



بلاش

الشائعة

منذ زمن

RUMOURS
BEGAN
SOMETIME
AGO

Following Arabic's reading direction, the
English text is numbered to help follow the sequence.



«سبعة عشر معرضاً فقوداً!» هو عنوان المقال الذي نشره المتحف الفلسطيني الذي فتح أبوابه للجمهور بجدران بيضاء عام 2016. سمعت العديد من القصص التي تروي رحلة تلك اللوحات، وتنقلها من بلد إلى آخر ومن مخزن إلى آخر، حديث الناس جعلني أشعر كما لو أن تلك اللوحات أشخاص قد هاجرت البلاد، أشخاص لها أسماء وتاريخ وذاكرة، أصبحت أنا أيضاً أكثر ألفة مع تلك اللوحات، أذكر ملامحها، وأسماءها، وتاريخ إنتاجها. بدت لي هجرتها وكأنها هجرة أشخاص يبحثون عن مكان مؤقت آمن، كأنهم طالبو لجوء ينتظرون عودتهم إلى 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، التي خرجت من البلاد بهدف عرضها، ومنذ ذلك الوقت انقطعت أخبارها وفُقدت آثارها. أحاديث المهتمين تداولت مصير تلك اللوحات، وأماكن وجودها ورحلاتها والقوانين التي حالت دون رجوعها. بقيت الأخبار تنتقل من اذن إلى أخرى حتى اختلطت الشائعات بالحقيقة، ولم يعد أحد يعلم أين تكمن الحقيقة في كل الشائعات التي تُروى.

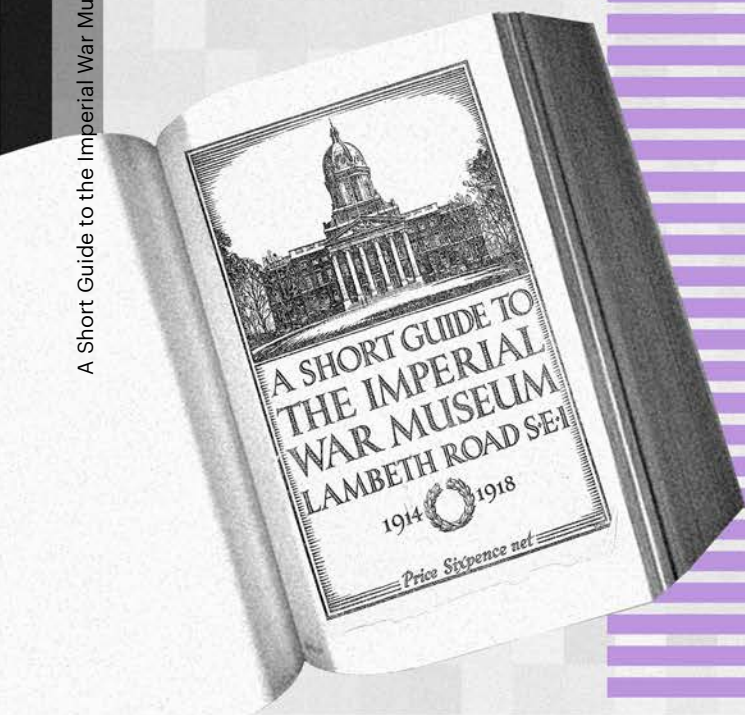
1 Rumours began to spread around the city that a number of artworks had disappeared. They had been taken out of the country to be exhibited, and nothing had been heard of them since. People keenly discussed the whereabouts of the works and the laws which prevented their return, and as reports spread 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 burned. 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.

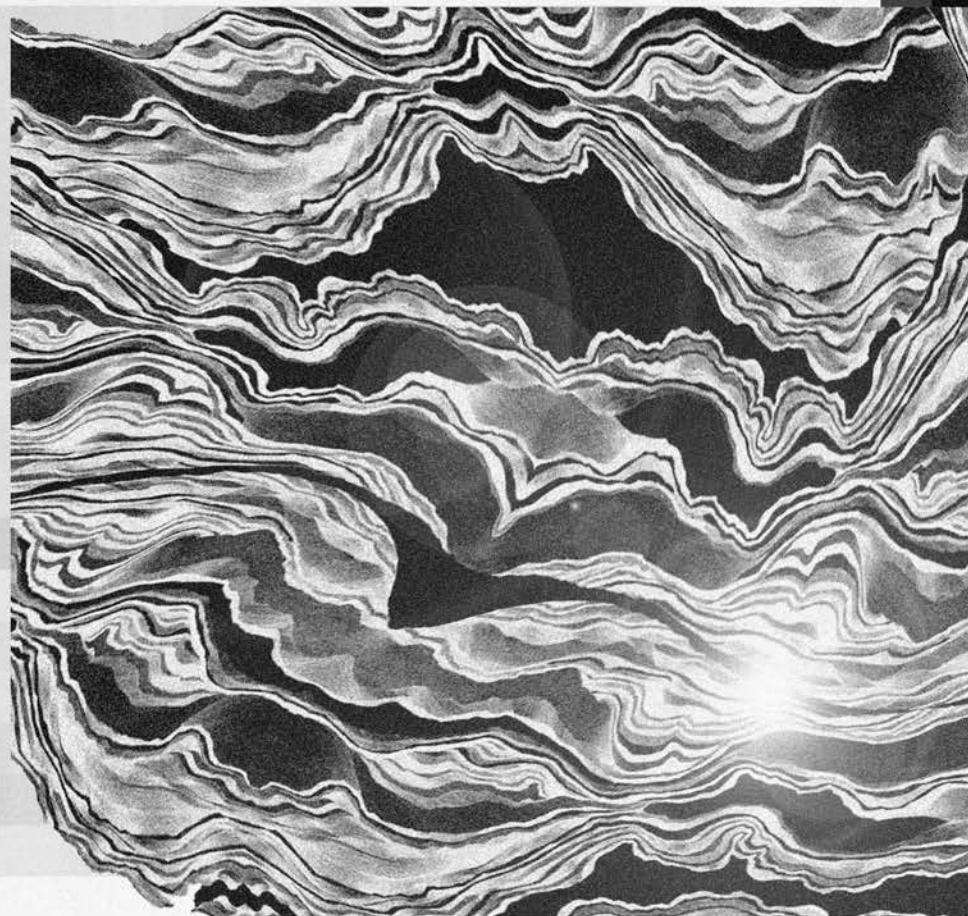
One of the places I visited was the archive of the Imperial War Museum in London. It proposed a lengthier historical narrative about the missing works, one that centred around Jerusalem, from where archaeological artefacts had been removed to Istanbul and London at the same time as numerous museum-building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

الأعمال المفقودة بدأت تشغلي أكثر، ليس فقط السبعة عشر معرضاً، ولكن هناك أعمال فنية أخرى وآثار وصور وأرشيفات فُقدت، اختفاؤها كان إما عن طريق مصادرتها، أو دفنها، أو 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 إلى مخزن لجميع تلك المفقودات. بدأت بملاحظة مسار الأشياء المفقودة، أتبع غيابها، أبحث في الصور والأرشيفات والأشياء المدفونة في باطن الأرض، والمعارض والأعمال التي تجوب الأرض ولم تُعد؛ ومع كل أرشيف أقوم بزيارته، كانت تتكشف لي سرديّة مختلفة عن تلك التي سبقتها.

