

بلاغات
الشاشة

منذ ما

REMOUVE
BFC
AGG



Following the Arabic language narrative, the English text is to be read from the left side to the right side of this publication, the text is numbered to help follow the sequence.

«سبعة عشرة معرضاً مفقوداً!» هو عنوان المقال الذي نشره المتحف الفلسطيني الذي فتح أبوابه للجمهور بدران بيضاء عام 2016، سمعت العديد من القصص التي تروي رحلة تلك اللوحات، وتنقلها من بلد إلى آخر ومن مخزن إلى آخر، حديث الناس جعلني اشعر وكأن تلك اللوحات هي أشخاص قد هاجرت البلاد، أشخاص لها أسماء وتاريخ وذاكرة، أصبحت أنا أيضاً أكثر ألفة مع تلك اللوحات، أذكر ملامحها، واسمائها وتاريخ انتاجها، بدت لي هجرتهم وكأنها هجرة اشخاص تبحث عن مكان مؤقت آمن، كأنهم طالبين لجوء منتظرين عودتهم الى بلادهم.

2 “Seventeen missing exhibitions!”, ran the headline of an article published by the Palestinian Museum, a white-walled space which opened its doors in 2016. I heard many stories about the journey which had taken these artworks from country to country and storeroom to storeroom; they made the works sound like people who’d decided to leave the country, people with names and pasts and memories. As I became familiar with the works, and came to know their features, names and birth dates, it seemed more and more like they’d emigrated—like they’d gone in search of a temporary place of safety while waiting for the day they could return home.

الشائعات بدأت تنتشر في المدينة حول اختفاء بعض الأعمال الفنية، تلك الأعمال خرجت من البلاد بهدف عرضها، ومنذ ذلك الوقت انقطعت اخبارها وفقدت اثارها. أحاديث المهتمين تداولت مصير تلك اللوحات، وأماكن وجودها ورحلاتها والقوانين التي حالت على رجوعها، بقيت الاخبار تنتقل من اذن الى اخرى حتى اختلطت الشائعات بالحقيقة، لم يعد احد يعلم اين تكمن الحقيقة في كل سرد تروييه الشائعة.

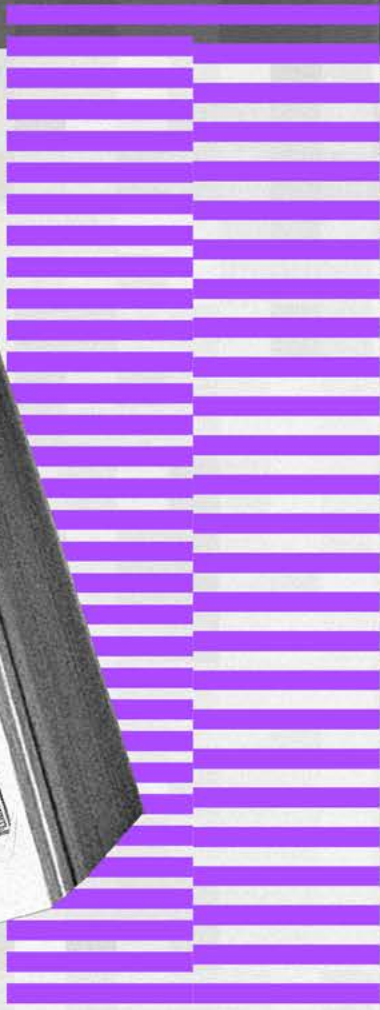
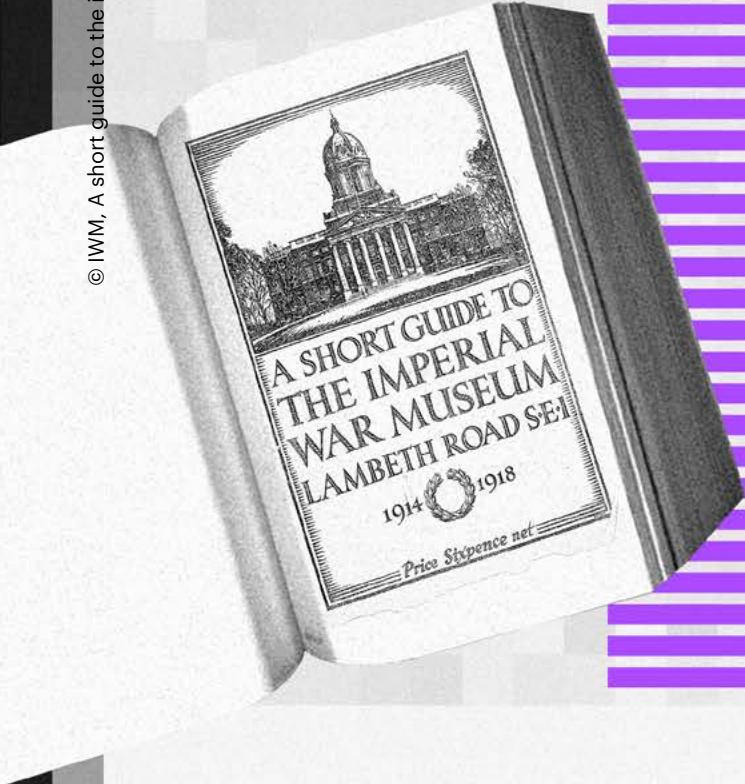
1 Rumours began to spread around the city that a number of artworks had disappeared. They had been taken out of the country to be exhibited, and nothing had been heard of them since. People keenly discussed the whereabouts of the works and the laws which prevented their return, and as reports spread by word of mouth, truth and rumour became indistinguishable; soon, no-one was sure which of the rumours concealed the true story.

3 The missing works preoccupied me more and more—not only the seventeen exhibitions, but other artworks, antiquities, pictures and archives which had also been lost, whether they'd been confiscated, buried, or even burnt. It was remarkable how these missing things implanted themselves in our memory more firmly than those still in physical existence; they managed to transform our memories into a storeroom for lost property. I began to pursue the missing items, tracing their absence, searching amongst photos and archives and things buried under the ground, and exhibitions and artworks which had gone underground never to return. With every archive I visited, a new narrative supplanted the last.

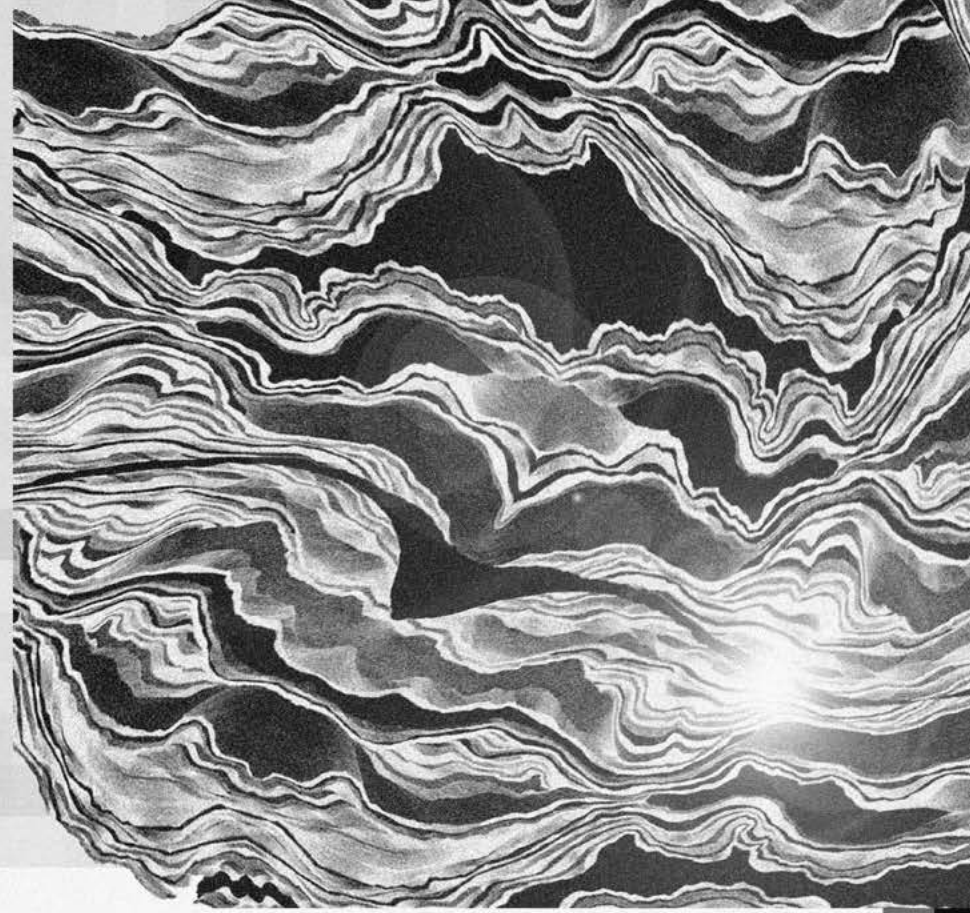
One of the places I visited was the archive of the Imperial War Museum in London. It proposed a lengthier historical narrative about the missing works, one that centred around Jerusalem, from where archaeological artefacts had been removed to Istanbul and London at the same time as numerous museum-building projects and archaeological excavations got underway in the city. The archive also revealed that the rumour about the city's first museum dated back over a hundred years.

الأعمال المفقودة بدأت تشغلي أكثر، ليس فقط السبعة عشرة معرضاً، ولكن هناك أعمال فنية أخرى وآثار وصور وأرشيفات، فقدت، اختفائهم كان اما عن طريق مصادرتها، أو دفنها، او حتى حرقها. ما أدهشني هو كيف لتلك العناصر المفقودة أن تعلق بذاكرتنا أكثر من تلك العناصر التي لا تزال ماديتها موجودة أمامنا، كأن الذاكرة تتحول الى مخزن للجميع تلك المفقودات. بدأت بملاحقة مسار الأشياء المفقودة، أتتبع غيابها، ابحت في الصور والأرشيفات والأشياء المدفونة في باطن الأرض، والمعارض والأعمال التي تجوب الأرض ولم تُعد، ومع كل ارشيف اقوم بزيارته، كانت تبني سردية مختلفة عن تلك التي سبقتها.

من ضمن الأماكن التي قمت بزيارتها كان ارشيف المتحف الحربي في لندن، ذلك الأرشيف خلق سرداً أطول تاريخياً عن لأعمال المفقودة، خاصة في مدينة القدس، حيث تنقلت الآثار من القدس الى اسطنبول ولندن بالتزامن مع مشاريع المتاحف التي شهدتها القدس وعمليات الحفر والتنقيب. ذلك الأرشيف وضح أيضاً بأن تاريخ شائعة المتحف الأول تعود إلى أكثر من مئة عام مضت.



1914  1918





إحدى الصور لفتت انتباهي في المتحف الحربي، وهي صورة معرض تحتوي على لافتة خشبية صغيرة، بدا وكأن اسم القدس مكتوب عليها، لم يكن هناك نص مرفق للصورة، قمت بأخذ موعد مع إحدى العاملين في قسم الارشفة، وأخبرني بأن العديد من الصور التابعة للمتحف لم يعد هناك معلومات عنها، بسبب حريق حدث في المتحف أدى الى فقدان العديد من الوثائق التي تساعدنا على معرفة سياقات الصور.

4 One photo from the Imperial War Museum caught my attention. It showed an exhibition, including a small wooden sign which looked like it read 'Jerusalem.' There was no caption, so I made an appointment with one of the archivists, who explained that many accompanying documents had been destroyed by a fire at the museum, leaving much of the museum's photo collection devoid of any contextual information.

قمت بنسخ الصورة، ثم مسحها ضوئياً لتمكن من تكبيرها، حينها بدأت تظهر بعض العناصر بالرغم من رداءة الصورة. بدا واضحاً بأنها صورة لمعرض يتعلق بالقدس.



5 I copied and enlarged the photo. Despite the poor quality, some details began to emerge: it was clearly a photo of an exhibition about Jerusalem.

ظهرت بالصورة مفاتيح، لافتات تشير إلى اتجاهات شوارع ومدن فلسطينية، صورة لمنظر طبيعي، صورة لضابط، أداة تستخدم في الزراعة، بندقية، صور، نسخ لخرائط، وثائق، طاولة، وماكينة إطفاء.



6 There were keys, signposts pointing to streets and other Palestinian towns, a photo of a landscape, a photo of an army officer, an agricultural implement, a rifle, some maps, documents, a table, and a fire extinguisher.



أكثر ما لفت نظري هي ماكينة الإطفاء، هي العنصر الوحيد المرتبط بما قاله العامل في قسم الارشفة عن الحريق الذي اندلع في المتحف، بحثت عن تاريخ تلك الماكينة ووجدت انها صنع بريطانيا، وبأنه لم يتم تصديرها للخارج، معرفة ذلك وضح أن مكان التقاط الصورة كان في لندن، وأن الفترة الزمنية التي التقطت فيها الصورة هي بين عام 1917 - 1919. قمت بالبحث عن صور تعود الى عام 1919 والتي يظهر فيها التقسيم الداخلي للمتحف الحربي، وجدت أن الهندسة الداخلية للمتحف تتطابق مع الصورة التي يظهر فيها مكان حدوث المعرض، مما يعني أن المعرض أقيم داخل جدران المتحف الحربي.

7 It was the fire extinguisher which caught my eye, being the only link to what the archivist had told me about the fire at the museum. Attempting to date the fire extinguisher, I found that it was British-made and never exported, meaning the photograph must have been taken in London at some point in the period 1917-19. I looked for photos dating back to 1919 which showed the internal layout of the museum, and what I found did indeed match the photograph. The exhibition must therefore have taken place at the Imperial War Museum itself.

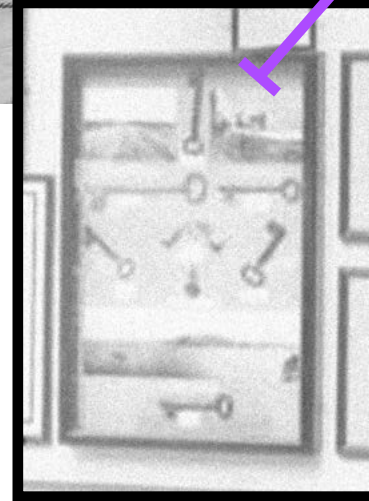
8 I turned to other items in the photo, hoping to understand more of the context, and perhaps get some idea of what else was contained in those rooms but not captured in the frame. Although enlargement had made the photo pixellated, it was nevertheless possible to identify certain items by cross-referencing with other photos I found in a number of different locations. This time, I used different search terms, like 'Palestine in London' and 'London in Jerusalem' and so on. The items displayed in the photo were scattered across different archives and institutions, but none were to be found in any Palestinian archive.

حاولت البحث على عناصر الصورة لأتمكن من فهم سياقها، ومعرفة ماذا تحتوي تلك الغرف التي لم تتسع لها الصورة. على الرغم من ظهور محتويات الصورة مبكسلة، إلا أنها سهلت عملية التعرف على المحتويات عند محاولة مطابقتها إلى صور أخرى ووجدتها في أرشيفات مختلفة، هذه المرة استخدمت كلمات أخرى للبحث في الأرشيفات الإلكترونية، مثل «فلسطين في لندن» .. «لندن في القدس» وهكذا.. هنا.. بدأت تظهر بعض العناصر الموجودة في الصورة بشكل منفرد، هذه العناصر موجودة في مؤسسات أرشيفية مختلفة، إلى أن أيا منها موجود في أرشيف فلسطيني.

العنصر الأول الذي ظهر كان المفاتيح ، ترمز المفاتيح في السياق الفلسطيني الى حق العودة بعد النكبة عام 1948، لكن هذه الصورة التقطت 1919، كتب أسفل الصورة بأنها مفاتيح رمزية لبوابة القدس، تشير إلى سيطرة بريطانيا على القدس وأخذها من يد العثمانيين.

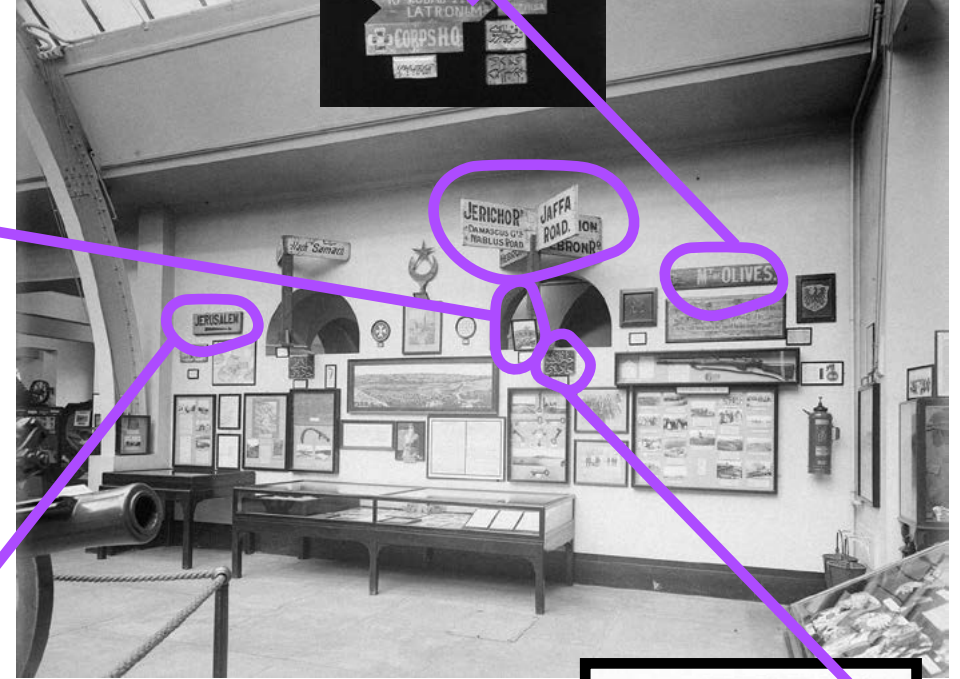
9 The first items I was able to identify were the keys. In the Palestinian context, keys symbolise the right to return home after the Nakba of 1948, but this photograph was taken in 1919. A caption at the bottom of the picture said that these were symbolic keys to the gates of Jerusalem, referencing British control of Jerusalem and the takeover from the Ottomans.

