the garden is not open to the public, because the antiquities can only be of interest for investigations by specialists; but the important stones are so arranged that they may easily be seen from the outside.

These antiquities are arranged in three rows.

The stones which are in the section adjoining the Chinili Kiosk on the right, consist of the bases of pillars and altars. Most of them came from the ruins of Milet. All the columns which form the first row bear inscriptions. They all came from Kulluk (the ancient name of Jassos).

Of the double capitals which are placed on each column the lower ones belong to the Byzantine period.

The second row consists of different kinds of monuments. In front of the entrance to the right near the Chinili Kiosk is a marble monument which belongs to the Byzantine period. Later on it was transformed by the Turks into a fountain with two spouts. The upper part is of essentially Turkish workmanship.

To the right of the mountain is an enormous Byzantine capital lying upon a square marble base. Upon the sides of this base there is a bilingual inscription in Greek and Latin. From this inscription it is understood that the base formed the upper support of a statue of the Empress Eudoxia, wife of the Emperor Arcadius.

To the left of the fountain and upon a base of masonry there is placed the key-stone of an enormous arch, which came from the vicinity of Tchemberly-Tash square (the ancient forum of Constantine). It shows on its two faces, in high relief, two heads of Medusæ which are unfortunately badly mutilated.

In the same row still advancing towards the left there are two figures of female Caryatides standing back to back. Then come three Roman statues of which the third still retains the head.

In the same row and in front of the second entrance to the garden is an obelisk in red porphyry placed upon a marble pedestal and also mutilated. The upper part is said to have been brought by a certain Antonius Priulus of Venice and sold by him in the reign of Sultan Suleiman I (the Magnificent).

At the end of the same row there are three Roman statues, of which the first represents a Roman Emperor, wearing a coat of mail.

The third row consists of various Roman statues, votive altars, capitals, corner-stones and grave-stones.

Along the railings of the garden are pieces of old columns bearing inscriptions, There are also bases with inscriptions which form the sides of the entrances to the garden. Upon those of the entrance to the right are two Byzantine capitals one of which bears the monogram of the Emperor Justinian (the founder of Santa Sophia) and his wife, the Empress Theodora. At the side of the entrance to the left there are two Roman statues, seated. The base at the corner of the railing is surmounted by the bust of a Roman Emperor wearing a coat of mail.

As regards the base situated in the middle of the small side of the garden it supports an eagle in basalt which came from Homs in Syria and which once adorned the upper part of a tomb. Finally, at the sides of the adjoining small gate are two Byzantine corner-stones representing griffins. They are surmounted by two capitals.

The antiquities outside the building of the Museum

Let us see first of all the antiquities between the Director-General's office and the main entrance of the Museum.

Here all the stones are of Roman workmanship and belong to the 1st or the 2nd century A. D.

The first statue on the left without a head probably represents an Emperor.

As regards the sarcophagi, they belong to the same period. The first one of these is adorned with garlands and with figures of Niké and nude Putti. On the large side of the second one are two figures of Eros stretching their wings and advancing towards the right, dancing and carrying garlands on their shoulders. The first one is without decoration.

We now advance towards the sculptures between the two staircases.

The statues in this part also belong to the Byzantine and Roman periods.

The first sculpture on the left of the five sarcophagi is a large green marble font bearing a cross upon each of the small faces, inside a

disc, but the crosses on the large faces have been knocked off with hammers.

After this come three red porphyry sarcophagi (two others are in the Military Museum) which were discovered in the courtyard of the old Seraglio Palace in the reign of Sultan Abdul Medjid. These three porphyry sarcophagi belonged to the Emperors of Byzantium. The first and third are of the same form.

As regards the fifth sarcophagus which is seen at the side of the staircase it also belongs to an Emperor.

Let us now pass to the right side of the building.

The first large stone which we see is a font which was used for baptising and belongs to the Byzantine period.

The statue which is at its side belongs to the Roman period.

After this is seen two other baptising fonts also belonging to the Byzantine period.

As regards the sculptured large column, this was once fixed against the wall of the Palace of the Emperor Justinian at Akhor Capou, adjoining the sea of Marmora. This is one piece and covered with ornaments of plants.

The male statue which stands at the end dates from the 2nd century A. D.

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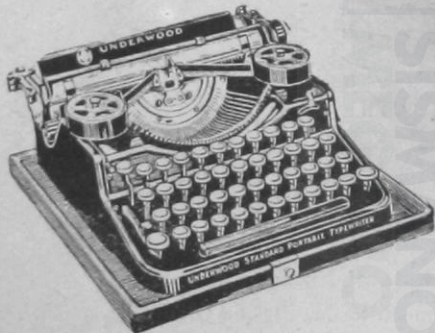
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*Alexander the Great. Born 356 B. C., died 323 B. C.
Bust in the Capitoline Museum, Rome.*

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