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



1914  1918





في المتحف الحربي؛ لفتت إحدى الصور انتباهي، وهي صورة لمعرض تحوي من بين عناصرها لافتة خشبية صغيرة، بدا وكأن اسم القدس مكتوب عليها، لم يكن هناك نص مرفق بالصورة. قمت بأخذ موعد مع أحد العاملين في قسم الأرشيف، وأخبرني أن العديد من الصور التابعة للمتحف لم تعد تتوافر معلومات عنها، بسبب حريق حدث في المتحف أدى إلى 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 لأتمكن من تكبيرها، حينها بدأت تظهر بعض العناصر بالرغم من رداءة الصورة. بدا واضحاً أنها 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، ولافتات تشير إلى اتجاهات
شوارع ومدن فلسطينية، وصورة لمنظر طبيعي، وصورة لضابط،
وأداة تستخدم في الزراعة، وبندقية، وصور، ونسخ خرائط،
ووثائق، وطاولة، 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 كان ماكينة الإطفاء، هي العنصر الوحيد المرتبط بما قاله العامل في قسم الأرشفة عن الحريق الذي اندلع في المتحف، بحثت عن تاريخ تلك الماكينة ووجدت أنها صنع بريطانيا، وبأنه لم يتم تصديرها للخارج، معرفة ذلك أبان أن مكان التقاط الصورة كان في لندن، وأن الفترة الزمنية التي التقطت فيها الصورة بين عامي 1917 - 1919. قمت بالبحث عن صور تعود إلى 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 between 1917 and 1919. 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.

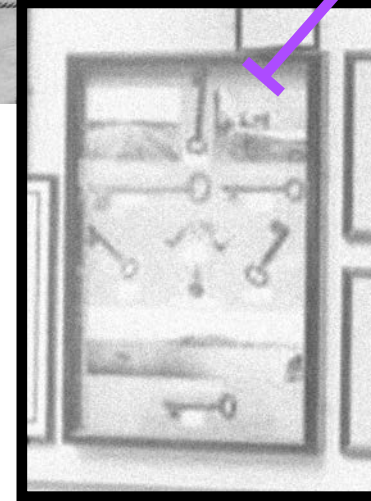
8 I turned to other items in the photo, hoping to understand more of the context, and perhaps get some idea of what else was contained in those rooms but not captured in the frame. Although enlargement had made the photo pixellated, it was nevertheless possible to identify certain items by cross-referencing 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 عن عناصر الصورة
لأتمكن من فهم سياقها، ومعرفة ما
الذي تحويه تلك الغرف التي لم تتسع لها
الصورة. وعلى الرغم من ظهور محتويات
الصورة مبكسلة، إلا أنها سهلت عملية
التعرف على المحتويات عند محاولة
مطابقتها بصور أخرى وجدتها 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، إلا أنّ أيا منها ليس
موجوداً في أي أرشيف فلسطيني.

أول العناصر التي ظهرت كانت المفاتيح. ترمز المفاتيح في السياق الفلسطيني إلى حق العودة بعد النكبة عام 1948، لكن هذه الصورة التقطت عام 1919، وقد كُتب 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
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ظهرت لافتات شوارع ومدن في فلسطين، جميعها مصنوعة يدوياً، هناك لافتة لحارة النصارى، ومدينة القدس، ومنطقة جبل الزيتون، ومدينة يافا، وشارع يافا، ومدينة الخليل، ودير السريان، واللطرون، 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 أن هذا الصليب محفور على حجر تم اكتشافه عام 1867 في باب العامود، خلال الحفريات التي قامت بها المجموعة البريطانية صندوق استكشاف فلسطين، 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 (PEF), a British organisation specialised in the study of the region's archaeology and history.

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 تعنى بالمتاحف والحرف اليدوية وإنشاء المعارض الفنية في القدس، كما قامت المجموعة بعدة تخطيطات للمدينة.

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

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.

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

الصور الأخرى توثق زيارة الجنرال أُللنبي 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.



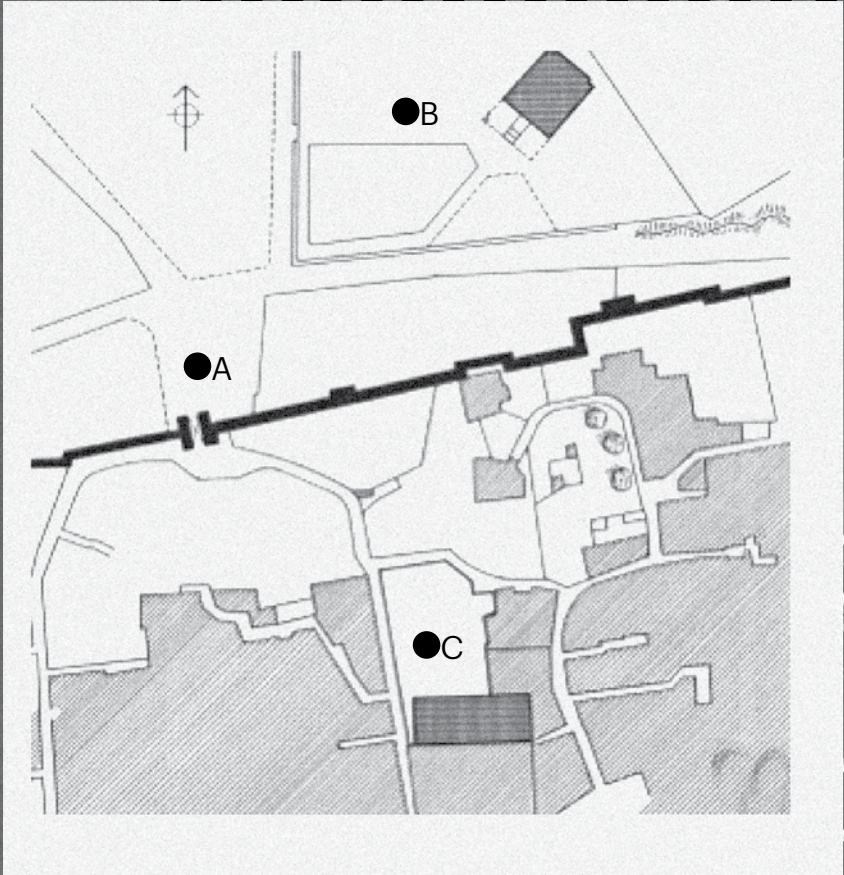
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إحدى تلك السرديات تقول إنه في الفترة الأخيرة من الدولة العثمانية، تم إخراج العديد من القطع الأثرية من باطن الأرض. تعاون العثمانيون مع المجموعة البريطانية صندوق استكشاف فلسطين، حيث سهّلت الحكومة القوانين الخاصة بالتنقيب للمجموعة بشرط أن تكون الدولة العثمانية هي المسؤول عن تلك الآثار وتوليّ عملية حفظها واختيار كيفية عرضها للجمهور.

في عهد السلطان عبد الحميد كانت الدولة العثمانية غارقة في الديون وتشهد ضعفاً في قوتها، أدى ذلك إلى انعقاد مؤتمر برلين الذي لُقيت الدولة العثمانية بعده بـ «رجل أوروبا المريض»، وتم التخطيط لتقسيم الدولة العثمانية على أربعة دول أوروبية. دفعت نتائج المؤتمر الدولة العثمانية إلى إثبات قوتها وفرض سيطرتها، حيث ركزت على أهم المدن في الدولة والعمل على تحديثها. صُنفت القدس كثاني أهم مدينة في الإمبراطورية بعد إسطنبول. وكان التركيز عليها لمكانتها الدينية في الأديان الثلاث، مما جعلها تضج بالزائرين الحجاج من مختلف الديانات على مدار السنة، والسبب الآخر هو اهتمام الدول الأوروبية وروسيا بالقدس، حيث انشأوا 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 تحديث المدينة. قام بإنشاء عدة مؤسسات في القدس، لتكون صروحاً 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 سوقاً لتلك المنتجات التي كانت أرخص من المنتجات الحرفية المحلية.