Courtesy of Maidstone Museum and Bentiiff Art Gallery
© IWM Q 62949



ظهرت لافتات شوارع ومدن في فلسطين، جميعها مصنوعة يدوياً، هناك يافطة لحارة النصارى، مدينة القدس، منطقة جبل الزيتون، مدينة يافا، شارع يافا، مدينة الخليل، دير السريان، اللطرون، وأسماء مدن وشوارع أخرى.

10 Hand-painted signs could also be distinguished, bearing the names of streets and towns in Palestine: Harat al-Nasara, Jerusalem, the Mount of Olives, Jaffa, Jaffa Street, Hebron, Dayr al-Suryan, Latrun, and others.



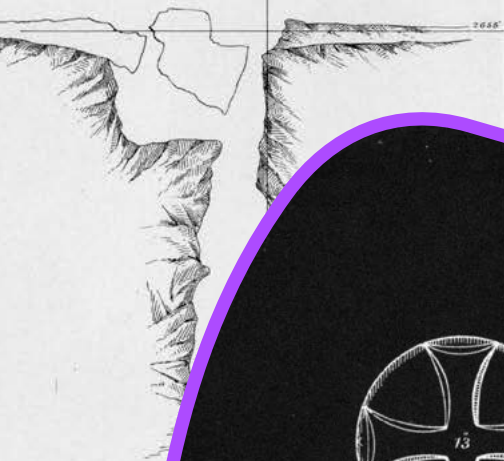
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أما بالنسبة للصليب، وجدت وثيقة توضح أنه هذا الصليب محفور على حجر تم اكتشافه عام 1867 في باب العامود خلال الحفريات التي قامت بها المجموعة البريطانية Palestine Exploration Fund، وهي مجموعة متخصصة بالحفريات والتنقيب عن الآثار في المنطقة.

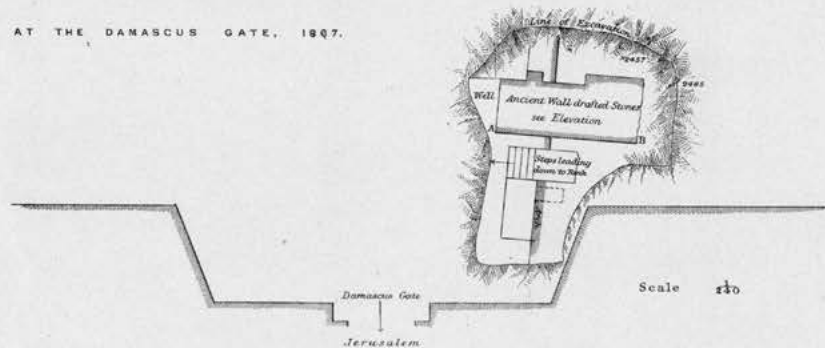
11 I could also make out a cross in the photo. A document I found explained that it was a cross carved in stone that had been discovered in 1867 at Damascus Gate in Jerusalem, during excavations by the Palestine Exploration Fund, a British organisation specialised in study of the region's archaeology and history.

WELL OF GIHON.

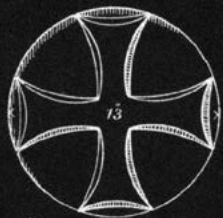


Cross cut on Stone found near Damascus Gate.

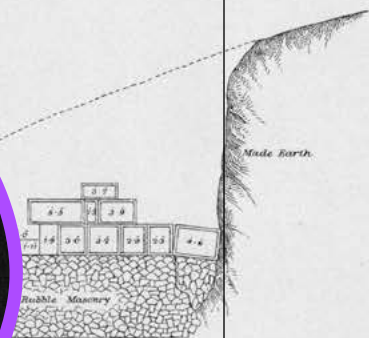
EXCAVATIONS AT THE DAMASCUS GATE, 1867.



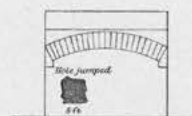
EXCA



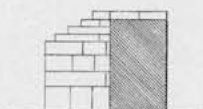
Cross cut on Stone found near Damascus Gate.



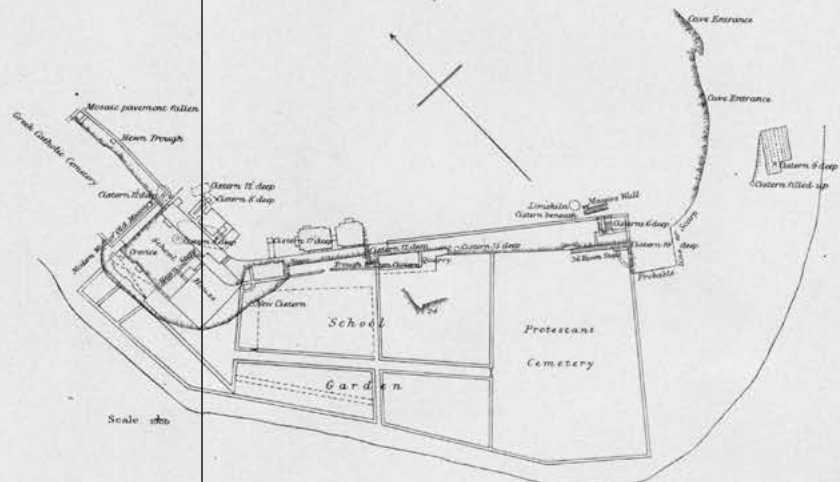
ELEVATION OF ANCIENT WALL ON A.B.



ELEVATION OF ARCH



ELEVATION OF STEPS.



EXCAVATIONS AT THE BISHOPS SCHOOL

SHOWING THE OUT WALL OF THE CITY ON SOUTH WEST.

This work was commenced in 1867 by Palestine Exploration Fund and was continued in 1867 by Henry Maudslay Esq. C.E.

©IAA archive

Level of As Sakhray. 2940'

Level of platform of Noble Sanctuary & Synagogue 2420'

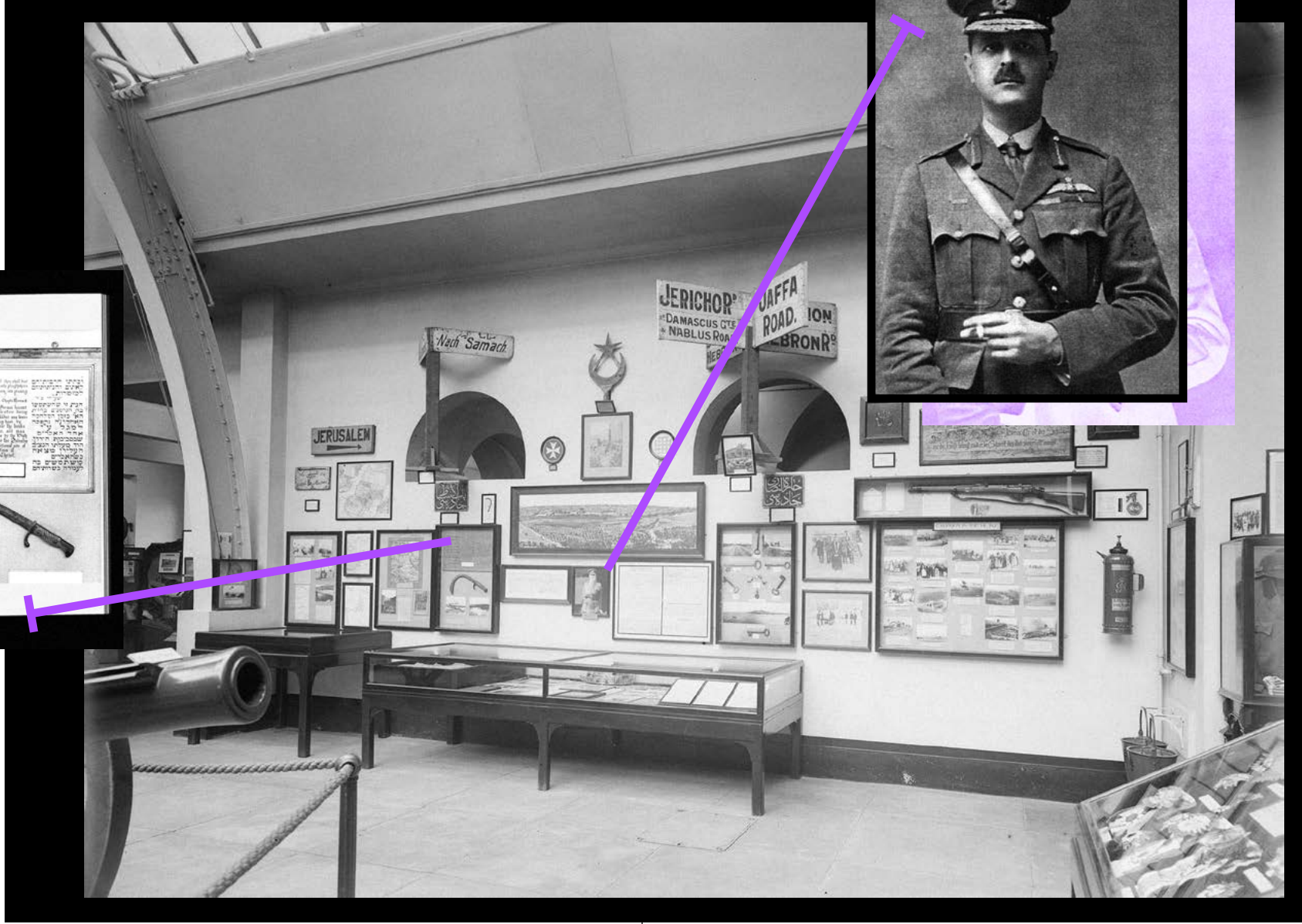


في منتصف الصورة، هناك صورة معلقة لضابط، بحثت عن أهم الشخصيات من الضباط الذين أقاموا في القدس في بداية الانتداب البريطاني، وجدت صورة كانت مطابقة بشكل كبير لصورة الضابط المبكسلة، يحمل الضابط اسم رونالد ستورز، وهو أول حاكم عسكري في مدينة القدس تحت الانتداب البريطاني عام 1917. في فترة رئاسته قام ستورز بتأسيس رابطة «برو جيروسالم سوسايتي» التي تعني بالمتاحف والحرف اليدوية وإنشاء المعارض الفنية في القدس، كما قامت المجموعة بعدة تخطيطات للمدينة.

13 On the wall in the centre of the photograph hung a picture of an army officer. I researched the major military figures stationed in Jerusalem during the early years of the Mandate and found one that closely resembled the pixellated image before me. It was Sir Ronald Storrs, who in 1917 became Jerusalem's first military governor under the British mandate. During his tenure, Storrs founded the Pro Jerusalem Society, which supported museums, local crafts, and art exhibitions in Jerusalem, as well as producing numerous maps of the city.

أما أداة الزراعة، فهي المانية الصنع استخدمت في فلسطين خلال السنوات الأخيرة من الدولة العثمانية.

12 The agricultural implement was German-made and was used in Palestine in the late Ottoman period.



الصور الأخرى توثق زيارة الجنرال اللنبي لمدينة القدس،
بدا واضحاً أن صورة المعرض تقع بين مرحلتين زمنيتين، أواخر
عهد الدولة العثمانية، وبداية الانتداب البريطاني في فلسطين.
مرحلتين تختلف معهما صورة وسردية القدس.



14 The other photos displayed in the picture were documents of General Allenby's visit to Jerusalem. It was clear that the exhibition spanned the final years of the Ottoman period and the beginning of the British mandate. The image and narrative of Jerusalem differed greatly between these two periods.

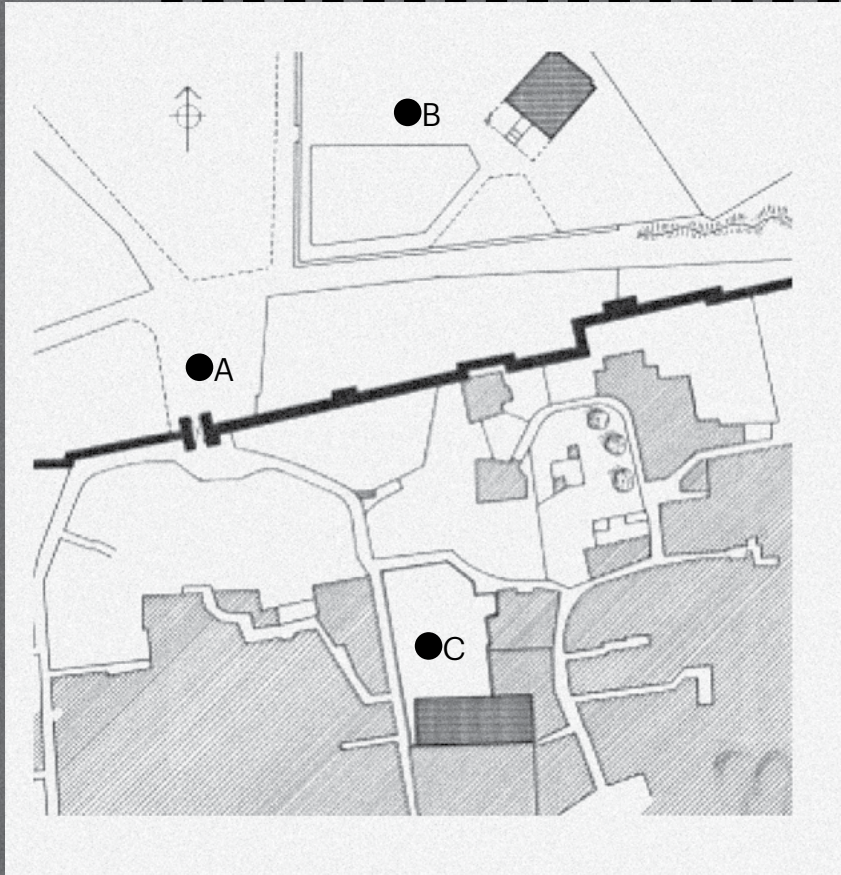
© IWM (Art.IWM PST 12511)
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أحدى تلك السرديات تقول بأنه في الفترة الأخيرة من الدولة العثمانية، تم إخراج العديد من القطع الأثرية من باطن الأرض، تعاون العثمانيون مع المجموعة البريطانية PEF، حيث سهلت الحكومة القوانين الخاصة بالتنقيب للمجموعة بشرط أن تكون الدولة العثمانية هي المسؤول عن تلك الآثار وتولي عملية حفظها واختيار كيفية عرضها للجمهور.

في عهد السلطان عبد الحميد كانت الدولة العثمانية غارقة في الديون وتشهد ضعف في قوتها. أدى ذلك إلى انعقاد مؤتمر برلين الذي لُقبت الدولة العثمانية بعده بـ «رجل أوروبا المريض» وتم التخطيط لتقسيم الدولة العثمانية على أربعة دول أوروبية. دفعت نتائج المؤتمر الدولة العثمانية على إثبات قوتها وفرض سيطرتها، حيث ركزت على أهم المدن في الدولة والعمل على حلها، صنفت القدس كثاني أهم مدينة في الإمبراطورية بعد إسطنبول، التركيز على مدينة القدس كان لمكانتها الدينية للأديان الثلاثة، مما جعلها تضح بالزائرين الحجاج من مختلف الديانات على مدار السنة، والسبب الآخر هو اهتمام الدول الأوروبية وروسيا بالقدس، حيث أنشأوا مؤسسات مختلفة داخل وخارج أسوارها، كل تلك الأمور جعلت السلطان عبد الحميد يأخذ خطوات عديدة للتشديد على فرض سيطرته من ناحية، ومن ناحية أخرى العمل على حلها المدينة. قام بإنشاء عدة مؤسسات في القدس، بنيت تلك المؤسسات لتكون صروح تظهر من خلالها قوة الدولة العثمانية، وقدرتها على مواكبة الحداثة الأوروبية، بنيت العديد من الأسواق لتشجع الحرف اليدوية التي أنهكتها الثورة الصناعية، حيث كانت الدولة العثمانية سوق لتلك المنتجات التي كانت أرخص من المنتجات الحرفية المحلية.