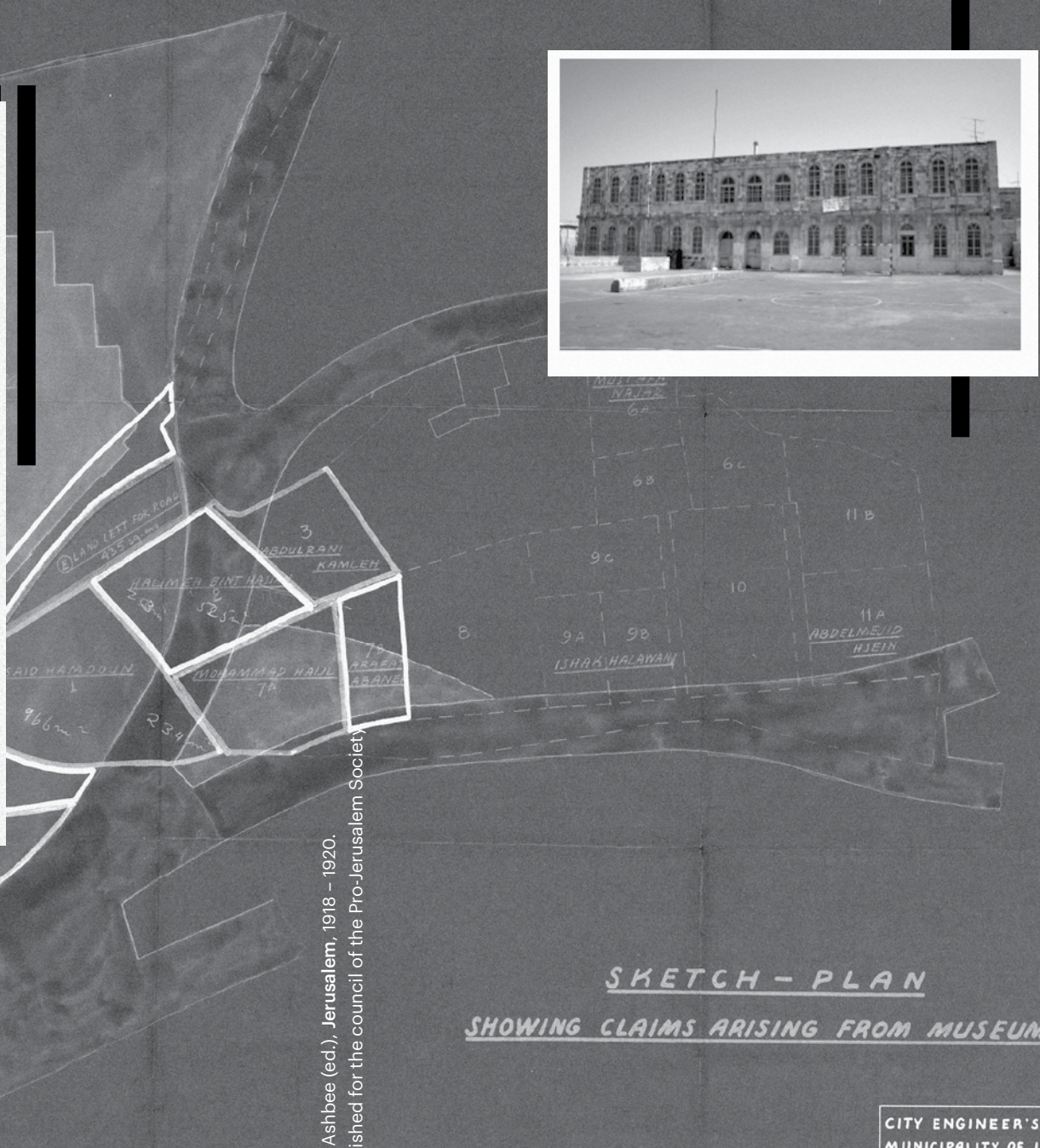
في عام 1898 قام القيصر الألماني بزيارة القدس، وكانت زيارته يتخللها المرور من منطقة باب الخليل. أراد السلطان توطيد العلاقة بينه وبين الدولة الألمانية؛ أملاً في الحصول على منحة من الألمان تساعد في بناء خط الحجاز، الذي يربط بين دمشق ومكة والمدينة، لتسهيل رحلة الحجاج المسلمين. لذلك عمل على تغييرات رئيسية في منطقة باب الخليل للترحيب بالقيصر.

عندما انتقل المهندس المعماري وخبير الآثار الألماني كونراد تشيك للعيش بالقدس عام 1846، وجد أن حي باب حطة غير مستغل و منعزل عن باقي البلدة القديمة، بيوت ودكاكين صغيرة وشارع 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 كونراد 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 كونراد 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.



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

- A Herod's Gate
- B Rashidiyya Elementary School
- C Ma'muniyya - I'dadiyya (High School Museum)



SKETCH - PLAN
SHOWING CLAIMS ARISING FROM MUSEUM SITE

C.R. Ashbee (ed.), Jerusalem, 1918 - 1920.
 Published for the council of the Pro-Jerusalem Society

CITY ENGINEER'S OFFICE
 MUNICIPALITY OF JERUSALEM
 SEPTEMBER 1932

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 take on 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.

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 Fünun (1309/1893)



من أهم المدارس التي بنيت لتكون صرحاً، هي التي خطط لها كونراد؛ مدرسة للبنات أنشئت عام 1891 تُلَقَّب بالمدرسة الإعدادية، ولكن اختلفت الروايات فيما يتعلق باسمها الرسمي، بعض الوثائق تشير إلى أنها المأمونية، ووثائق أخرى تشير إلى أنها الملاوية، لكن من المؤكد أن موقعها كان داخل أسوار القدس؛ والبنية 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 “I’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، وأنه عَيّن العديد من المصورين ليقوموا بتوثيق الحياة داخل الدولة العثمانية، وتوثيق الصروح البنائية التي شيدها. وقد استُخدمت تلك الصور كوسائل دعائية لقوة الدولة العثمانية، حيث قام السلطان بإعداد ألبومات من الصور ليهدئها إلى رؤساء الدول الأوروبية بين عام 1880 - 1903. كما نُشرت تلك الصور في مجلة ثروة الفنون التي تعنى بالثقافة والحدائق الأوروبية والعثمانية. في القدس كانت أوائل استوديوهات التصوير للأرمن تعود إلى يساي جرابيديان وغارابيد كريكوريان.

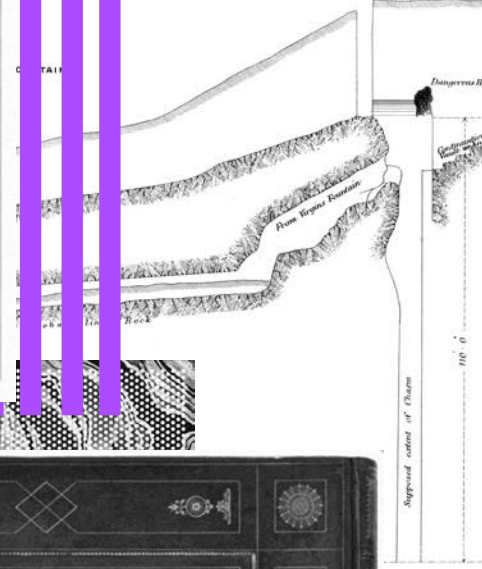
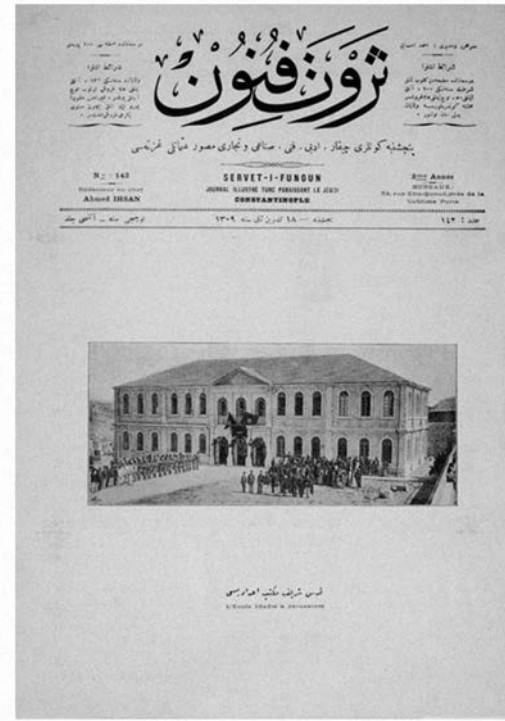
17 Sultan Abdülhamid II was notoriously passionate about photography. He appointed official photographers to document life throughout the Empire and the monumental public works he had built, using their work as promotional material to showcase Ottoman power. Between 1880 and 1903, the Sultan would prepare albums displaying those photographs and gift them to presidents of European states.