في عام 1897 قام القيصر الألماني بزيارة القدس، كانت زيارته تتخلل المرور من منطقة باب الخليل، أراد السلطان توطيد العلاقة بينه وبين الدولة الألمانية ليتمكن من الحصول على منحة من الألمان لبناء خط الحجاز الذي يربط بين دمشق ومكة والمدينة لتسهيل رحلة الحجاج المسلمين، لذلك عمل على تغييرات رئيسية في منطقة باب الخليل للترحيب بالقيصر مثل بناء برج الساعة التي انتهى بناؤه عام 1901 وبناء سبيل.

عندما انتقل المهندس المعماري وخبير الآثار الألماني Conard Schick للعيش بالقدس عام 1846، وجد أن حي باب حطة غير مستغل و منعزل عن باقي البلدة القديمة، يحتوي على بيوت ودكاكين صغيرة و شارع واحد رئيسي، أما باقي المنطقة فقد اعتبرها مساحات ضائعة غير مستغلة، جزء منها استخدمته إحدى العائلات ككسارة حجار، مما أدى إلى تراكم الحطام في الحي. قام كونارد بتقديم تقرير يختص بإعادة إعمار باب حطة، إلا أن اقتراحه لم يأخذ بالحسبان، قام بإرسال تقريره الثاني في عهد السلطان عبد الحميد حيث تمت الموافقة على ترميم الحي، قام كونارد بتخطيط شامل لكل تلك المنطقة وتغييرها بالكامل، وبناء صرف صحي وإنشاء شوارع فرعية، بالقرب من منطقة باب حطة تم إنشاء مدرستين، أحدهم داخل البلدة القديمة والثانية خارج البلدة القديمة.



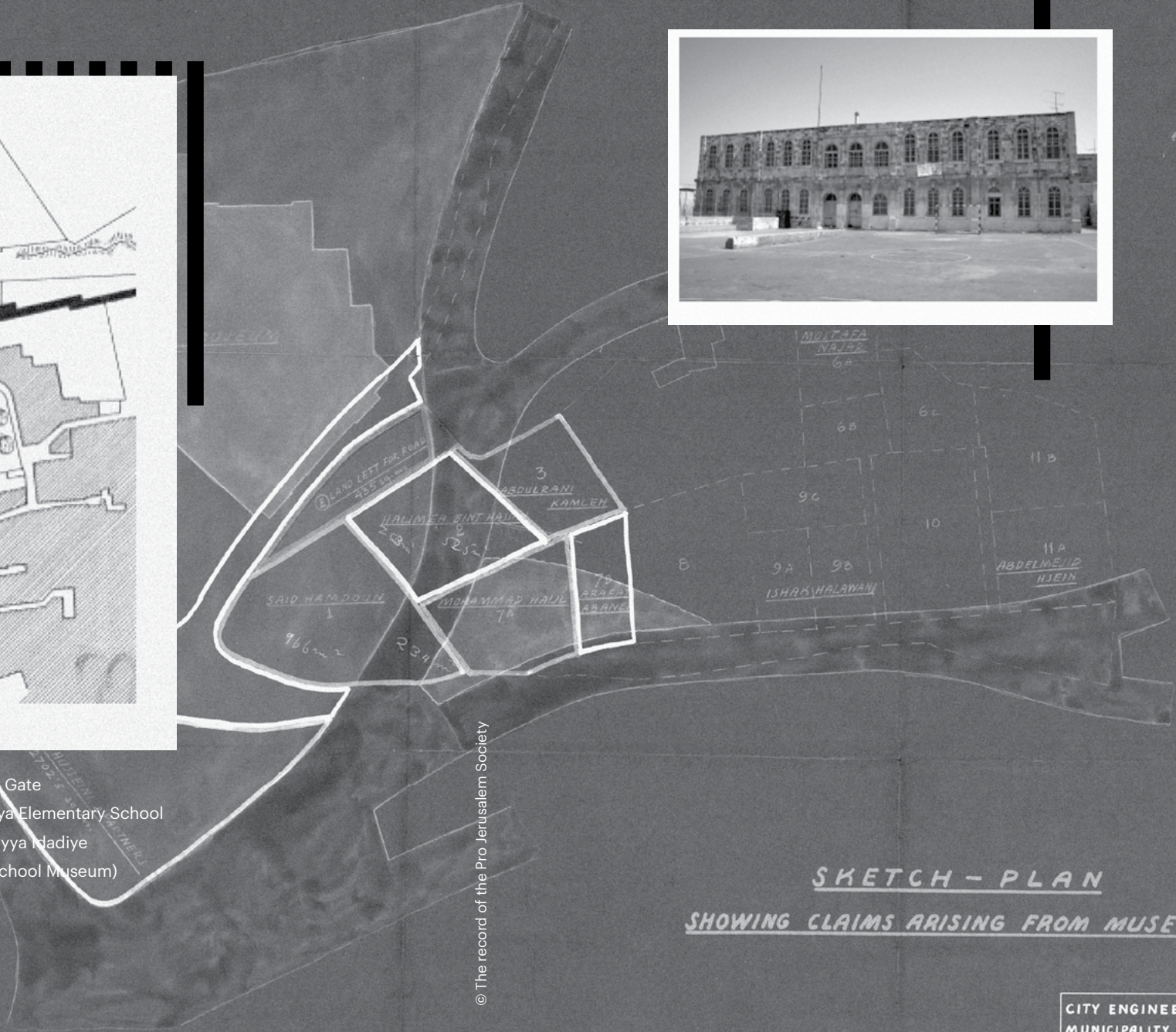
● B

● A

● C


LEGEND	
MUSEUM SITE	
ROADS IN WADI JOZ SCHEME	
RESERVATION LAND N°3	


- A Herod's Gate
- B Rasidiyya Elementary School
- C Ma'mynyya Idadiye (High School Museum)



© The record of the Pro Jerusalem Society

SKETCH - PLAN
SHOWING CLAIMS ARISING FROM MUSEUM

15 One of those narratives recounts that in the late Ottoman period, numerous archaeological artefacts were excavated thanks to co-operation between the Ottomans and the Palestine Exploration Fund. The Ottoman government relaxed laws regarding excavation on condition that the state would retain ownership of any finds and responsibility for their preservation and display. 

Under the reign of Sultan Abdülhamid II, the Ottoman Empire was weak and saddled with debt, leading to the Berlin Conference. The empire was nicknamed ‘the sick man of Europe’ and plans were made to divide its territory between four European states, pushing the Ottomans to respond with a display of grandeur and power which saw the empire’s most important cities modernised and revived. 

The Ottomans considered Jerusalem the empire’s second city after Istanbul, mindful of its significance to the three Abrahamic religions, which brought in masses of pilgrims throughout the year, and of European and Russian interest in the city, which had led to the establishment of numerous institutions in and around the Old City. Sultan Abdülhamid II founded many of his own institutions in Jerusalem, intended as monuments to Ottoman power and proof of the Empire’s ability to keep pace with European development. Markets were built to encourage local crafts which had dwindled under competition from industrially produced and imported goods.

In 1897 Kaiser Wilhelm II visited Jerusalem. The Sultan was hoping to strengthen Ottoman-German relations, with a view to obtaining German assistance in building the Hejaz railway which would link Damascus to Mecca and Medina and facilitate the journey of Muslim pilgrims. The Kaiser’s visit was to pass through traffic in the environs of Jaffa Gate, so impressive projects were undertaken in the area, including construction of a drinking fountain and a clock tower which was completed in 1901.

When German architect and archaeologist Conrad Shick settled in Jerusalem in 1846, he found the Bab Hatta area under-utilised and isolated from the rest of the Old City. One part of the neighbourhood contained houses, small shops, and a single main street, whilst the rest was largely abandoned, with one section being used by a local family for rock-breaking, which had led to a buildup of debris. Shick proposed a scheme to rebuild Bab Hatta but was ignored; his second proposal, under Sultan Abdülhamid II, was accepted, and he began to draw up plans for a full-scale redevelopment of the neighbourhood, including introduction of a sewage system and new secondary streets. Near Bab Hatta two schools were founded, one inside the city walls and the other outside.



Source: B. St. Laurent, 1993
Source: Servet- I Funun (1309/1893)



شهدت تلك الفترة التركيز على المدارس والمتاحف، من أهم المدارس التي بنيت لتكون صروح، هي التي خطط لها كونارد، الأولى هي مدرسة للبنات أنشئت عام 1891 تلتب بالمدرسة الاعدادية l'dadiyya، ولكن اختلفت الروايات فيما يتعلق باسمها الرسمي، بعض الوثائق تشير الى أنها المأمونية، ووثائق تشير إلى أنها الملاوية، لكن من المؤكد أن موقعها كان داخل أسوار القدس، والبناية الأخرى هي مدرسة الرشيدية للأولاد خارج سور القدس من ناحية باب الساهرة.

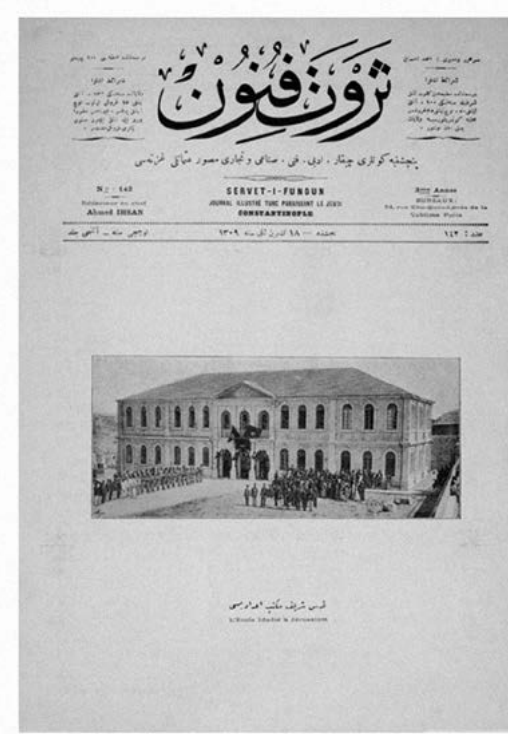
16 The schools designed by Conrad were amongst the most important of the schools built as monuments during the period. The first, a school for girls referred to as the "l'dadiyya School" (middle or preparatory school), was established in 1891. Accounts vary as to its official name; some documents refer to it as the Ma'muniyya School, others as the Malawiyya School. What is certain, however, is that it was located within the walls of Jerusalem. The other, the Rashidiyya School for Boys, was located outside the walls of Jerusalem, close to Bab al-Sahira.

تقول العديد من الروايات أن السلطان عبد الحميد كان مولعاً بالتصوير، عَيّن العديد من المصورين ليقوموا بتوثيق الحياة داخل الدولة العثمانية، وتوثيق الصروح البنائية التي شيدها، كانت تستخدم تلك الصور كوسائل دعائية لقوة الدولة العثمانية، حيث قام السلطان بإعداد البومات لتلك الصور ليهدئها إلى رؤساء الدول الأوروبية بين عام 1880 - 1903. كما نشرت تلك الصور في مجلة Servet-i Fünun التي تعنى بالثقافة والحداثة الأوروبية والعثمانية. في القدس كان أول استوديو تصوير للأرمن Yesayi Garabedian و Kirkoriand.

17 Sultan Abdülhamid II was notoriously passionate about photography. He appointed official photographers to document life throughout the Empire and the monumental public works he had built, using their work as promotional material to showcase Ottoman power. Between 1880 and 1903, the Sultan would prepare albums displaying those photographs and gift them to presidents of European states. The photographs were also published in the magazine Servet-i Fünun, which was interested in European and Ottoman culture and modernity. In Jerusalem, photography was pioneered by two Armenians, Yesayi Garabedian and Garabed Krikorian.

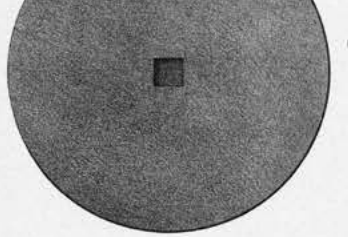
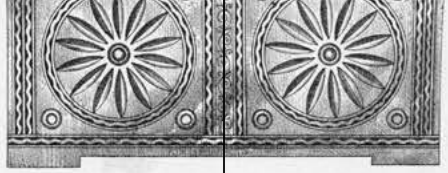
عرض عناصر تعود الى ازمنة سابقة فعل يدل على قوة النظام الحاكم الحالي، كأن المتاحف هي مقبرة للنظام السابق والإعلان عن نظاف حاكم حالي أكثر قوة من النظام السابق، كما أن استخراج الآثار من باطن الأرض وعرضها بالمتاحف يرمز إلى قوة الإمبراطورية وفخرها بالحضارات التي كانت قد سبقتها، ويشير على انتهاء مرحلة دينية وسيطرة دين آخر، حيث كان السلطان عبد الحميد معنياً بالرواية الإسلامية.

18 The act of exhibiting historical artefacts says just as much about the power of the current ruling regime as it does about earlier periods in time. One might think of museums as cemeteries of past regimes, as an announcement that the current ruling regime is more powerful than the previous one. Excavating artefacts from within the earth and placing them on display in museums symbolised the strength of the Empire and the pride it took in preceding civilisations, while simultaneously highlighting the end of one religious era and the ascendance of another religion. In Sultan Abdülhamid II's case, this narrative centred around Islam.



Kasim 1309, 30 Kasim 1893
 Servet - I Funun, no. 142 18

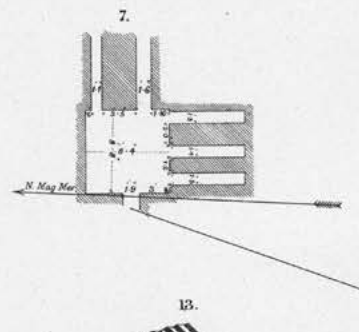




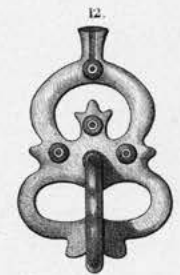
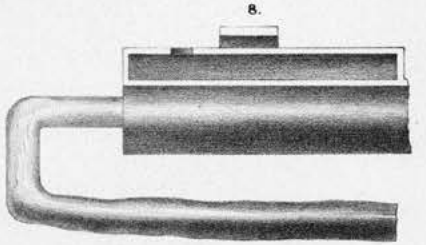
Found at Golden Gate.



Part of Iron Lock



to Curvature of the Door



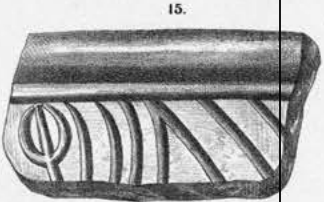
Part of Bronze Lock



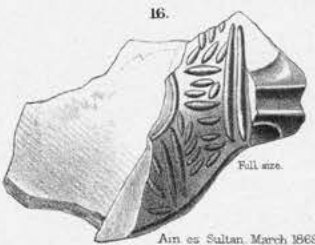
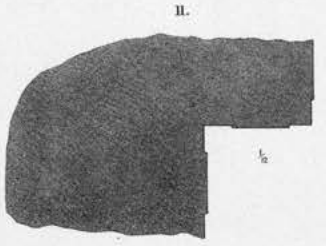
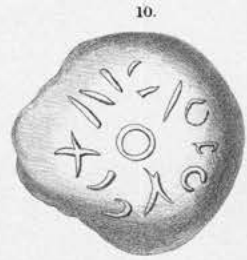
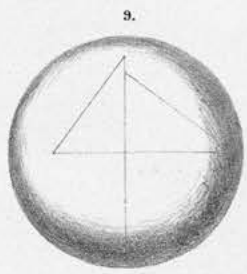
Barclay's Gate, 10 Feet below surface



Cenneth Gate.



N^os 15 19 22 25 30. Glazed Pottery Found under Northern Souterran Dirick Israel



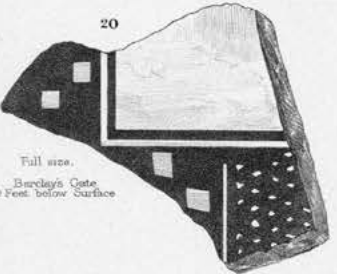
Ain es Sultan, March 1869.



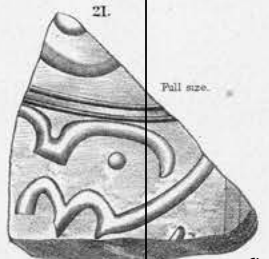
Ain es Sultan March 1869.



Glazed Pottery Bucket Israel



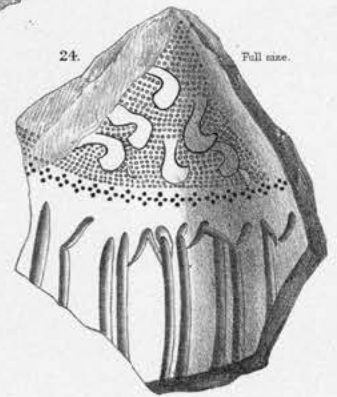
Full size. Barclay's Gate, 10 Feet below surface



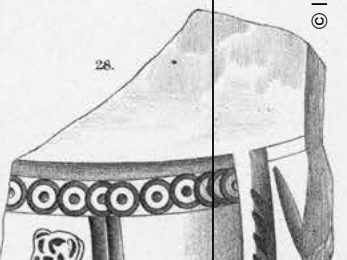
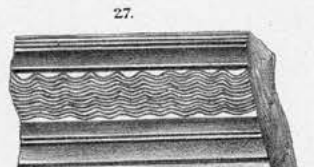
Ain es Sultan, Jericho. Green Glazed Pottery.



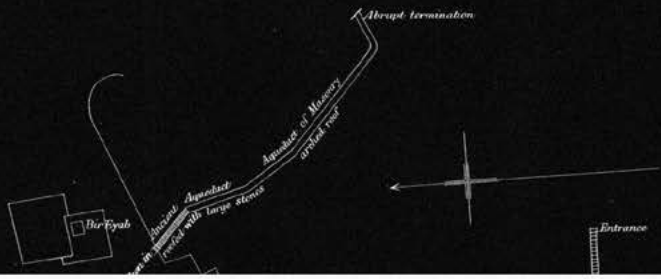
Ain es Sultan March 1869.



Ain es Sultan.

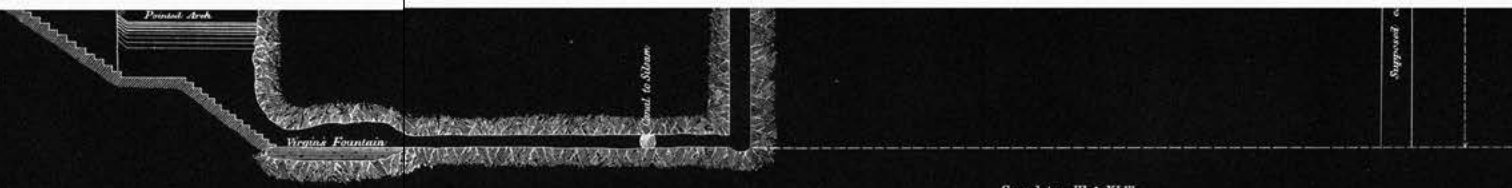
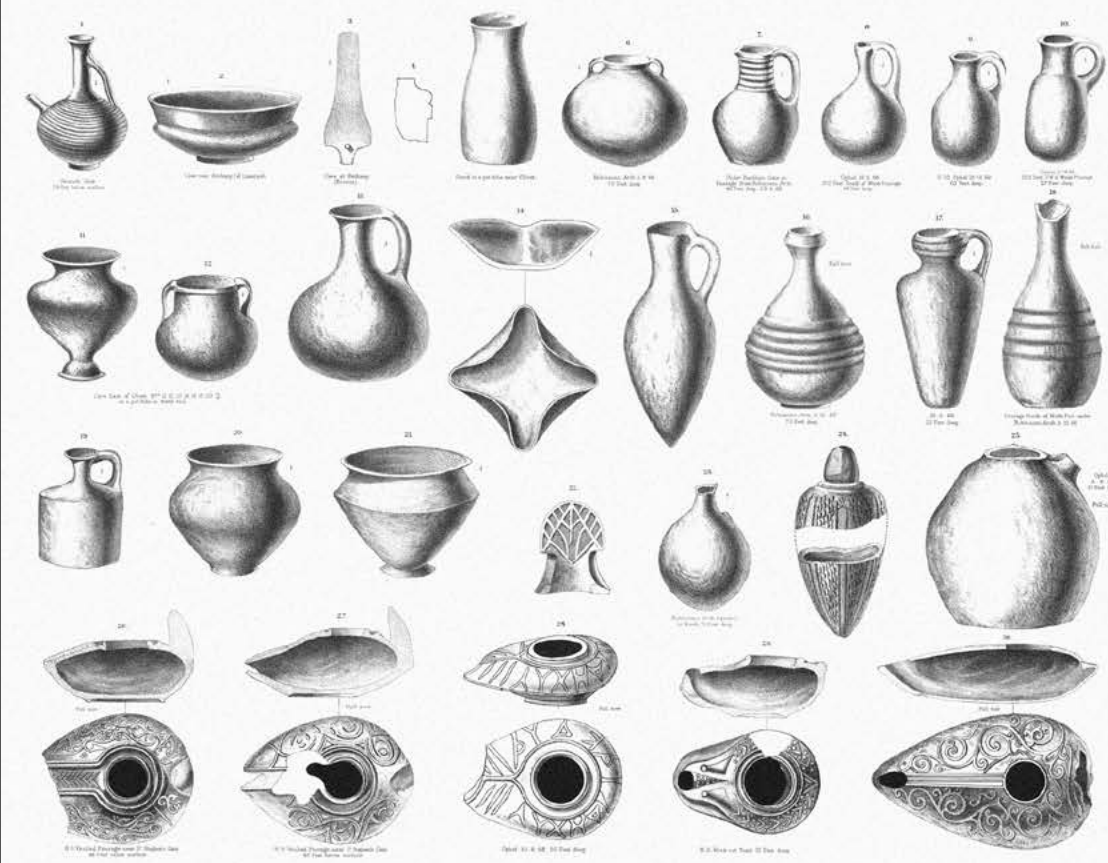
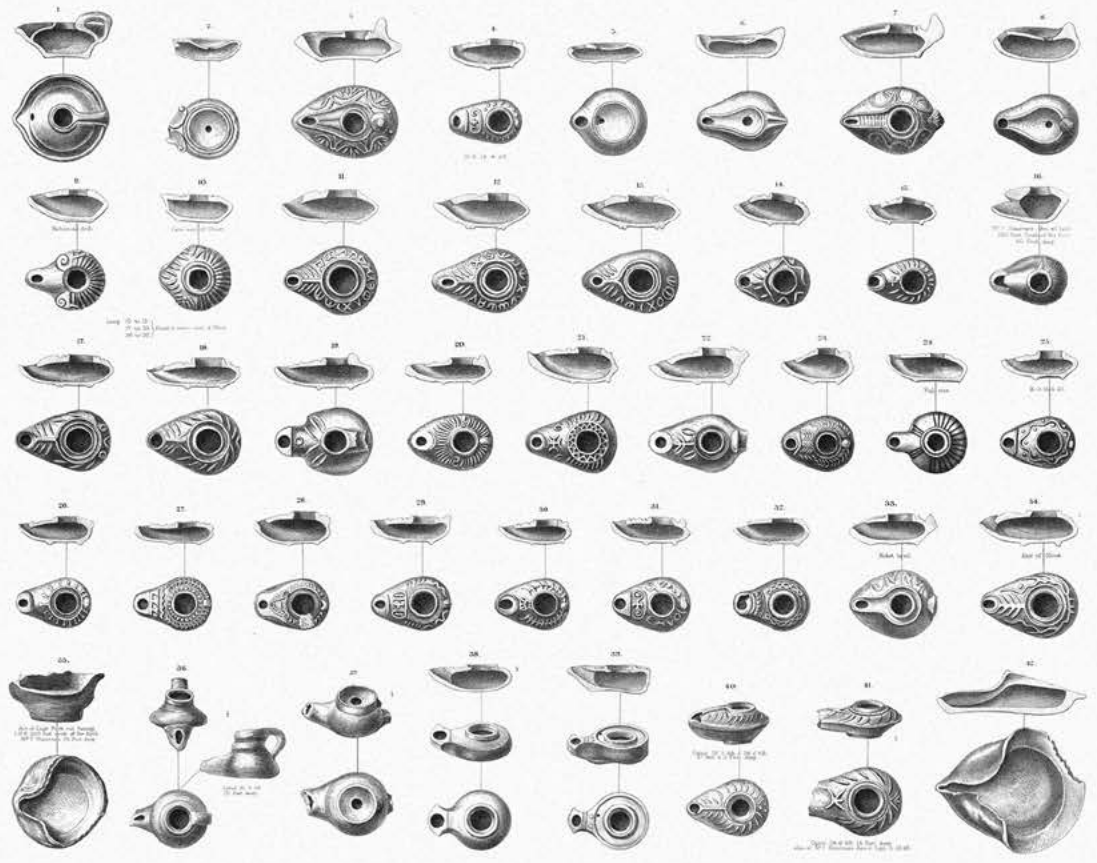


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PALASTINE EXPLORATION FUND. PL. XL



Rumours began when Sultan Abdülhamid II announced plans to build the first museum of archaeology in Jerusalem, which would be the second museum of its kind in the Empire after Istanbul. The museum was to be located at the İdadiyya School, and so the PEF group, headed by Frederick Jones Bliss, began to temporarily store artefacts they had unearthed at the school until a sufficient number had been collected to allow the museum to be opened. Bliss was in charge of recording, cataloguing, and preserving artefacts; some were to be displayed in the Jerusalem museum, while others were sent to the museum in Istanbul.

Because the transfer of artefacts took such a long time, during which they remained in storage and could not be displayed, Bliss built artisanal workshops specialised in creating replicas which were sent to the PEF headquarters in London. Bliss lauded the museum's location, which was designed to draw in tourists passing through the Via Dolorosa, whilst the regeneration of Bab Hatta and the establishment of markets there further attracted tourists to the area.

اول متحف في المدينة #1

1901

Müze-i Hümayun

(The Imperial Museum)

ابتدأت شائعة المتحف منذ أن قرر السلطان عبد الحميد إنشاء

أول متحف للآثار في القدس، وهو المتحف الثاني من نوعه في جميع أرجاء الإمبراطورية العثمانية بعد اسطنبول. تم التخطيط بأن يكون موقع المتحف في مدرسة الإعدادية، وبالتالي قامت مجموعة PEF الذي يرأسها Fredrick Jones Bliss بالتنقيب عن الآثار وتخزينها في مدرسة الإعدادية مؤقتاً إلى أن يتم جمع عدد من الآثار يسمح بفتح المتحف. Bliss كان مسؤولاً عن أرشفة الآثار وتسجيلها وترقيمها والحفاظ على صيانتها وسلامتها ليتم وضع جزء منها في متحف القدس، والجزء الآخر ليتم إرساله إلى المتحف في إسطنبول، ولأن عملية إرسال الآثار كانت تستغرق وقتاً طويلاً تبقى فيه الآثار مخزنة، قام بليس بإنشاء ورش للحرف اليدوية تقوم بعمل نسخ مكررة عن القطع الأثرية، تلك النسخ يتم إرسالها إلى مقر مؤسسة PEF في لندن. أشاد بليس بأهمية موقع المتحف، وذلك لجلب السياح للمتحف المارين من طريق الآلام، وكان لإعمار باب حطة وإنشاء أسواق مختلفة فيها سبب آخر لمرور السياح من تلك المنطقة. حصل خلاف بين المجموعة والدولة العثمانية على الرواية التي سيرويها المتحف، حيث رأى العثمانيين بأن المتحف سوف يروي تاريخ مدينة القدس التي تتمثل بإظهار آثار الشعوب التي عاشت في المدينة عبر التاريخ، أما المجموعة التي عارضها Bliss رأت بأن عملهم مع

الدولة العثمانية لإنشاء المتحف يشترط على أن يقوم المتحف بتبني الرواية التوراتية. رفضت الحكومة العثمانية طلب المجموعة مما أدى إلى فك التعاون بين الطرفين، أما Bliss اختار الاستمرار بعمله كحافظ لتلك الآثار مما جعله يقدم استقالته من المجموعة عام 1900، لكن قبل فك ذلك التعاون كانت تراكم الآثار داخل جدران مدرسة الاعدادية، جميعها مخزنة في صناديق خشبية وصل عدد تلك الصناديق إلى 120 صندوق تحتوي على 6000 قطعة أثرية، مساحة المدرسة لم تعد تتسع المزيد من القطع الأثرية، ولم تعد تصلح لأن تكون متحفاً لأن مساحتها لم تعد تتسع، مما أدى إلى العدول عن فكرة إنشاء أول متحف في المدينة في مدرسة الاعدادية والتفكير في مكان آخر يتناسب حجمه مع حجم المتاحف الجديد، المتحف الأول في المدينة.



Source: B. St. Laurent, 2009

20 However, dispute arose between the PEF and the Ottoman government as to the narrative which the museum would present. The Ottomans saw the museum as telling the history of the city of Jerusalem in a manner representative of the traces its different peoples had left throughout history, whereas the PEF insisted their co-operation was contingent upon the museum adopting a Biblical narrative—a stance which Bliss himself opposed. The Ottoman government refused the PEF's demands, bringing to an end the collaboration between the

two parties; Bliss, who wished to continue his preservation work, resigned from the group in 1900. However, by the time relations between the state and the PEF broke down, 120 wooden boxes, holding 6000 artefacts, had accumulated within the walls of the l'dadiyya. The school, which couldn't hold any further material, no longer seemed a fit home for a museum, so the idea was abandoned and the search began for another location large enough to house the city's first museum.

#2 اول متحف في المدينة

1902

Palestine Exploration Fund

بعد الخلاف الذي حصل بين PEF والدولة العثمانية حول رواية المتحف، خطت المجموعة على إنشاء متحف خاص بها داخل الغرف الفارغة التابعة لمبنى المجموعة، كانت مكاتب المجموعة تقع مقابل قلعة القدس، حيث تحتوي على بعض القطع الأثرية و الخرائط، وهناك بعض الكتب المعروضة للبيع. قررت المجموعة افتتاح متحفها الخاص، لكن ميزانيتها لم تسمح، لذلك تم نقل جميع الآثار والوثائق الى كلية سانت جورج حيث عرضت تلك الآثار للمرة الاولى للجمهور عام 1915.

21

Jerusalem's first museum #2

1902

Palestine Exploration Fund

Following the dispute between the PEF and the Ottoman state, the group considered establishing a museum of its own in unused rooms at its own offices, located opposite the Jerusalem Citadel, where a number of artefacts and maps, along with some books for sale, were already on display. However, the PEF budget did not allow for the plan, and the artefacts and documents were moved to the Saint George College, where, in 1915, they were publicly exhibited for the first time.

PLANS, ELEVATIONS, SECTIONS, &c.
 SHEWING THE RESULTS OF THE
EXCAVATIONS AT JERUSALEM, 1867-70
 EXECUTED FOR
THE COMMITTEE OF THE PALESTINE EXPLORATION FUND
 BY CAPTAIN CHARLES WARREN, R.E.
Assisted by
 SERJEANT H. BIRTLES, CORPORAL J. DUNCAN, CORPORAL J. A. HANSON,
 CORPORAL R. TURNER, " D. MACKENZIE, " J. COCK,
 " C. ELLIS

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15.					
16.					
17.					

اول متحف في المدينة #3

1911

(Jerusalem Government Museum)

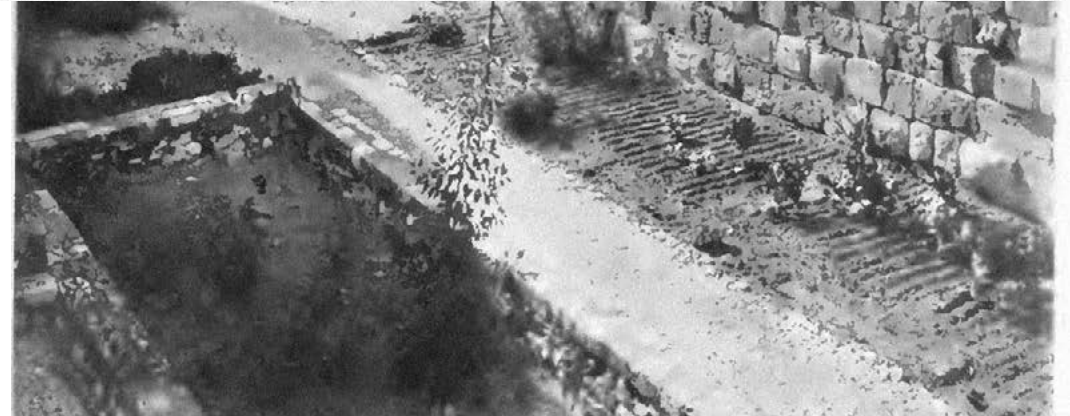
قامت الدولة العثمانية بتخصيص ميزانيتها السنوية لإنشاء المتحف الجديد، متحف اكبر يستطيع اتساع جميع تلك الآثار التي تم جمعها، ثم تخصيص مكان المتحف في قلعة القدس داخل أسوار البلدة القديمة. اختيار موقع المتحف كان لقربه من الأماكن الدينية وبالتالي الأماكن السياحية. بدأت عمليات إخلاء القلعة و الترميم والتنظيف، كما باشر العمال على صيانة أبراج القلعة، وباشروا بترميم التكنات الثلاثة الحديثة لكي تلتحم مع طابع المبنى الأصلي القديم. كان من الواضح أن عمليات الترميم ستأخذ عدة سنوات لتصبح القلعة جاهزة من جميع النواحي لافتتاح المتحف الأول في المدينة. بين عام 1914 - 1918 توقفت عمليات التنظيف و الترميم في القلعة وذلك بسبب اندلاع الحرب العالمية الاولى، الى ان عمليات التنقيب لم تتوقف خلال الحرب، تم تخزين جميع الآثار التي استخرجت خلال الحرب وبعضها تم دفنه في أماكن مختلفة من المدينة لحفظها من الدمار الذي يمكن أن يلحق بها جراء الحرب.