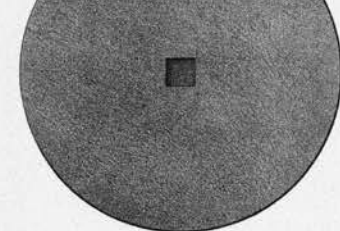
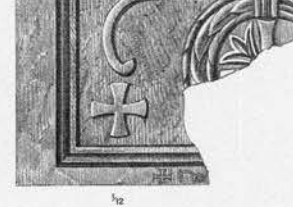
The photographs were also published in the magazine *Servet-i Fünun*, which was interested in European and Ottoman culture and modernity. In Jerusalem, photography was pioneered by two Armenians, Yesayi Garabedian and Garabed Krikorian.

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

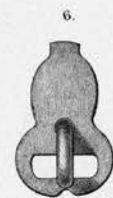
18 The act of exhibiting historical artefacts says just as much about the power of the current ruling regime as it does about earlier periods in time. One might think of museums as cemeteries of past regimes, as an announcement that the current ruling regime is more powerful than the previous one. Excavating 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 Fünun, no. 142 18

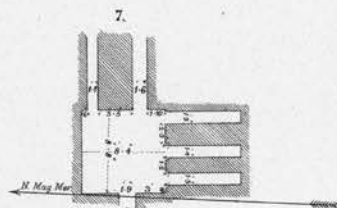




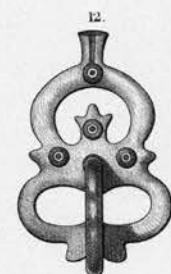
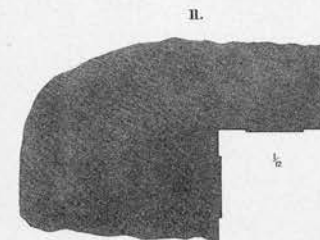
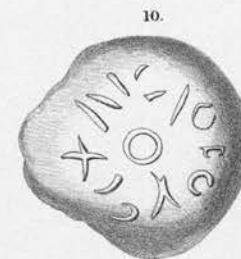
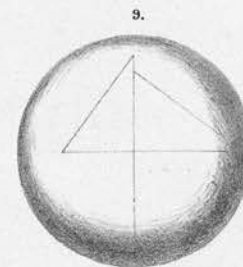
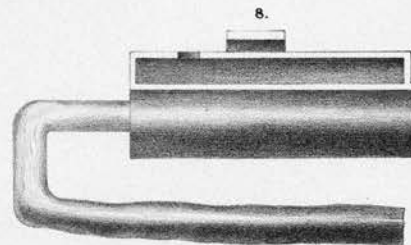
Found at Golden Gate.



Part of bronze lock



20. Drawing of the cross



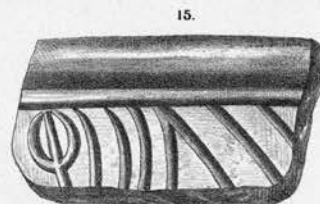
Part of bronze lock



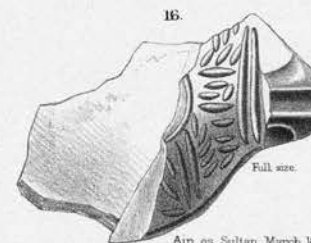
Barclay's Gate
10 Feet below surface



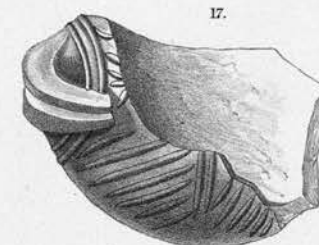
Cenneth Gate



N^{os} 15 19 22 25 30. Glazed Pottery
Found under Northern Souterrain Birket Israel



Ain es Sultan. March 1869.



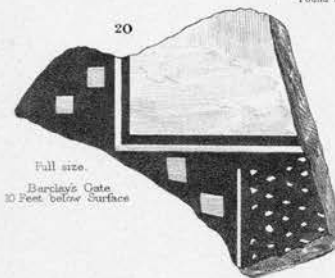
Ain es Sultan March 1869.



Full size



Glazed Pottery Birket Israel.



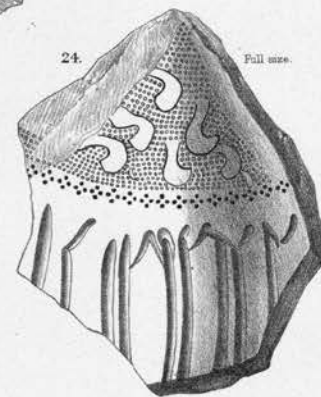
Full size.
Barclay's Gate
10 Feet below surface



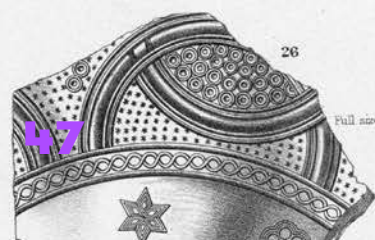
Ain es Sultan Jericho.
Green Glazed Pottery.



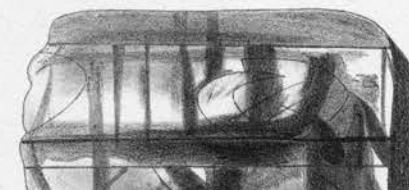
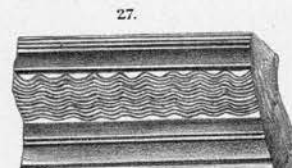
Ain es Sultan.
March 1869.

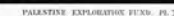
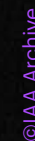


Ain es Sultan.



Full size





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 Ottoman Empire after Istanbul. The museum was to be located at the I'dadiyya School, and so the Palestine Exploration Fund, 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 in Jerusalem, 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

Müze-i Hümayun

(The Imperial Museum)

1901

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 صندوق استكشاف فلسطين التي يرأسها فريدريك جونز بليس بالتنقيب عن الآثار، وتخزينها في مدرسة الإعدادية مؤقتاً، إلى أن يتم جمع عدد من الآثار يسمح بافتتاح المتحف. بليس كان مسؤولاً عن أرشفة الآثار وتسجيلها وترقيمها والحفاظ على صيانتها وسلامتها، ليتم وضع جزء منها في متحف القدس، فيما يتم إرسال المتبقي إلى المتحف في اسطنبول. 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، كي يتم إرسال هذه النسخ إلى مقر مؤسسة صندوق استكشاف فلسطين في لندن. أشاد بليس بأهمية موقع المتحف، وذلك لجلب السياح المارين من طريق الآلام. وكان إعمار باب حطة وإنشاء أسواق مختلفة فيه سبباً إضافياً لمرور السياح من تلك المنطقة.