انتهت الحرب بسقوط الدولة العثمانية، المتحف الأول في المدينة #3

تجمد، بقيت مخلفات البناء أمام القلعة عدة سنوات، وتراكمت فوقها قمامات أخرى، أصبحت المنطقة المجاورة للقلعة مكان يسكنه اللاجئين الهاربين من الحرب، كما ازدادت نسبة الأرمن الذين هاجروا الى القدس منذ عام 1915.



© The record of the Pro Jerusalem Society



The Ottoman state allocated an annual budget for the construction of a new museum large enough to house all the artefacts collected. Next it was decided that the museum would be located within the Jerusalem Citadel, inside the walls of the Old City, a site chosen for its proximity to the main sites of religious and touristic interest. Work began on evacuating, renovating, and cleaning; the citadel's towers were restored, and the three modern barracks were remodelled in order to infuse them with the original character of the building. It was clear that it would be years until the citadel was ready and the city's first museum could be opened. Delaying the process further, cleaning and restoration ceased during the First World War (1914-1918), though excavation operations continued. Artefacts excavated during the war were placed into storage, and some were even buried in different parts of the city in order to preserve them from the ravages of war.

© The record of the Pro Jerusalem Society



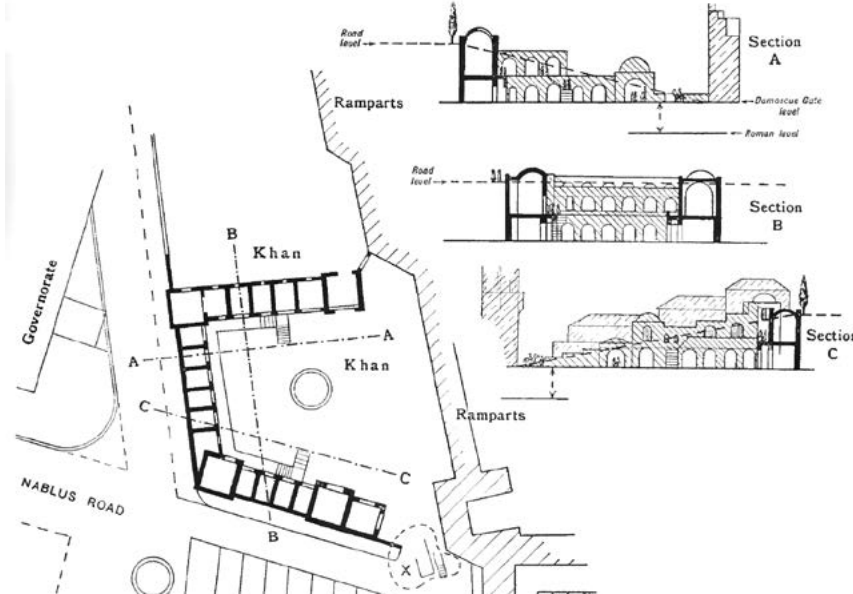
With the end of the war came the fall of the Ottoman Empire, and the third attempt at building the city's first museum perished along with it. For years afterward, the citadel languished behind piles of construction rubble and accumulated garbage. The area around the citadel was settled by refugees displaced during the war, and by fleeing Armenians who began to arrive in Jerusalem from 1915.



23 In 1917, General Allenby visited the city of Jerusalem and appointed the city's first military governor under the British Mandate. General Ronald Storrs had always dreamt of a position in Jerusalem, which he viewed as a city with unique traditions and crafts and an ancient architectural character, and considered it his duty to strengthen the city's identity and ensure it did not end up resembling a European city. Once in post, he founded the Pro Jerusalem Society and appointed architect Robert Ashby to help him draw up a city plan. The group's prime objective was to revive local

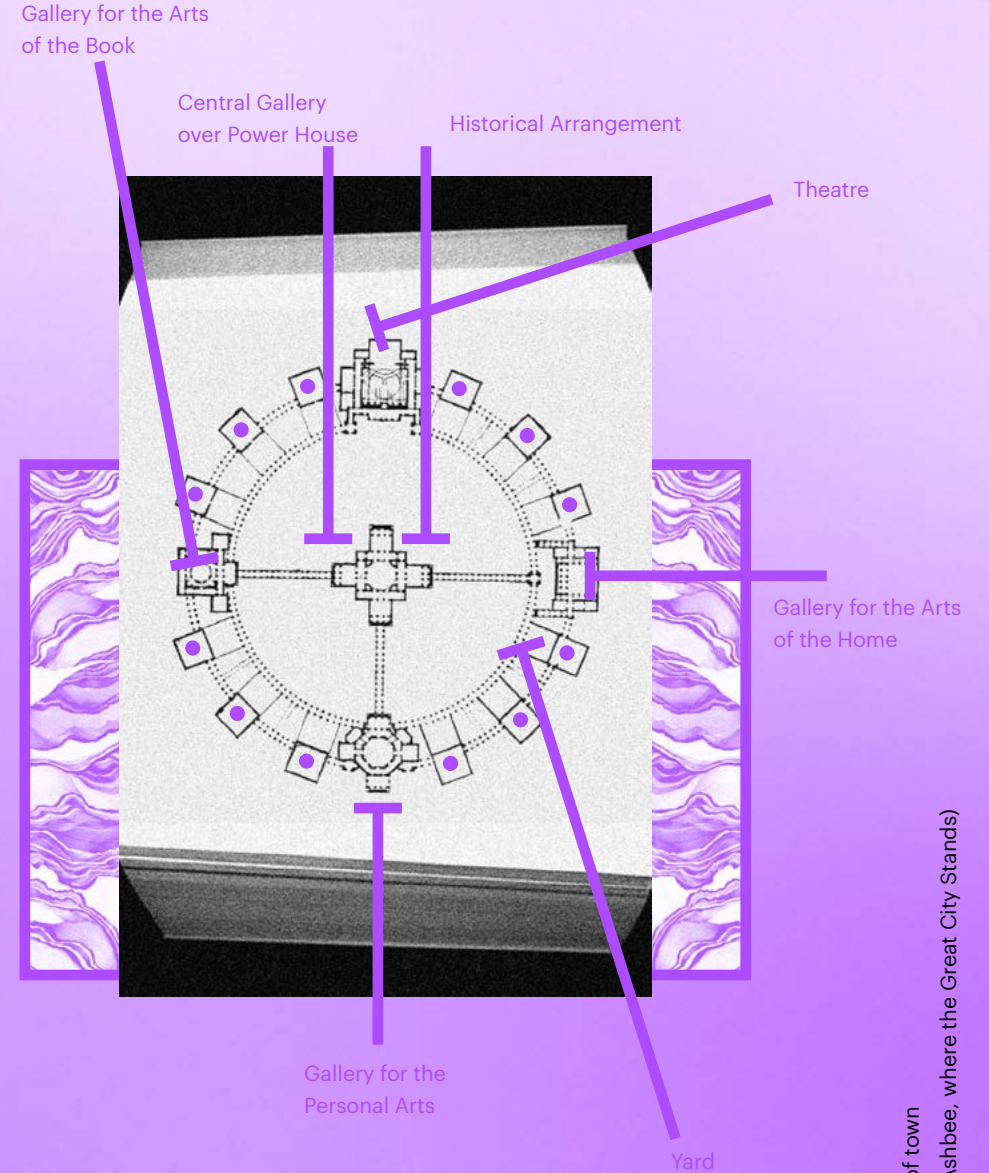
crafts which had declined following the industrial revolution. Storrs encouraged artisans to create objects for display in exhibitions which were curated by the society and held at the Jerusalem Citadel, and founded markets where crafts would be sold to tourists as unique souvenirs of the city, rather than as merchandise aimed at local residents. The society also founded museums and public gardens across the city, but they simultaneously erased the modern landmarks the Ottomans had introduced, which they believed had tarnished the city's authentic character.

في عام 1917 قام الجنرال النبي بزيارة مدينة القدس، وتم تعيينه كأول حاكم عسكري في عهد الانتداب البريطاني، الجنرال رونالد ستورز الذي طالما حلم بأن يأخذ منصباً في القدس، حيث رأى فيها مدينة لها تقاليدها وحرفها وطابعها المعماري القديم، رأى أن من واجبه أن يشدد على هوية المدينة والحرص على عدم جعلها مدينة شبيهة لأي من الدول الأوروبية. لذلك فور تولى منصبه، قام بإنشاء مجموعة أطلق عليها اسم Pro Jerusalem Society، وقام بتعيين المهندس المعماري روبرت اشبي لمساعدته في تخطيط المدينة. كان أهم أهداف المجموعة هو إعادة إحياء الحرف اليدوية القديمة التي تأثرت بظهور الثورة الصناعية التي جعلت الحرف اليدوية أقل طلباً في السوق، قام ستورز بتشجيع الحرفيين على صنع القطع ليتم عرضها في المعارض الفنية التي ستقوم المجموعة بتنظيمها في قلعة القدس، كما أقام أسواق لتلك الحرف ليتم بيعها للسائحين كقطع تمتاز بها المدينة أكثر من كونها سلع للسكان المحليين. اهتمت المجموعة أيضاً بإنشاء المتاحف والحدائق في المدينة، كما قاموا بمسح معالم الحدائق التي اضافتها الدولة العثمانية على المدينة، والتي رأت المجموعة أن تلك الحدائق تشوه هوية المدينة.



قام روبرت اشبي بإنشاء تخطيط للمدينة يكون فيها الفنان هو العنصر الأساسي الذي تدور حوله العناصر الأخرى، حيث وضح أهمية دور الفنانين في التأثير على صورة المدينة، وشدد على ما اسماه «بمسؤولية الدولة اتجاه الفنانين»، وذلك بان تقوم الدولة على إنشاء بيئة تساعد الفنانين على الإنتاج، وإنشاء بنية تحتية جيدة تتضمن إنشاء الحدائق، وإيصال الماء والكهرباء الى جميع الأحياء السكنية، كما قام بتخطيط عدة أسواق في مركز المدينة ليتم بيع منتجات الحرفيين فيها، وأربع قاعات معارض ليتم عرض تلك الحرف.

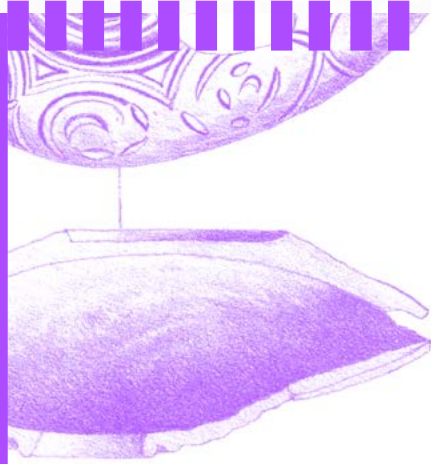
24 Robert Ashby sketched out a plan in which artists would be the backbone of the city, setting great store by their role in shaping its image, and insisting on “the state’s responsibility towards artists”. In his view, it was the state’s duty to create an environment that encouraged artistic production, as well as provide sound infrastructure that included gardens, and residential neighbourhoods supplied with running water and electricity. Ashby established markets in the city centre for the sale of artisanal crafts, and four exhibition halls to display those crafts.





أما ستورز الذي كان أهم أولوياته هي الحرف اليدوية، قام بدعوة فنان السيراميك الأرمني Mr. David Ohanessian لترميم قبة الصخرة، وصنع لافتات من السيراميك تشير إلى أسماء شوارع البلدة القديمة. كان ذلك النوع من السيراميك هو إضافة للحرف في مدينة القدس حيث لم يستخدم الحرفيين المقدسين مادة ال glaze في قطعهم الفخارية.

25 Meanwhile, Storrs, whose main concern was hand-crafts, invited the Armenian ceramicist David Ohanessian to restore the Dome of the Rock and create ceramic street signs for the Old City. His work was an innovation for the city, since Jerusalemite artisans had not traditionally used glaze in their pottery works.



From: C.R. Ashbee (editor), Jerusalem, 1918-1912: being the records of the Pro-Jerusalem Council during the period of the British military Administration.

When plans for the establishment of the city's first museum got underway during the British mandate, Storrs suggested that the museum be housed in two rooms to be constructed within the Jerusalem Citadel, with restoration operations funded by American donations. Storrs destroyed the Ottoman-era barracks on the grounds they were a modern addition that disfigured the citadel as a classical archaeological structure. He launched a campaign to clean up the rubble which had built up around the citadel following the Ottoman renovations, and the new immigrants in the area, most of whom hailed from Armenia and Greece, were hired as construction workers in the museum project. Since many of them, especially the Armenians, were artisans, they also contributed handicrafts, principally ceramics, to the exhibits organised by the Pro Jerusalem Society. The establishment of the museum was one of the society's priorities, and a budget was allocated in 1921 for its construction. However, the demolition of the Ottoman buildings took longer than expected, so the idea of locating the museum in the citadel was abandoned and a search began for an alternative location.



اول متحف في المدينة #4

1921

The Palestinian Museum of Antiquities

عندما بدأ التخطيط لإنشاء أول متحف في المدينة في عهد الانتداب البريطاني، اقترح ستورز بأن يكون المتحف داخل غرفتين يتم إنشاؤها في قلعة القدس، كانت عمليات الترميم لإنشاء المتحف مستندة على دعم مادي أمريكي، لم يلتزم ستورز بالثكنات التي باشّر العثمانيين بترميمها لإقامة المتحف، بل قام بهدمها بالكامل، اعتباراً أن ذلك الامتداد هو أحد معالم الحداثة التي تشوه مبنى القلعة كمبنى أثري تقليدي. اقام بحملة لتنظيف القلعة من الحطام الذي يحيط بها والذي نتج عن عمليات الترميم التي قامت بها الدولة العثمانية، عمل المهاجرين الجدد في فلسطين الذين كان غالبيتهم من أرمينيا واليونان، كعمال لإنشاء ذلك المتحف، حيث شاركوا بالتنظيم، والهدم و البناء، ولان اغلبهم كانوا حرفيين وخاصة القادمين من ارمينيا، قاموا ايضاً بالمشاركة في انتاج اعمال حرفية اغلبتها كانت من الخزف ليتم عرضها داخل المعارض التي تنظمها المجموعة. انشاء المتحف كان احدي أولويات المجموعة حيث خصصت ميزانية عام 1921 لإنشائه، عمليات هدم المباني التي قام العثمانيين بنائها أخذت وقتاً أطول من المتوقع مما أدى إلى إلغاء فكرة إنشاء المتحف في القلعة والبدء للتخطيط لمكان آخر للمتحف.



© C.R. Ashbee (editor), Jerusalem, 1918-1912: being the records of the Pro-Jerusalem Council during the period of the British military Administration.

A BRIEF DESCRIPTION OF THE WORK DONE BY THE LOCAL CRAFTSMEN AT GOVERNMENT HOUSE

By C. R. ASHBEE

One of the most interesting pieces of constructive work that was done during the first year of the Civil Administration, a direct outcome of the Pro-Jerusalem Society's activities and experiments, was the work of furnishing and decorating at Government House. It is interesting as showing what can be done in Palestine by Palestinians, and still more as showing the method and traditions of labour that have performed to be followed, and the difficulties which have to be faced in the work of practical administration.

There were four rooms to decorate and furnish, some £E.3,000 to spend, and the question was, should this be done from England, by Maple or Waring, or some other firm, or could it be done in Jerusalem by local craftsmen? His Excellency the High Commissioner decided on the local venture, and put the work in my hands. The experiment was not purely æsthetic; it was also human. I think that all constructive ventures in the crafts have their human side, and may be submitted to a human as well as a merely æsthetic test; for it is a fact daily growing clearer to us that in these days of the industrial helot state, with its infinite subdivisions of mechanical labour, we often get better value for our money from work produced among groups of men working happily and humanly together, and conscious of their own personal creation, than from work produced in the impersonal factory.

In the Government House work we employed six main groups of craftsmen:

- masons
- ceramic painters and tile-makers
- blacksmiths
- cabinet-makers, carvers and upholsterers
- weavers
- glass-blowers

SOCIAL WORK

39. It is inevitable that the Society in its many undertakings should have touched the social life of the city, its labour problems, and what in Jerusalem is so intimately bound up with this, its religious and sectarian structure. A word as to these may not be out of place here.

The Society has had for its public works the use of three types of labour—relief or refugee labour, paid on a minimum-wage basis; prison labour, working under guard; and skilled or partially skilled labour, working on contract or at market rates.

Illustrations 67, 4, 5, show the first, the relief or refugee labour. Most of the Citadel clearings and the work on the Rampart Walk were done by refugees. It will be seen that they are almost entirely women, for in the East it is the women rather than the men who do work of this kind. The women are mostly of great strength, they are accustomed to carrying weights upon their heads, and they are very skilful with the "fass" or pick. Where, as has often been the case, they are mothers with small children, a sort of impromptu crèche has been formed in some adjoining field or yard under one of their number. This relief labour has been found to be very variable, and, of course, it is liable to stop suddenly when the desired moment comes for return to the "beled," or when the husband, who has often been impressed by the Turk, returns from war or from captivity.