حصل خلاف بين المجموعة والدولة العثمانية على الرواية التي سيرويها المتحف، حيث رأي العثمانيون أن المتحف سوف يروي تاريخ مدينة القدس الذي يتمثل في إظهار آثار الشعوب التي عاشت في المدينة عبر التاريخ، أما المجموعة التي عارضها بليس رأّت بأن مشاركتهم مع الدولة العثمانية في عملية الإنشاء تقتضي أن يقوم المتحف بتبني الرواية التوراتية. رفضت الحكومة العثمانية طلب المجموعة مما أدى إلى فك التعاون بين الطرفين، أما بليس اختار الاستمرار بعمله كحافظ لتلك الآثار، مما جعله يقدم استقالته من المجموعة عام 1900، لكن قبل فك ذلك التعاون كانت الآثار تتراكم داخل جدران مدرسة الإعدادية، وجميعها مخزنة في صناديق خشبية وصل عددها إلى 120 صندوقاً تحوي على 6000 قطعة أثرية، ولم تعد مساحة المدرسة تتسع للمزيد من القطع الأثرية، كما لم تعد تصلح لأن تكون متحفاً، مما أدى إلى العدول عن فكرة إنشاء أول متحف في المدينة في مدرسة الإعدادية، والتفكير في مكان آخر يتناسب حجمه مع حجم المتحف 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 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.

اول متحف في المدينة #2 Palestine Exploration Fund 1902

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

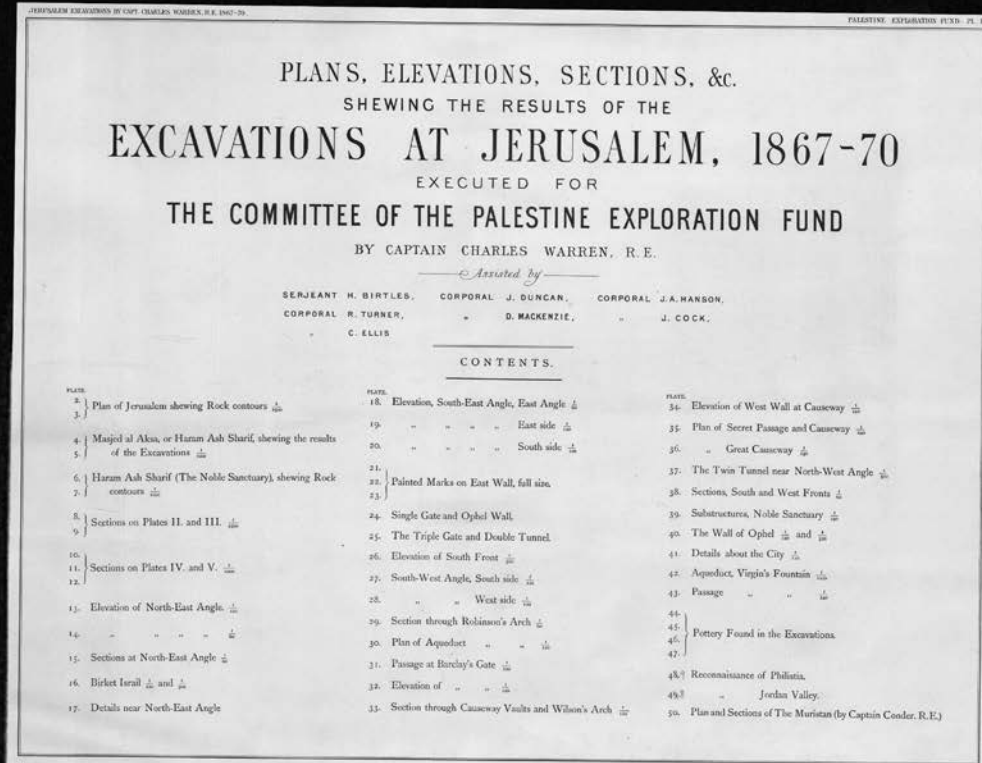
21

Jerusalem's first museum #2

Palestine Exploration Fund

1902

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.



اول متحف في المدينة #3 Jerusalem Government Museum 1911

قامت الدولة العثمانية بتخصيص ميزانيتها السنوية لإنشاء المتحف الجديد، متحف أكر يستطيع استيعاب جميع تلك الآثار التي تم جمعها، تم 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 في صيانة أبراج القلعة، وترميم الثكنات الثلاث الحديثة كي 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 والترميم في القلعة، وذلك بسبب اندلاع الحرب العالمية الأولى، إلا أن عمليات التنقيب لم تتوقف خلال الحرب، وتم 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، وتجمّد المتحف الأول في المدينة #3، بقيت مخلفات البناء أمام القلعة عدة سنوات، وتراكمت فوقها قمامات أخرى. أصبحت المنطقة المجاورة للقلعة مكاناً يسكنه اللاجئين الهاربون من الحرب، كما ازدادت نسبة الأرمن الذين هاجروا إلى القدس منذ عام 1915.



C.R. Ashbee (ed.), Jerusalem, 1918 - 1920.
Published for the council of the Pro-Jerusalem Society.



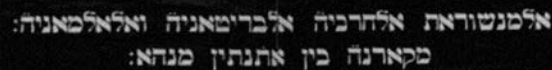
Jerusalem's first museum #3
Jerusalem Government Museum
1911

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.

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 afterwards, the citadel languished behind piles of construction rubble and accumulated garbage. The area around the citadel was settled by refugees displaced during the war, including Armenians who began to arrive in Jerusalem from 1915.

C.R. Ashbee (ed.), **Jerusalem**, 1918 – 1920.
Published for the council of the Pro-Jerusalem Society.



[illegible]

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GLOSS
and of Commodities

2076
January 1997

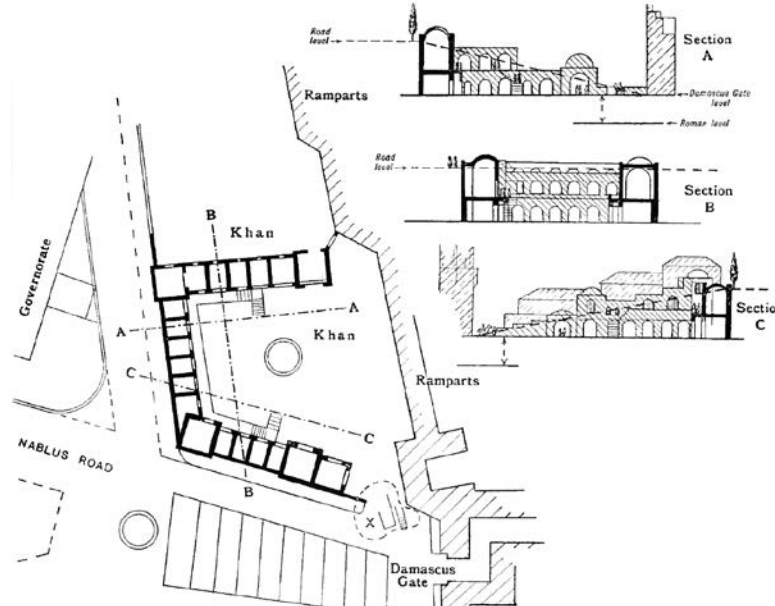
IWM PST 12511



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.

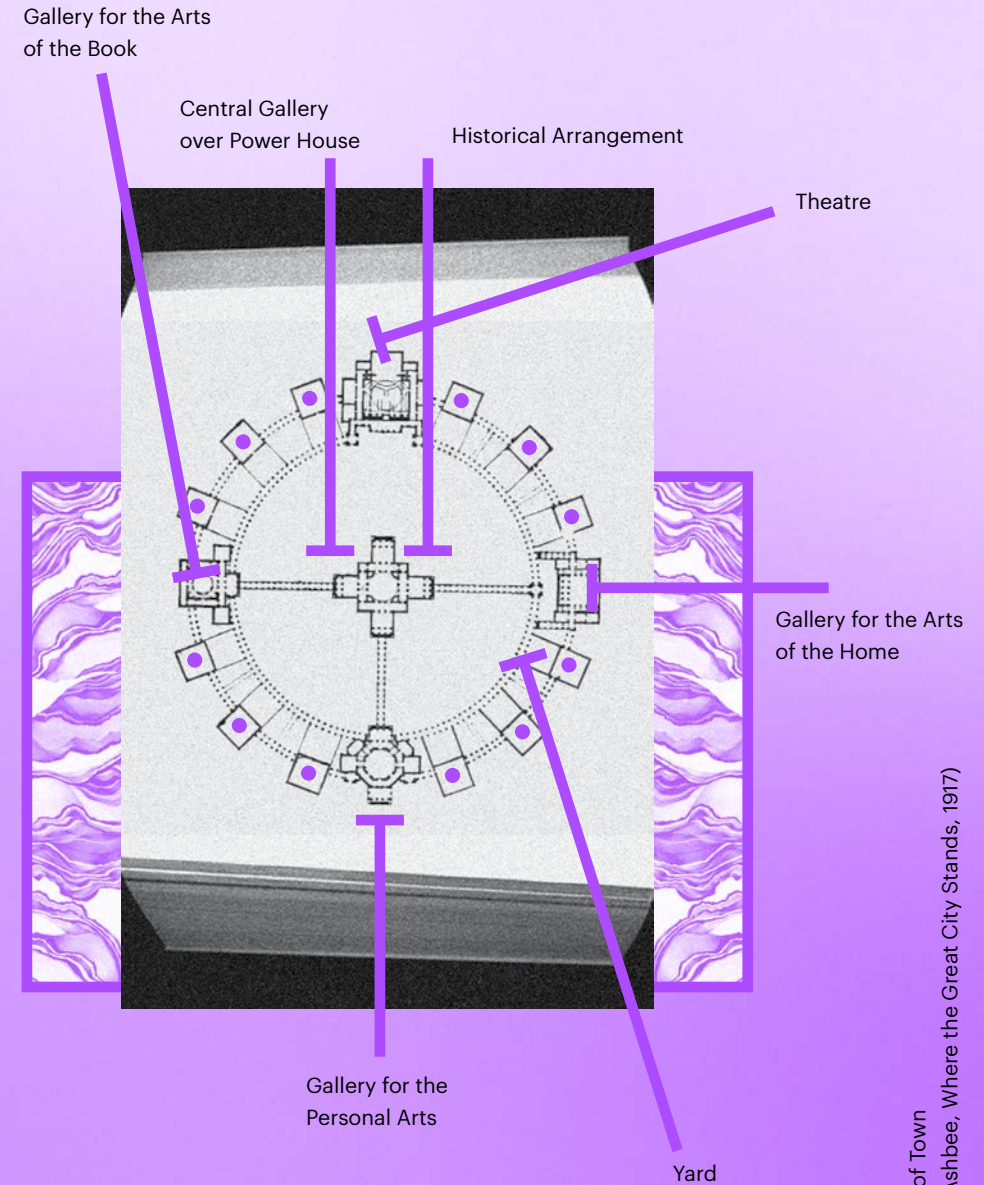
في عام 1917 قام الجنرال أللني بزيارة مدينة القدس، وتم تعيين رونالد ستورز كأول حاكم عسكري في عهد الانتداب البريطاني، الجنرال رونالد ستورز الذي طالما حلم بأن يأخذ منصباً في القدس، حيث رأى فيها مدينة لها تقاليدها وحرفها وطابعها المعماري القديم، رأى أن من واجبه أن يشدد على هوية المدينة والحرص على عدم جعلها مدينة شبيهة لأي من المدن الأوروبية. لذلك فور توليه منصبه، قام بإنشاء مجموعة أطلق عليها اسم **برو جيرو سالم سوسايتي**، 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 أسواقاً لتلك الحرف ليتم بيعها للسائح كقطع تمتاز بها المدينة أكثر من كونها سلعاً للسكان المحليين. اهتمت المجموعة أيضاً بإنشاء المتاحف والحدائق في المدينة، كما قامت بمسح معالم الحدائق التي أضافتها الدولة العثمانية على القدس، إذ رأت المجموعة أن تلك الحدائق تشوه هوية المدينة.



C.R. Ashbee (ed.), *Jerusalem*, 1918 – 1920.
Published for the council of the Pro-Jerusalem Society.

قام روبرت اشبي بإنشاء تخطيط للمدينة يكون الفنان
العنصر الأساسي فيها، والذي تدور حوله العناصر الأخرى، حيث
أوضح أهمية دور الفنانين في التأثير على صورة المدينة، وشدد
على ما أسماه «مسؤولية الدولة تجاه الفنانين»، وذلك بأن
تقوم الدولة بخلق بيئة تساعد الفنانين على الإنتاج، وتوفير بنية
تحتية جيدة تتضمن إنشاء الحدائق، وإيصال الماء والكهرباء إلى
جميع الأحياء السكنية، كما قام بتخطيط عدة أسواق في مركز
المدينة ليتم بيع منتوجات الحرفيين فيها، وأربع قاعات لعرض
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 shap-
ing 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 infra-
structure 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 كانت الحرف اليدوية أهم أولوياته، فقد قام بدعوة فنان السيراميك الأرمني السيد ديفيد اوهانيسيان لترميم قبة الصخرة، وصنع لافتات من السيراميك تشير الى أسماء شوارع البلدة القديمة. كان ذلك النوع من السيراميك هو إضافة للجرف في مدينة القدس حيث لم يستخدم الحرفيون المقدسيون مادة التمليس في قطعهم الفخارية.

25 Meanwhile, Storrs, whose main concern was handcrafts, 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.

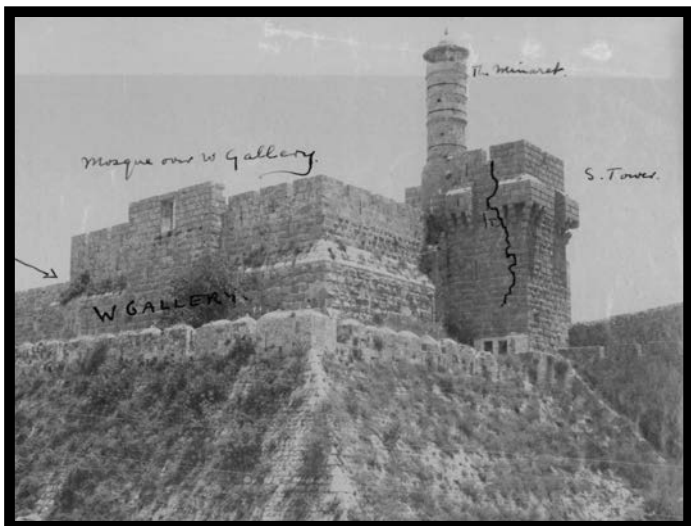
When plans for the establishment of the city's first museum got underway during the British Mandate, Storrs suggested that the museum be housed in two rooms to be constructed within the Jerusalem Citadel, with restoration operations funded by American donations. Storrs destroyed the Ottoman-era barracks on the grounds, on the basis that 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