40. Prison labour, of which an illustration is given in No. 68, is still less satisfactory. This has always to be conducted under guard, and in addition a sympathetic foreman is needed. Prisoners have been used for cleaning out unsavoury sites, carrying and breaking stone, and watering trees. It is very extravagant, for it takes up so much of the highly paid foreman's time, and the guard requires almost as much watching as the prisoners, for it increases his difficulties if he is a task-master. For him it is better and easier if the prisoners sleep. At present no payment to convicts is allowed, and the theory is that their work shall be made as unpleasant as possible. But this raises an interesting point in prison psychology, and one that deserves greater attention than it receives. I have observed in watching these gangs under one or other of my foremen that the men often really enjoy the work. It is a change from the boredom of prison. If some system could be devised by which some payment could be made to each gang, not as wages for labour, but as a recognition for services rendered if the work is good, I believe that

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© IAA archive

SOCIAL WORK

four times the amount of labour would be given; for, with some exceptions, the convict really wants to work: it is the enforcement he resents. I think such a recognition of service would be good, not only for the city, but for the man himself.

41. The Society's skilled labour, paid from its own funds, has been that of masons, blacksmiths, gardeners, fellahin women labourers, and its regular foremen. This has conformed to market rates, and has been divided fairly evenly over the three religious groups, Muslim, Christian, and Jew. It is hoped that as the works of the Society and, ultimately, the city develop, some form of guild organization may be adopted. By this is meant responsibility for standard among the workers, and non-competitive organization in the interests of the craft. The sectarian divisions of the city would help rather than hinder this. Of the Municipal Labour Bureau use has often been made. This should, wherever possible, be developed, and the various religious relief funds utilized wherever this can be done in getting people to work. Any form of civic reconstruction is worth trying, and even the humblest skill should be made use of; for the curses of Jerusalem are idleness and parasitism. The city has been accustomed to live on the unreasoning charity of the world. Christian, Muslim, and Jew, all alike have taken the doles of the faithful; and instead of these doles being devoted to the upkeep and ennoblement of the Holy City, they resulted in a rather sordid life among the citizens. Modern Jerusalem is a mixture of squalor and pretentiousness. This fund of charity is likely to continue. There is no reason, however, why it should any longer be used to corrupt, to vulgarize, or to degrade. The Pro-Jerusalem Society would wish to see it employed, unless for the definite relief of sickness, in the betterment of the city, for that also implies the ennoblement of the citizen.

42. The Society was asked if it would aid the organization of the "Girl Guides"—perhaps the title "Girl Scouts" sometimes used is more explanatory of the objects—and a sum of £10 was set apart for the purpose, subject to the provision that a uniform be worn, and that certain general principles of conduct and order should be conformed to. The idea was to help instil in the children what is so wanting at present, a civic consciousness—or shall we say conscience?—a sense of trust in the beauty of the city.

40

The Chairman
The Pro-Jerusalem Society,
Jerusalem.

Dec 20 1920
Governorate
Nov. 19th. 1920

Dear Garstang,

You wanted a Memorandum from me as to our agreed procedure re rooms in the Citadel.

It is proposed as follows:-

1. That the rooms in the Hippicus town shall be temporarily used for the official Palestine Arts and Crafts Exhibition now being organized by the Pro-Jerusalem Society and to take place next Spring.
2. That the rooms in the David's Tower shall be used as the permanent Centre for the Pro-Jerusalem Society, the housing of its belongings (now stored at the Governorate) its Public and other meetings and the gathering place for its members and associates. This is in effect the proposal of Geddes and Yellin and provisionally ^{accepted} by the Council.
3. That as regards structure, repairs and finance all that will be needed for the David's Tower will be internal whitewashing glazing to windows and roof light. It is suggested that the Pro-Jerusalem Council meet this. A £100 will cover.
4. In regard to the Hippicus tower, rather more work in glazing lighting and whitewashing is needed; also a window opening will have to be made. I gave the artists Sub-Committee, who were reporting to the Governor, a price of £250; but as we shall probably economise on this it is suggested that Department of Antiquities finds £100 and Pro-Jerusalem £50 or £75 ^{provisionally} to be expended on structure only and therefore of any expenses of preparing the exhibition which will be met by the artists of the Council.
5. It is understood of course that the above outlay by Pro-Jerusalem is dependent upon revenue receivable under the new arrangements. For Tourist tax, as failing that the Society has no present funds available for fresh public works. I shall however be glad of your confirmation of the above so that we can go ahead immediately the financial question is settled.

C. P. A.

Civic Adviser

DEPARTMENT OF ANTIQUITIES

RECEIVED *24.11.20* No. *590/11/170*
ANSWERED *24.11.20* No. *570*

C.R. No. _____

MINUTE SHEET. No. _____

Governorate
December 14th. 1920

District Governor,

The Citadel

This is to notify that I have now, since the Vacation of the Military, taken possession of the above on behalf of the Council of Pro-Jerusalem, in accordance with the agreement entered into between the Council and the Department of Antiquities for the Administration.

The Military it appears, a week ago, vacated the premises without giving any previous notice, and the lock of the main entrance was left broken. I have ordered a new lock to be fitted and in accordance with proposals already submitted to the Council and discuss with the Department of Antiquities the rooms in the David's Tower will be for permanent use, as their head quarters, of the Pro-Jerusalem Society, and those in the Hippicus Tower for exhibition purposes, beginning with the Arts and Crafts exhibition, next spring with a view to the further protection, of the Citadel I hope to arrange for one of Pro-Jerusalem gardening staff to take up permanent residence in the Citadel.

The rampart walk and wall system of the ancient City which is being gradually cleared and protected by iron gates at various points will when completed be accessible to the public ^{any} through the Citadel so that this with its series of guard houses is to be regarded as one and the same historic monument thus embracing the whole of the Old City.

May I ask that in future no encroachment, trespass ^{or} access either by Military, police or any Government Department be permitted under any circumstances, or that if access of any sort be deemed necessary it be done only with the previous written consent of the District Governor and that I be notified before hand of the action taken.

A copy of this minute is being sent to the Antiquities Department and I have also discussed the matter with Mr. Phythian Adam

C. P. A.

Civic Adviser

Brief specification of work to be done to the
South Tower at the Citadel, Jerusalem.

1. Fill in hole in central crenellation with masonry set in cement.
2. Reset six stones in top course at S.E. corner.
3. Render in cement concrete the top of the tower wall on all four sides. $17.00 \text{ m} \times 0.82 \text{ m} = 13.94 \text{ m}^2$.
4. Set two clamps 0.50 m long in chase with cement one in each shoulder of the central crenellation.
5. Fix two steel ties 4 cm ϕ and 4.75 m long into chase and fill flush with concrete, coloured to match the surrounding masonry.
6. Point the masonry on three sides of crenellated wall.
7. Fix four ties 1.50 m x 0.50 m as in item 5.
8. Fix two ties through masonry as indicated by architect, bolt and strap together as outside. Each tie to be 7.25 m long in 4 x 4 cm in section.
9. Fix one tie 4.50 long and 4 x 4 cm in section.
10. Fix one tie with three clamps 6.75 long 4 cm ϕ .
11. Fix two stirrup ties 4 cm ϕ as in item 5. 1.40 m long with angles 0.50 m.
12. Fix one tie as in item 5. 5.00 m with three clamps and angles 1.00 m and 50 m.
13. Fix one tie as item 10 at 6.60 long.
14. Fix one stirrup tie 1.10 long with angles 0.50 m.
15. Fix one stirrup as in previous item 1.65 long.
16. Fix one corner tie as indicated by architect.
17. Build up masonry and south west corner with old stones.
18. Ditto to arcade pier.
19. Cut away defective stone No. 1 and replace by good stone of approved colour from the Citadel.
20. Point the masonry joints on roof to the satisfaction of the Architect.
21. Paved 28.00 m 2 on top of tower with ballats, point and render water-proof.
22. Build up masonry in the sills of two windows.
23. Fix truss in chase and render flush with cement, size of truss 4 cm ϕ , 3.80 x 2.00 with angle ties at top 1.50 m.

II.

24. Fix two stirrups 74 x 40 cm.
25. Fix four stirrups 57 x 40 cm.
26. Fix one tie 1.50 m long.
27. Point masonry in the two windows in the middle chamber.
28. Replace missing corbel stone to the same design as other corbels and treat with colour to match the old masonry.
29. Replace four broken stones on the front of the tower as indicated by the architect.
30. Point the crack in the face of the tower with cement to match in colour the surrounding pointing and masonry.
31. Point the six lowest courses of the masonry on the south side of the tower.
32. Remove the vegetation on the sentinels walk and fix ballat paving in lime mortar and point with cement. $22.00 \times 1.20 \text{ m} = 26.40 \text{ m}^2$.
33. Ditto on the top of the buttress after removing existing lime mortar $2.00 \times 1.20 \text{ m} = 2.40 \text{ m}^2$.
34. Ditto over entrance arch $2.00 \times 1.00 = 2.00 \text{ m}^2$.
35. Ditto on landing 0.50 m 2 .
36. Render soffit of buttress in cement mortar. $2.00 \times 2.20 = 4.40 \text{ m}^2$.
37. Plaster in lime mortar the vault of the middle chamber.
38. Build up in masonry the "mastaba" in middle chamber.
39. Repair hole in floor with masonry.
40. Pave the floor of the middle chamber with ballats, 18.50 m 2 .
41. Reset two of the existing steps in middle chamber and fix on new step.
42. Render in lime plaster the left side of staircase, 2.0 m 2 .
43. Provide and fix one door of wood to architect's design with all fittings and paint with two coats white paint.
44. Pave landing with ballats, 1 m 2 .
45. Build four steps 0.70 wide and landing to door of middle chamber. Stones to be obtained from the Citadel.

List of objects to be acquired.

- ✓ 1. Bronze dish on stand. cf. Tell el-Mutesellim, Tof. L.
- ✓ 2. Two bronze socketed and 'winged' axes, of "Syrian" type.
- ✓ 3. One bronze axe, socketed and plain.
- ✓ 4. Bronze bull, from Rihab, Trans-Jordan, (published, with illustration, in ZDPV XXII (1899).
- ✓ 5. Bronze toggle pin, overlaid with gold foil. From Megiddo.
- ✓ 6. Part of pottery strainer.
- ✓ 7. Loop handle, with part of dish, pottery.
- ✓ 8. Neck and shoulder of cypricote juglet with concentric circles.
- ✓ 9. M.B. bowl with small pedestal foot.
- ✓ 10. Cypriote Iron Age dish with painted red and black concentric circles, and two loop handles. Painted inside and outside.
- ✓ 11. Bowl of red burnished M.B. II ware.
- ✓ 12. Two long (0.30m and 0.28m) flint knives. Megiddo.
- ✓ 13. Large stone axe or celt (0.15 x 0.07m).
- ✓ 14. Bronze cast of the Gasher seal with lion rampant and Phoenician inscription found at Megiddo, and presented to Sultan Abdul Hamid II.
- ✓ 15. Sixteen flint arrowheads and blades (including one arrow-head of obsidian): many notched as for saws.
- ✓ 16. Large Tell-el-Yahudiyeh-type jug.
- ✓ 17. Jug with flaring mouth and small handle.
- ✓ 18. Two-handled small jar.
- ✓ 19. Egg-shaped flask, handle missing.
- ✓ 20. Bone carving (Byz.-Coptic style). Soldier with shield, spear and paladamentum.
- ✓ 21. Bone carving (same style). Cupid blowing double horn.
- ✓ 22. Quarter segment of Arabic glass weight. Inscribed in Cufic.
- ✓ 23. Disc of green glass, incised on both sides. A weight.
- ✓ 24. Ditto. From Megiddo.

John Guy

2013/AG.

DEPARTMENT OF ANTIQUITIES

RECEIVED 27-12-23 No. 511/ATQ/1549.

ANSWERED _____ No. _____

Director,
Department of Antiquities,
Jerusalem.

Subject:- The Citadel.
Reference:- Your 3128/ATQ/1549 of 5th December, 1923.

The Pro-Jerusalem Society are willing to set aside from Pro-Jerusalem funds a contribution of £E.50 for the clearing of the interior courtyard at the Citadel, in accordance with the scheme outlined in your letter. The Civic Adviser and Mr. Guy, acting in collaboration, have made all preliminary arrangements. It is proposed to use prison labour for pulling down the old Turkish barrack buildings. The large stones obtained will be set aside for future repair to work; and other building stone will be sold. Small stones will probably be crushed and sold for the making of concrete. The Civic Adviser has arranged with the District Engineer for the laying of the Deckaville railway across the Jaffa Road. The approximate cost of this will be £E.10.

The suggestion made by His Excellency for the improvement of the bridge at the Citadel entrance will be dealt with as early as possible. The Civic Adviser has been instructed to prepare plans and estimates. These will be sent to you for approval before the work is begun. It is proposed to use for the bridge old stones from the clearing as some old voussoirs have been located and will be used in the construction of the arch.

Copy to:-
C.S.
Ref. Adm. 1/60
of 14-12-23.

The Governorate,
Jerusalem,
District Governor,
22nd December, 1923. Jerusalem-Jaffa District.

John Guy

3349 /ATQ/1549

Jerusalem.

28th. February, 1924.

The Chief Secretary,
Government House,
Jerusalem.

Subject :- Sale of Surplus stones from Jerusalem
Citadel.

The clearance of the ruinous modern buildings within the Citadel is now in progress and a number of stones are becoming available.

It is proposed to keep all dressed stones for the repair of the Citadel itself and of the city walls but there still remains a quantity of rubble and earth which is not required, and I recommend that, so far as possible, these be sold.

Since their value exceeds £E.5 your authority must be obtained before a sale can take place (Stores Regulations 89(1)). May it be granted please?

PLO Guy
A/Director.

CI/CTD.

5020/ATQ/1549

Jerusalem.

9th. January, 1926.

The Chairman
The Pro-Jerusalem Society,
Jerusalem.

Subject :- Jerusalem: The Citadel.

This Department through Public Works Department will be doing considerable repairs in the Citadel during the present year, both before and after 1st. April.

2. Will you kindly inform me whether any contracts are still outstanding between the Pro-Jerusalem Society and contractors for works outstanding, and if so furnish us with details so that working arrangements may be established. The Hippicus Tower and the rooms within it will be required by us for departmental purposes until, at any rate, the end of April and probably in permanence. No arrangements should be made therefore affecting these rooms. If it suits the convenience of the Pro-Jerusalem Society the rooms in the Tower of David will continue to be reserved to the Society.
3. As soon as possible I shall be glad to see an end to the present system of charging for entrance to the Citadel and suggest that the present arrangement of guard etc., already unsatisfactory, should terminate definitely on 1st. April when the Department will take charge of the arrangements.

J.S.
Director.

D/CTD.

PJY/.

District Commissioner's Offices,
Jerusalem-Southern District,
Jerusalem,

21st January, 1926.

Director,
Department of Antiquities.

Subject:- Jerusalem Citadel.
Reference:- Your 5020/ATQ/1549 of the 9th instant.

I am instructing the Civic Adviser to arrange for the handing over of the Citadel entrance arrangements and the termination of the guard and charge system as and from the 1st April.

2. Your paragraph 2. Arrangements have already been made for three important exhibitions, the first of which opens on January 21st and the last of which closes on May 1st. The rooms in the Hippicus Tower are the only ones suitable for exhibition purposes and I regret that it will not be possible to go back on the above. I suggest that their subsequent disposal should be discussed at our next meeting.

3. I am instructing the Civic Adviser to provide you with the information requested in your paragraph. second.

Ronald Storr

District Commissioner,
Jerusalem-Southern District.

DEPARTMENT OF ANTIQUITIES

RECEIVED 23-1-26 No. 7538/ATQ/1549

ANSWERED _____ No. _____

5270/ATQ/670

Jerusalem.

18th. February, 1926.

The District Commissioner,
Jerusalem-Southern District,
Jerusalem.

Subject :- The Citadel, Jerusalem.
Reference :- Your PJY of 8.2.1926.

While recognising the good will indicated by your communication I regret to say the proposed arrangement does not completely meet the case. The original suggestion at our interview, i.e. to free the rooms in the Hippicus Tower as from 15th. April would suit this Department provided that structural repairs can be completed during the early part of March; the inconvenience as regards April referred to in your third paragraph would not then arise.

2. There remains however the question of the month of March, during which from the 13th. the Hippicus Tower will be required for a Crusaders' Exhibition, and previously from the 1st. for preparations. I understand that an artist purposes with your consent to hold an exhibition there, and that you do not feel able to change this arrangement notwithstanding our departmental requirements.
3. I beg to refer you to our 1429/ATQ/670 of 13.9.1921 wherein it is expressly laid down that the Department of Antiquities reserved the Hippicus Tower for exhibition purposes as a condition in the ratification of the agreement with the Pro-Jerusalem Society. The arrangement made with the artist would appear to be ultra vires; and I must request you to try to arrange the situation accordingly. We raise no objection to the temporary use of other chambers within the Citadel to meet the difficulty

99.
Director.

D/CTD.

PJY.

District Commissioner's Offices,
Jerusalem-Southern District,
Jerusalem,

27th February, 1926.

Director of Antiquities.

Subject:- The Citadel.
Reference:- Your 5270/ATQ/670 of the 18th instant.

I regret that, as previously stated by me, the Society was up till the time of our recent conversation committed to the disposal of the Hippicus Tower until the 1st of May.

2. In consequence of your representations on the subject I re-convened the artists concerned and re-allocated their periods of exhibition so as to allow for evacuation of the building by the 15th, adding thereto the other week requested by you for repairs and thus bringing the date at which the Tower would be at your disposal down to the 8th of April.

3. In addition to the above I am prepared to vacate David's Tower during the month of March on condition that it will be available from the 8th to the end of April for exhibitional purposes.

4. I shall be happy to assist you by all means in my power with your Crusaders exhibition.

Ronald Horn

District Commissioner,
Jerusalem-Southern District.

DEPARTMENT OF ANTIQUITIES

RECEIVED 1.3.26 No. 288/ATQ/670

ANSWERED No.

#5 اول متحف في المدينة

1922

The Palestine Museum of Antiquities

تم التفكير في بناء متحف مؤقت ليتم نقله بعد ذلك الى قلعة القدس، بناية خارج أسوار القدس كانت الخيار الأنسب، قام الجنرال ستورز بدعوة PEF لعرض مجموعاتهم الاثرية المخزنة داخل 120 صندوق في مدرسة الإعدادية. في عام 1921 تم افتتاح المتحف المؤقت في بناية اسمها Way House في شارع Lion Road ويسمى ايضاً Museum Road الذي يتفرع من شارع نابلس. كان معمار البناية عثماني يتكون من ثلاثة طوابق، قبل أن يمتلكها البريطانيون كانت تلك البناية تعود الى عائلة القطبية . في أكتوبر عام 1921، المدرسة البريطانية للآثار أخذت موقعها في الدور الأول من البناية، كما قام ستورز بالتواصل مع الجامعة الأمريكية للآثار لإنشاء مكتبة مشتركة في نفس البناية. أما المتحف فكان في الدور الثاني، يمكن الدخول اليه من خلال سلم خارجي. في أكتوبر عام 1921، تم تعيين رئيس المدرسة البريطانية للآثار ليكون مدير المتحف، مهمته الاولى كانت فتح تلك الصناديق لعرضها في المتحف، قام بتصنيفها ثم عرضها داخل علب زجاجية في المتحف. إحدى غرف الواي هاوس افتتحت كمكتبة مشتركة مع المدرسة الأمريكية للآثار. اما القطع الاثرية الكبيرة، والتي تتسم بخصائص معمارية، تم الاتفاق على عرضها في قلعة القدس.



Jerusalem's first museum #5
The Palestine Museum
of Antiquities
1922

A temporary museum outside the Jerusalem city walls, which could later be moved into the Citadel, was considered the most suitable choice. General Storrs invited the PEF to exhibit the archaeological collections which had hitherto been stored inside the 120 boxes at the I'dadiyya School. In 1921, the temporary museum was opened in a building called Way House on Lion Road—also referred to as Museum Road—off Nabulus Street. The building was a three-storey Ottoman structure, and prior to British ownership, had belonged to the Qutniyya family. In October 1921, the British School of Archaeology took up residence on the first level

of the building, while Storrs collaborated with the American School of Archaeology to establish a joint library in the same building. The museum was located on the second floor and accessed through an external staircase. In October 1921, the principal of the British School of Archaeology was appointed as museum director. His first task was to open the storage boxes; he categorised their contents and displayed them inside glass cases throughout the museum. Larger artefacts of an architectural nature were to be exhibited in the Jerusalem Citadel, as agreed.



and slowly, as older work may possibly be revealed when the later masonry is demolished. It may also be found necessary to leave certain portions of the later masonry in order to serve as abutments for the support of contiguous walls. The masses of late masonry in the interior of the Citadel are of no real value, and merely have the effect of encumbering the site without adding anything material to its historic interest.

4. Clear the area inside the Citadel down to the original ground level and expose to view the lower ranges of arrow slits, galleries etc. The precise depth of the clearance to be done will readily become apparent as the work progresses.
5. After the above clearance (which is necessary for conservation purposes) has been done, sink trial pits or trenches into the lower strata and ascertain if any more ancient remains of interest exist at a lower level. If they do, have them excavated; and, unless they are of such merit as to deserve being kept on view, have the ground filled in again and levelled.
6. In my opinion, it would be a great mistake to construct a museum within the precincts of the Citadel. The space there is so confined that any modern structure, however well designed, would be bound to detract conspicuously from the beauty of the old architecture and to confuse the appearance of the place. Apart from this objection, it would be impracticable to erect a new structure on the excavated ground for many years to come (i.e. until the soil has settled down again), unless you were prepared to sink the foundations right through the excavated strata - a procedure which would be unjustifiably expensive. As regards the existing chambers in the Tower, they are not capable of being converted into a suitable museum. In my opinion it would be far better and, in the long run, more economical, to put up a quite independent edifice at some spot away from the Citadel.

I was so sorry not to be able to see you again in Jerusalem. There was much that I should have liked to talk over with you - after my visits to Syria and northern Palestine. But it is ever so, and I am now on my way back to India feeling that I have merely peeped in at a gateway leading to long and wonderful vistas. Someday - perhaps in some future reincarnation - I may be permitted to enter there!

With ever kind remembrances and best wishes for Xmas & the New Year.
Believe me, sincerely yours.

(Signed) John Marshall.

اول متحف في المدينة #6

1924

The Palestine Museum of Antiquities

بعد افتتاح المعرض بالمتحف الجديد، بدأت المناقشات حول نقل المتحف الى موقع اخر، الموقع الاول المقترح هو قلعة القدس، تم عمل تخطيط للمتحف الجديد، وهذه المره الخطة شملت تحويل القلعة بأكملها الى متحف، تشمل الغرفة التي توصل البرجين بالقاعة الرئيسية و المسجد. لكن في هذه المرة لاقى المقترح معارضات عدة، أهمها أن أي إضافة للقلعة من الممكن أن تغير من طابعها التقليدي، وكونها من أهم المواقع في القدس وفي مركزها، ستضفي على المدينة طابع حدائي معاكس لهويتها والهدف البقاء على صورة القدس كمدينة تقليدية.

28

Jerusalem's first museum #6

1924

The Palestine Museum of Antiquities

Following the opening of the exhibition at the new museum, discussions began about moving the museum to a new site. The first location suggested was the Jerusalem Citadel. Plans were drawn up, this time entailing the transformation of the entire citadel into a museum, including the room that connected the two towers to the main hall and mosque. However, the suggestion was met with stronger opposition than before, with many arguing that any addition to the building would change its authentic character. Since the citadel was one of Jerusalem's most important and central landmarks, any modernisation would be a visible mark on the city's appearance and conflict with the objective of maintaining its traditional identity.

فلسطين الخميس ١٣ في كانون الثاني سنة ١٩٣٨

افتتاح المتحف الفلسطيني بالقدس اهم معروضات المتحف واوقات الزيارة

مقتبنا من مكتب المطبوعات مايلي: العصر البرونزي النأخر، حتمل بسرعة
استواء من اليوم يسمح للجيور وسع التجارة في الحوض الشرقي من
يدخل المتحف الفلسطيني في القدس وقد البحر الابيض المتوسط، وانتاوسيط
شيد البناء الجليل الذي يحتوي على متحف الصخرين عتب طرد ملوك الفيلسوس
الحيوانات الاثرية وعلى مكتبة دائرية او الزعاع، من عصر في الحرف الاجبي
الانا وادارتها بتعل كم السنود وكفلر السنود والصنوع في الفاتسسل وفي
الذي تبرع في سنة ١٩٢٧ مبلغ مليوني الجوهرات والاراني الفخارية المزخرفة
دولار حكومة فلسطين وقد ائق نصف والعاجية وغيرها من المتحف



اول متحف في المدينة (#7)

1931

The Palestine Archaeological Museum

تلك المعارضات لم تلغي الخطة لإقامة متحف داخل مبنى مستقل في القدس، لذلك تم شراء أرض خارج باب الساهرة عرفت بأرض كفر الشيخ، بالقرب من مدرسة الرشيدية، تغير اسم المتحف ليصبح المتحف الفلسطيني للآثار، قام المهندس المعماري Aguste St.barbe Harrison بعمل مخططات لتصميم المبنى، باشرت أعمال البناء عام 1930، وتم الحصول على دعم مادي بمبلغ مليوني دولار من قبل dr.rockefeller، ليفتتح المتحف عام 1938.

29

Jerusalem's first museum #7

1931

The Palestine Archaeological Museum

Such opposition did not rule out plans to establish a museum within an independent building in Jerusalem. Land was purchased just outside Bab al-Sahira, next to the Rashidiyya School, an area known then as Kafr al-Shaykh. The name of the museum was changed to the Palestine Archaeological Museum, and the building was designed by architect Austen St. Barbe Harrison. Construction work began in 1930, and with a donation of two million dollars by John D. Rockefeller, Jr., the museum was inaugurated in 1938.

افتتاح المتحف الفلسطيني امس وصف بناءه وبعض ما يحتويه من الآثار

افتتح في الساعة العاشرة من صباح امس المتحف الفلسطيني بالقدس وهو الذي اطلقه امير كي السزرو كفلر نحو مئتي الف جنيه على بنائه ، وقد عرضت في سالنه آثار عربية اكتشفت حديثا في خربة الفجر شمال اريحا وهي اقصر عربي بني في ايام هشام بن عبد الملك ، وآثار عربية اخرى اكتشفت في قصر طوبه بشرق الاردن وهي اعادة من حكومتها .

وعرضت في صالة اخرى اثار فرعونية واشورية وجدت في قلعة الحصن قرب بيسان ، وعرضت في اخرى آثار قديمة وجدت في فلسطين يرجع تاريخها الى ٢٠٠٠ الف سنة قبل الميلاد وتحتوي غرفة المكتبة في المتحف على ١٦ الف مجلد في مختلف اللغات وفي المتحف ٣٦ الف قطعة من الآثار بين كبيرة وصغيرة

والهدف الرئيسي للمتحف هو تقديم شرح مفصل ومتسلسل لتطور الانسان في فلسطين منذ ظهوره فيها الى بسده العصور الحديثة . ولذلك فان العروضات في القاعة الجنوبية في المتحف مرتبة حسب تسلسلها التاريخي بحيث يرى الزائر في المتحف اقدم هذه العروضات لاول نظره .

وبين المتحف الاثرية المعروضة في المتحف مجموعة « انسان الجليل » الذي يعتبر اقدم انسان وجد في فلسطين الى جانبها تعرض الاثرال الحجريه للمعاصرة وذلك في القاعة الجنوبية من المتحف . وتحتوي الاروقة الاخرى على عظام واحجار صوانية وقطع من الخزف والفخار مثل تطور الانسان القديم من دور الصيد الى دور الزراعة وانتقاله من حياة التنقل الى حياة التوطن وتشمل تطور الصناعات والحجمل

الاولاء المعدنية في القطع المنصبة بالمعمرين البرونزيين الاول والمتوسط حينما كانت العلاقات التجارية والزراعية بين هذه البلاد وغيرها اتخذت في الازدياد بصيرة ظاهرة .

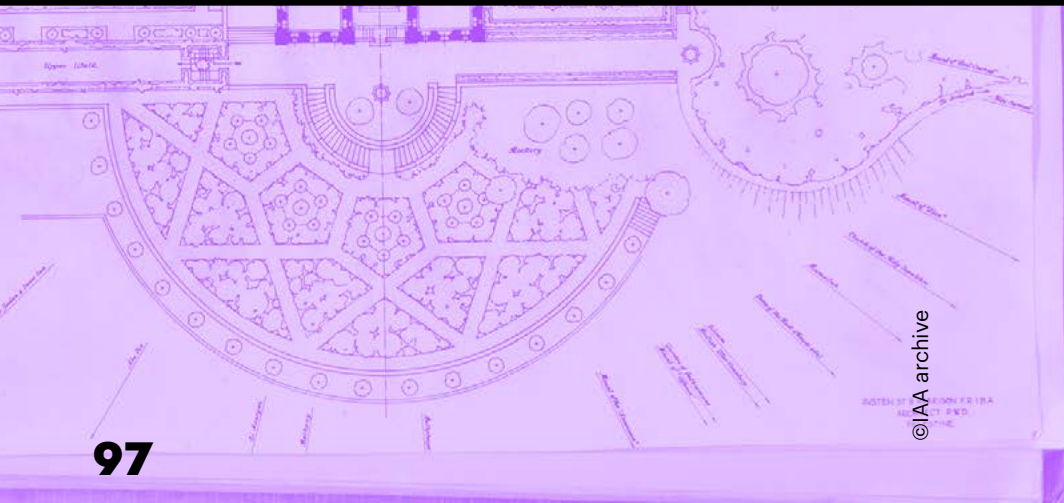
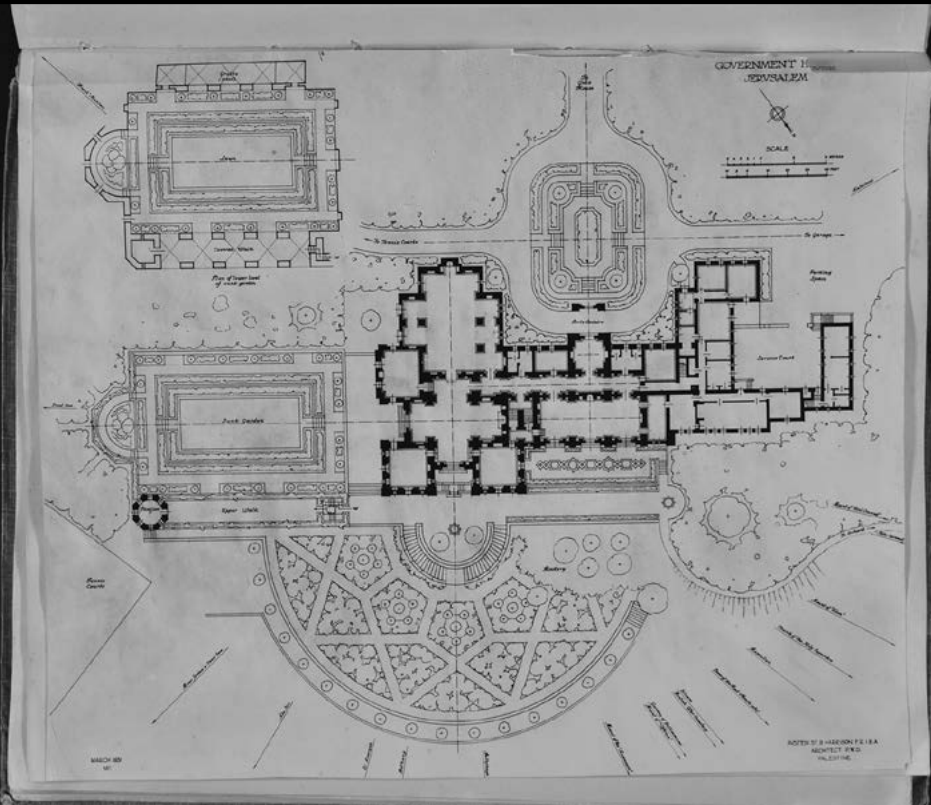
وفي الاروقة الخاصة بمروضات العصر البرونزي المتأخر تتمثل بسرعة توسع التجارة في الحوض الشرقي من البحر الابيض المتوسط وانتشار سيطرة المصريين عقب طرد ملوك الهكسوس او الرعاع من مصر ، في الخزف الابيجي المستورد والصنوع في الداخل وفي الجواهر والاولاي الفخارية المزخرفة والمعالجة وغيرها من النحت الفنية التي تظاير المدينت المصرية والسورية وغيرها وتمثل هذه المجموعة بالاجمال مدينة مرفه .

وفي القسم الثامن الجنوبي من المتحف تعرض الواح حجرية ونقوش وجدت في بيسان ويرجع تاريخها الى المدة الواقعة بين القرنين السادس عشر والثاني عشر قبل الميلاد حينما كان اثر المصريين في فلسطين بالغا اوجه وتحتوي القاعة الجنوبية على مروضات افرقية ورومانية

وتعرض في الاروقة المحرطة بالبركة نافورة المياه احجار كبيرة من جيم الادوار .