The Palestinian Museum of Antiquities

1921

عندما بدأ التخطيط لإنشاء أول متحف في المدينة في عهد الانتداب البريطاني، اقترح ستورز أن يكون المتحف داخل غرفتين يتم إنشاؤهما في قلعة القدس، وكانت عمليات الترميم لإنشاء المتحف مستندة على دعم مادي أمريكي. لم يلتزم ستورز بالثكنات التي باشر العثمانيون بترميمها لإقامة المتحف، بل قام بهدمها بالكامل، معتبراً أن هذا الامتداد هو أحد معالم الحداثة التي تشوه مبنى القلعة كمبنى أثري تقليدي، وقام بحملة لتنظيف القلعة من الحطام الذي يحيط بها، والذي نتج عن عمليات الترميم التي قامت بها الدولة العثمانية. المهاجرون الجدد في فلسطين، والذين كان غالبيتهم من أرمنيا واليونان، ساهموا كعمال في إنشاء ذلك المتحف، حيث شاركوا بالتنظيم، واهدم و البناء؛ ولأن أغلبهم كانوا حرفيين، خاصة القادمين من أرمنيا، فقد قاموا أيضاً بالمشاركة في إنتاج أعمال حرفية، أغلبها من الخزف، ليتم عرضها داخل المعارض التي تنظمها المجموعة. إنشاء المتحف كان إحدى أولويات المجموعة حيث خصصت ميزانية عام 1921 لإنشائه، لكن عمليات هدم المباني التي قام العثمانيون ببنائها استهلكت وقتاً أطول من المتوقع، مما أدى إلى إلغاء فكرة إنشاء المتحف في القلعة والبدء للتخطيط لمكان آخر للمتحف.



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 perforce 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

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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 13
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 ^{possibly} to be expended on structure only and therefore of any expenses of preparing the exhibition which will be met by the artists or 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. H. b. c.
Civic Adviser

DEPARTMENT OF ANTIQUITIES

RECEIVED 24.11.20 No. 590/H/14/170
ANSWERED 24.11.20 No. 576

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 discussed 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 ^{only} 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 \times 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 6.50 long.
14. Fix one stirrup tie 1.10 long with angles 0.50 m.
15. Fix one stirrup as in previous item 1.62 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. 2 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 waterproof.
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 "mashaba" 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 Ribab, 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 cypriote 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 Gaspar 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.

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 voussours have been located and will be used in the construction of the arch.

Copy to:-
C.S.
Ref. Adm. 1/50
of 14-12-23.

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

PRO-JERUSALEM SOCIETY.
THE GOVERNORATE.
JERUSALEM.

May 16th. 1924.

Director,
Department of Antiquities,
Jerusalem.

Subject:- Ancient Monuments, in Jerusalem.
Reference:- Your 3483/ATQ/670 of May 7th. 1924.

The following is a list of work done - and the expenditure incurred by the Pro-Jerusalem Society, on Ancient Monuments in Jerusalem, for the year ending March 31st. 1924..

(1) Rampart Walk.

- (a) Cleaning, Upkeep and minor repairs. £E.18.500
(b) Wire fence near Dung Gate. " 30.000

(2) The Citadel.

- (a) Gate Keepers Salary, etc. £E.63.000
(b) Upkeep, cleaning and minor repairs. (not including gardeners) " 45.500
(c) Clearing of Citadel Courtyard. " 93.750
(d) Rebuilding of Crenellated wall. at the Citadel Entrance. (paid for by the Municipality). approximate cost £E.90.000
(e) Repairs to Glacis near Citadel entrance. (paid for the Mun.) (approximate cost £E.45.)
(f) Repairs and rebuilding of the parapet wall inside the Jaffa Gate. £E.37.000
(g) Clearing of the Fosse " 17.000

(3) Jaffa Gate.

- (a) Repairs to the Jaffa Gate Tower excluding removal of the Clock Tower. " 45.000

(4) Suq-el Quttainin.

- (a) Upkeep. " 77.000

(5) Damascus Gate.

- (a) Rebuilding portion of the Gate. (paid for by the Municipality). approximate cost £E.110.000 m/ms.
(b) Damascus Gate Studio. repairs to Roof " 15.000

(6) Head's Gate.

- (a) Repairs. 3.000

£E.444.750

1918 £199

Extra contribution
40.00
45.
110
265

DEPARTMENT OF ANTIQUITIES
RECEIVED 19.5.24 No. 5250/ATQ/670
ANSWERED No.

G. C. Murray
General Secretary

Jerusalem.

29th. August, 1924.

The District Governor
Jerusalem-Jaffa District,
Jerusalem

Memorandum on Meeting of the Pro-Jerusalem
Society held 28th. August, 1924.

1. It being understood that sale of stone by tender, according to Government regulations, from debris within the Citadel not having been effected the Department will consider the best offer made by the Pro-Jerusalem Society or other interested bodies.
2. Measured drawings of Citadel. It is desirable to activate these and the Department is prepared to pay more than arranged within a limit of £E.20.
3. The Director of Public Works will be requested to examine the foundations of the South Tower and this Department will provide more funds for investigation of this by the Society.
4. The Director of Antiquities will examine the excavations of the foundations of the so-called Tower of David and will provide further funds for completing this investigation if found desirable.
5. The Department awaits proposal in writing with regard to renewing small door in South West lower chamber of Hippicus Tower.

Director.

D/CTD.

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.

Ronala Horro

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

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 Horns

District Commissioner,
Jerusalem-Southern District.

DEPARTMENT OF ANTIQUITIES

RECEIVED 1.3.26 NO. 788/ATQ/670
ANSWERED No.

#5 اول متحف في المدينة

The Palestine Museum of Antiquities

1922

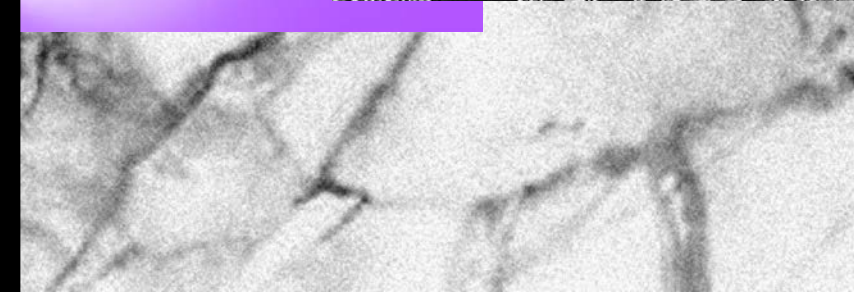
تم التفكير في بناء متحف مؤقت ليتم نقله بعد ذلك إلى قلعة القدس، بناية خارج أسوار القدس كانت الخيار الأنسب، قام الجنرال ستورز بدعوة صندوق إستكشاف فلسطين لعرض مجموعاتهم الأثرية المخزنة داخل 120 صندوق في مدرسة الإعدادية. في عام 1921 تم افتتاح المتحف المؤقت في بناية اسمها Way House في شارع Lion Road ويسمى أيضاً Museum Road الذي يتفرع من شارع نابلس. كان معمار البناية عثمانياً يتكون من ثلاثة طوابق. قبل أن يمتلكها البريطانيون كانت تلك البناية تعود إلى عائلة القطنية. 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 الأولى كانت فتح تلك الصناديق لعرضها في المتحف. قام المدير بتصنيفها ثم عرضها داخل علب زجاجية في المتحف. إحدى غرف الواي هاوس افتتحت كمكتبة مشتركة مع المدرسة الأمريكية للآثار، أما القطع الأثرية الكبيرة التي تتسم بخصائص معمارية، فقد 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 Nablus 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.