وسيفتح المعرض في ايام الاثنين من الساعة الثانية حتى الخامسة بعد الظهر وفي غيرها من الايام من الساعة ٩ صباحا حتى الخامسة مساء

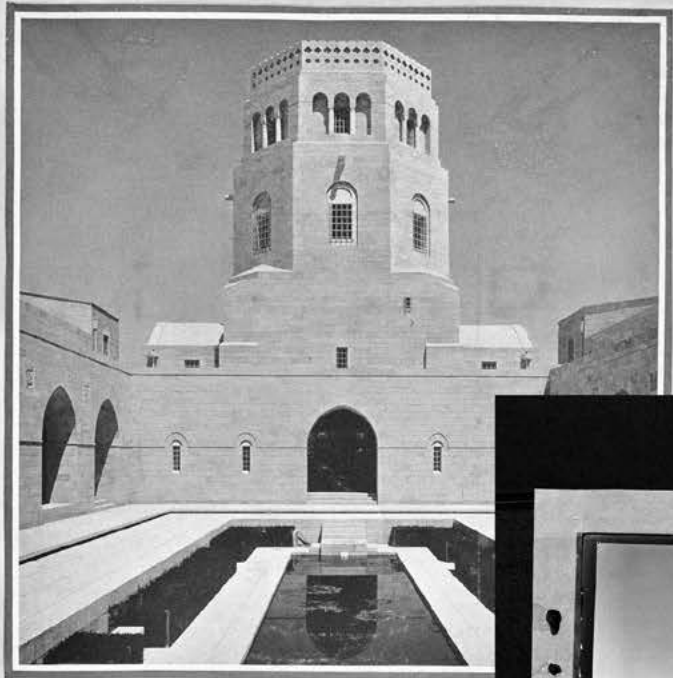
وتفتح المكتبة الحاملي تذاكر الطالبة فيها من الساعة ٩ صباحا حتى الواحدة بعد الظهر ومن الساعة ٣ حتى الخامسة بعد الظهر ما عدا ايام الاثنين والاعياد الرسمية العامة .





chive

On the top of 'Saq el Attar'



PALESTINE ARCHAEOLOGICAL JERUSALE

Austen St. Barbe Harrison, Architect



chive

On the top of 'Saq el Attar'



chive

On the top of 'Saq el Attar'



The south end of the drawing-room opens into the ballroom through doors that can be folded back to throw the two apartments into a single space. The vista is terminated by the tall fireplace niche at the south end of the latter which is faced with lustrous dark blue, turquoise, and black tiles made and set by an Armenian who, after the War, opened a shop in the Via Dolorosa. The ballroom consists of a lofty central space, roofed with a flat coffered ceiling of concrete which was executed by Jewish workmen, and low side aisles. Above the thick, deep side arches runs a clerestory, the windows of which light the central space. This has an oak parquet floor, laid by a Jewish firm.

The dining-room is vaulted in three bays. In the central bay is a music gallery cleverly contrived above the fireplace. Flanking this are tall arched doorways to the axial corridor, and small doors communicate with the kitchen and drawing-room at either end. The woodwork of doors, etc., throughout the house is brightly painted in two or more colours—red and black, or blue, orange and black. The dining-room carpet and the leather-work of the chairs are in blues. A range of French windows gives on to the terrace that runs along the north front (Fig. 7).

The artificial lighting is throughout concealed in the soffits of the blind wall arches, window and door recesses, etc. The great tiled niche in the ballroom, for instance, is so lit. Radiators are let into the walls and screened by gilded wooden balusters.

Perhaps the chief interest of this remarkable building lies in the contrast it presents to the greatest of what may be called British imperial buildings—the Viceroy's House at Delhi. In scale, purpose and political significance there is, of course, no comparison between the two; but there is in the manner of the architect's approach to the problem of synthesising Western tradition with that of the nations concerned. In each case the design owes more to Western than to local tradition, a fact that India has age-long architectural styles and Palestine none, the difference is due to the changing outlook among British architects. Delhi is the synthesis reached by a great humanist architect. This building is a product of romantic modernism expressed in terms of the Near East sympathetically understood. It differs radically from the new Turkish government buildings at Ankara, designed by Holmmeister, in that more use was made of native elements not so purposefully suppressed. Here native traditions have been developed and infused with Western life. The closest analogy to it is the work of another young architect, the Cantonments Church at Delhi, by Mr. A. G. Shrovetbury. Both might be said to represent the more conciliatory and appreciative spirit that has animated imperial policy since the War. Mr. Harrison and the Palestine Government certainly have earned warm congratulations by this instance of it in architecture. *CHRISTOPHER HOSBY.*



A DOOR.



Building the House.



Approaching completion.



Building the House.





No. 17-485

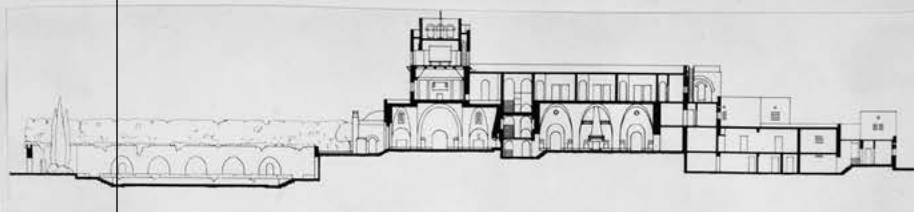


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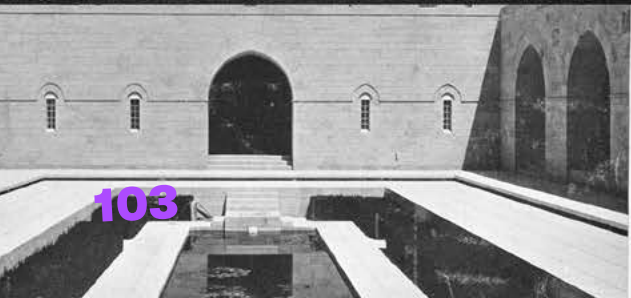


2



5 M.

SON



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بعد حرب عام 1967 فرضت إسرائيل سيطرتها على المتحف، وتم تغيير اسمه إلى متحف روكفلر، يعتبر المتحف تحت الإدارة الإسرائيلية ويحتوي على القطع الأثرية التي تم التنقيب عليها خلال الفترة العثمانية. أما قلعة القدس تسمى قلعة داوود وهي تحت السلطة الإسرائيلية، ومن المصادفة ان يوم صدور هذا الكتاب تعرض قلعة القدس معرض يسمى لندن في القدس، يحتوي المعرض على عناصر ظهرت بالصورة التي وجدت في المتحف الحربي في لندن، والتي قامت بفتح سرد كامل عن تاريخ المتاحف في مدينة القدس خلال ثلاثة فترات استعمارية كل منها يظهر صورة القدس بالطريقة التي تتناسب مع مشروعه الاستعماري.





30 After the 1967 war, Israel took control of the museum and renamed it the Rockefeller Museum. Under Israeli administration, it displays archaeological artefacts excavated during the Ottoman period.

The Jerusalem Citadel is now referred to as the Tower of David, and by coincidence, is currently showing **London in Jerusalem**, an exhibition featuring many of the same items which appeared in the photo I found in the Imperial War Museum in London, and which originally prompted this investigation of the history of Jerusalem's museums during three periods of its occupation, each one presenting the image of Jerusalem that best suits its colonial project.

استُضيفت نور أبوعرّفه في لندن ضمن برنامج الإقامة الفنّية خلال صيف ٢٠١٨، الاستثنائيّ بدرجة حرارته العالية. اختيرت نور من ضمن العديد من الفنّانين وبتوصية من قيمي وقيمت معارض وفنّانين آخرين، فاستضافتها مؤسسة «دلفينا»، وهي منظّمة تعمل من منطلق مفهوم «العائلة» والسّمولية والدّعم المتبادل. ومن هنا، كُلفت نور بالمهمّة: بتمويل من برنامج «أوروبّا المبدعة» للاتّحاد الأوروبيّ وبدعم من كُليّة الفنّ الملكيّة - تطوير مشروع بعنوان «من الصّراع وإلى البهجة، إبداعًا وثقافة» ضمن برنامج عمل استمرّ مدّة ٤ سنوات. كُلفت نور بالتخاطب بعملها، بشكلٍ أو بآخر، مع سريرة «التأمّل المبتكر حول دور أوروبّا في أشكال الصّراع الثّالثة» بهدف التّرويج لذلك التّوجّه.

قد يعتبر البعض الأمر سهلًا. نرى الزّباط بين الماضي والحاضر بوضوح من خلال فلسطين والمملكة المتّحدة من خلال الصّراع القائم في الأولى. فترتبط اثنتاهما ببعضهما رباطًا وثيقًا نتيجة لتداعيات وعد بلفور والانتداب البريطانيّ الذي تبعه. نرى عواقب هذه القرارات التاريخيّة بعمر الـ ١٠٠ عام تنبت الآن بوضوح وبشكلٍ مأساويّ على أرض الواقع في المنطقة، بطبيعيّة مثيرة للغثيان، لثبّت في الإعلام البريطانيّ، على بُعد ألفي ميل.

كمنسفة الإقامة الفنّية، افترضت أنّ نور، فوز وصورها لندن، ستودّ التعرّف إلى أشخاص غادروا فلسطين أو سوريا أو أفغانستان أو العراق، أشخاص شرّدتهم الصّراعات. لكنّ الحال لم تكن كذلك. فقد انطلقت نور ببحثٍ دقيق بصفحتها مصوّر فوتوغرافيّة، لا لاجئ. كما هي الحال في فيلم «تكبير الصورة» (Blowup) لا يكل أنجلو أنطونيوني، فإنّ شيئًا لم يكن على ما بدا عليه للوهلة الأولى في الصورة. فمثلًا، توضح لاحقًا أنّ الصورة التي افترضها المُرشفون في المتحف الإمبراطوريّ في لندن مُلتقطّة في القدس، كانت قد التقطت في لندن في الواقع. الأمر الذي أدّى إلى تطوير تصوّرات مبتكرة حول التّرواية المتوقّعة وحول استعارة تحنّنا، كمتلقّيها، على التفكير بالتشرد والاختفاء وتخميناتنا حولهما كما التأمّل في أحد اهتمامات نور المستمّرة، وهي المتحف كبناء استعماريّ. لا يندرج عمل نور ضمن أعمال صور السّفن المكتنّزة براكيبيها وسترات التّجاة المفلوطة على الشّاطئ. عملها يحزّر طريقة تلقينا للأشياء ويكبّل نظرنا في آنٍ واحد بالزّوايا بين فلسطين وأوروبّا.

أمّا عملها فلا عدائيّة فيه ولا أحكام ولا حلول مقترحة. فتقدّم لنا نور قصّة غامضة لتناولها والتفاعل معها، واعدًا بوجود خطوات ومراحل إضافية مُقبلة، تنتظر استكمالها والعمل ككلّ.

أنهي تدويني القصيرة هذه بوجيبي تحيّةً لنور، تقديرًا لدقّتها وشعريّتها، لعدم تجنّبها التّعقيدات، ولإعادة الكشف عن الفنّ كأمرٍ لا يتجسد في المنتج النهائي وحسب، بل في سريرة البحث عنه كذلك. علاوةً على ذلك، خلال مكوثها في لندن مدّة ١٢ أسبوع، شكّلت نور بكرّيمها ولطفها، التّادّرين في عالمٍ يطفح بالعدوانيّة وترتّب التّواصل الاجتماعيّ، مصدرًا إلهامٍ لجميع من قابلت.

مباكيلا كريمين، قارئة في الفنّ والصّراع. | مديرة فنّية لـ 4Cs (المملكة المتّحدة)، كُليّة الفنّ الملكيّة، أيلول ٢٠١٨
www.4cs-conflict-conviviality.eu

ENDNOTE

NOOR ABUARAFEH was invited to London for a three-month residency in the unusually hot summer of 2018. Selected from artists recommended by international curators and other artists, Noor was hosted by Delfina Foundation, an organisation predicated on the notion of 'family', inclusivity and mutual support. From this base, Noor was handed a challenge. Funded by the Creative Europe Programme of the European Union, and supported by the Royal College of Art, she was given the title: 'From Conflict to Conviviality through Creativity and Culture' from an overarching 4-year programme of work. Noor was asked to intersect in some way with an objective to promote "innovative reflection on the role of Europe in emerging forms of conflict".

Now you may say this was not so difficult. The connections between history and today in relation to conflict are evidenced by Palestine and the UK in that the two nations are irrevocably bound together by the fallout of the Balfour Declaration and the subsequent British Mandate. Nobody needs to have it pointed out that the repercussions of these historical decisions taken some 100 years ago, are now tragically evidenced on the ground in the region with sickening regularity, and featured in the UK media over two thousand miles away.

I as the curator of the residency assumed Noor on arrival in London would most probably want to be introduced to people who had left Palestine or Syria or Afghanistan or Iraq, displaced by conflict. I presumed she would continue her methodology of recording oral histories. But no. Noor instead embarked on a rigorous inquiry that was instigated not by a refugee, but by a photograph. As in Michelangelo Antonioni's film 'Blow Up', nothing was quite as it first appeared in the image. For example the photograph that the archivists at the Imperial War Museum had

presumed had been taken in Jerusalem, was in fact shot in London. The ensuing narrative has led to the imaginative articulation of a metaphor that prompts us, as her respondents, to conjecture on displacement and disappearance, and on one of Noor's ongoing interest, the museum as a colonial structure. Rather than another image of crowded boats, and discarded lifejackets, Noor's work is something of a liberation for our responses, as well as paradoxically binding us in very closely to the connections between Palestine and Europe.

There is no aggression, no judgements, no suggested resolution. Instead Noor hands us an enigmatic story with which to engage, and a promise that there will be further stages to this work.

I end this short note with a salute to Noor for her rigour and for poetry, for not eschewing complexity, and for revealing afresh that art is not only manifest in an object, but is contained in the very process of inquiry. Furthermore, in a world that is currently rife with bellicose positioning, an abundance of social media trolls, as well as out and out conflict, Noor's generosity and kindness to everyone she has encountered in her 12 weeks in London has been an inspiration.

Michaela Crimmin, Reader in Art and Conflict | 4Cs art director (UK),
Royal College of Art, September 2018
www.4cs-conflict-conviviality.eu

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تصميم - إنجي علي

خط طباعي - غرافيك

ترجمة من اللغة العربية الى الإنجليزية - كاترين هولزو و ياسمين حاج

ترجمة xx من اللغة العربية الى الإنجليزية - ياسمين حاجzv

تحرير النص باللغة الإنجليزية - ريتشل ديدمان

تحرير النص باللغة العربية - محمود عاطف

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على أبواب الجنة كجزء من قلنديا الدولي 2018

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by Noor Abuarafeh

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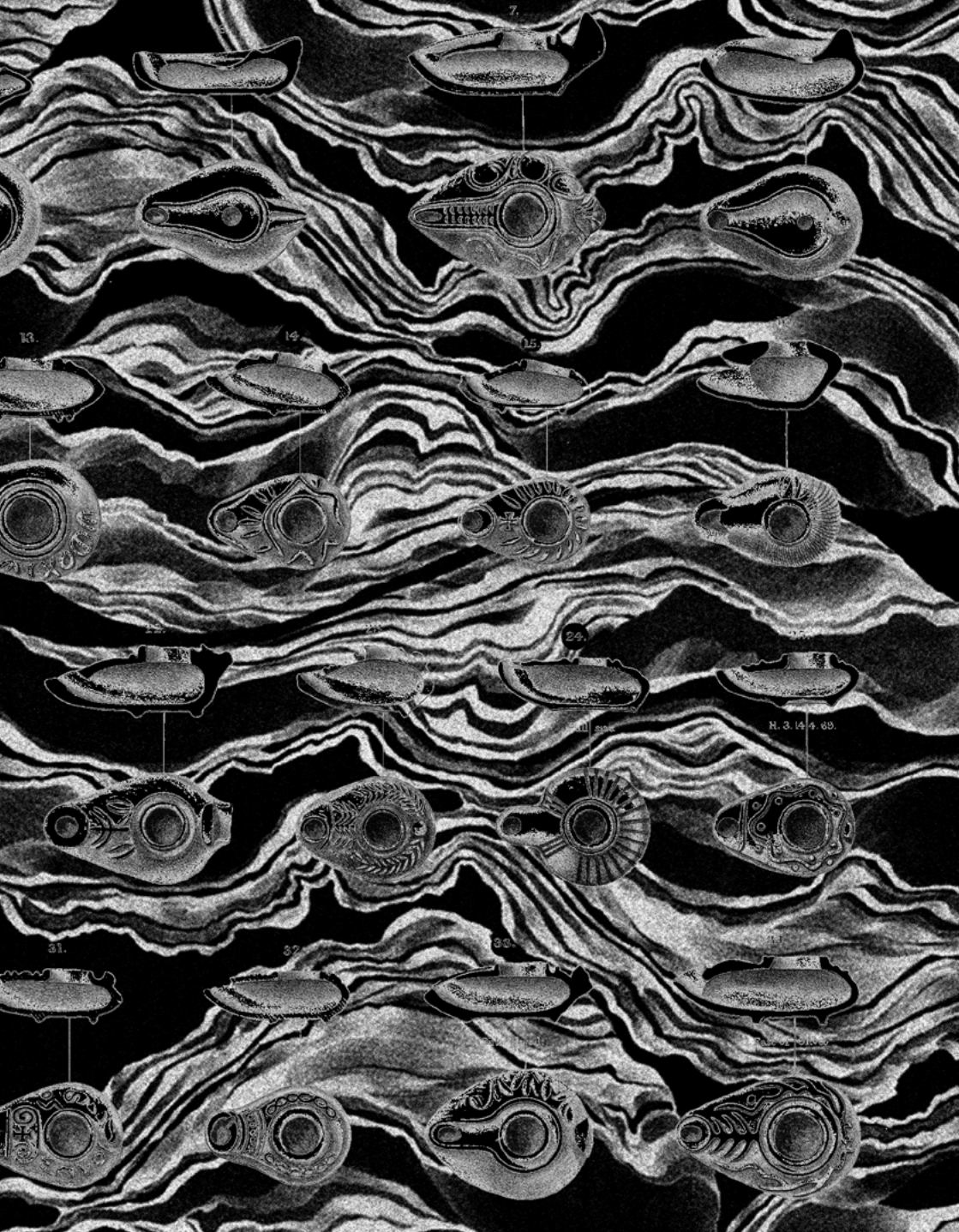
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