#6 اول متحف في المدينة

The Palestine Museum of Antiquities

1924

بعد افتتاح المعرض بالمتحف الجديد، بدأت المناقشات حول نقل المتحف إلى موقع آخر. الموقع الأول المقترح هو قلعة القدس. تم التخطيط للمتحف الجديد، وهذه المرة اشتملت الخطة على تحويل القلعة بأكملها إلى متحف، تشمل الغرفة التي توصل البرجين بالقاعة الرئيسية والمسجد. لكن في هذه المرة لاقى المقترح معارضة عدة، أهمها أن أي إضافة للقلعة من الممكن أن تغير من طابعها التقليدي، وكونها من أهم المواقع في القدس وفي مركزها؛ ستضفي على المدينة طابعاً حديثاً معاكساً لهويتها، فيما أن الهدف هو الإبقاء على صورة القدس كمدينة تقليدية.

28

Jerusalem's first museum #6

The Palestine Museum of Antiquities

1924

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.

1931

تلك المعارضات لم تلغ الخطة لإقامة متحف داخل مبنى مستقل في القدس، لذلك تم شراء أرض خارج باب الساهرة عرفت بأرض كفر الشيخ، بالقرب من مدرسة الرشيدية، وتغير اسم المتحف ليصبح المتحف الفلسطيني للآثار، قام المهندس المعماري اوستين سانت بارب هاريسون بعمل مخططات لتصميم المبنى، وبوشرت أعمال البناء عام 1930، وتم الحصول على دعم مادي بمبلغ مليوني دولار من قبل جون روكفلر، ليفتح المتحف عام 1938.

29

Jerusalem's first museum #7

The Palestine Archaeological Museum

1931

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 بنائه وبعض ما يحتويه من الآثار

افتتح في الساعة العاشرة من صباح امس المتحف الفلسطيني بالقدس وهو الذي اقترع عليه الاميركي السزروكفيل نحو مئتي الف جنيه على بنائه ، وقد عرفت في ساليته آثار عربية اكتشفت حديثا في خربة الفجر شمالا ، وربما هي قصر 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 ٢٠٠ الف سنة قبل الميلاد .

وتحتوي غرفة المكتبة في المتحف على ٩٦ الف مجلد في مختلف اللغات وفي المتحف ٣٩ الف قطعة من الآثار بين كبيرة وصغيرة .

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

وبين المتحف الاثرية العروض في المتحف حجة « انسان الجليل » الذي يعتبر اقدم انسان وجد في فلسطين والى جانبها تعرض الاثار الحجرية المعاصرة وذلك في القاعة الجنوبية من المتحف .

وتحتوي الاروقة الاخرى على نظام والحجار صوانية وقطع من الخزف والفخار مثل تطور الانسان السقديم من دور الصيد الى دور الزراعة وانتقاله من حياة التنقل الى حياة التوطن .

وتمثل تطور الصناعات وعمل

الاولى المدنية في القطع المتصلة بالمصريين البرونزيين الاول والمتوسط حينما كانت العلاقات التجارية والزراعية بين هذه البلاد وغيرها آخذة في الازدياد بصورة ظاهرة .

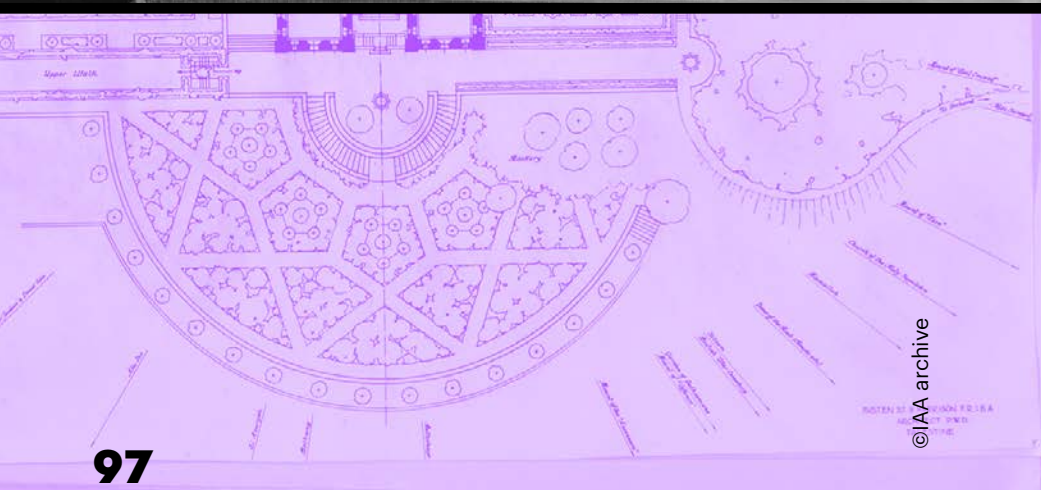
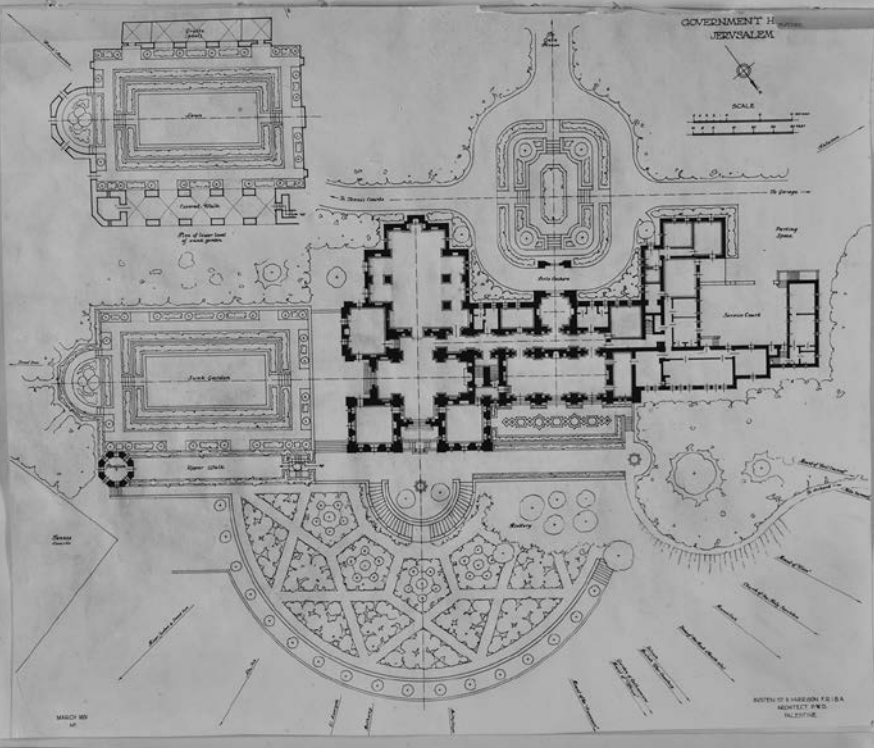
وفي الاروقة الخاصة بمروضات العصر البرونزي التأخر تمثل بسرعة توسع التجارة في الحوض الشرقي من البحر الابيض المتوسط وانتشار سيطرة المصريين عقب طرد ملوك الهكسوس او الرعام من مصر ، في الخزف الايجي المستورد والصنوع في الداخل وفي المجوهرات والواني الفخارية المزخرفة والماجية وغيرها من النحت الفنية التي تظاير اثر للديانات المصرية والسورية وغيرها وتمثل هذه المجموعة بالاجمال مدنية مزقة .

وفي القسم الثمن الجنوبي من المتحف تعرض الواح حجرية وتوتش 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 معروضات افريقية ورومانية .

وتعرض في الاروقة المحيطة بالبركة ونافورة المياه احجار كبيرة من جسيم الادوار .

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

وتفتح المكتبة لحامل 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 .







On the top of Saa el Attar



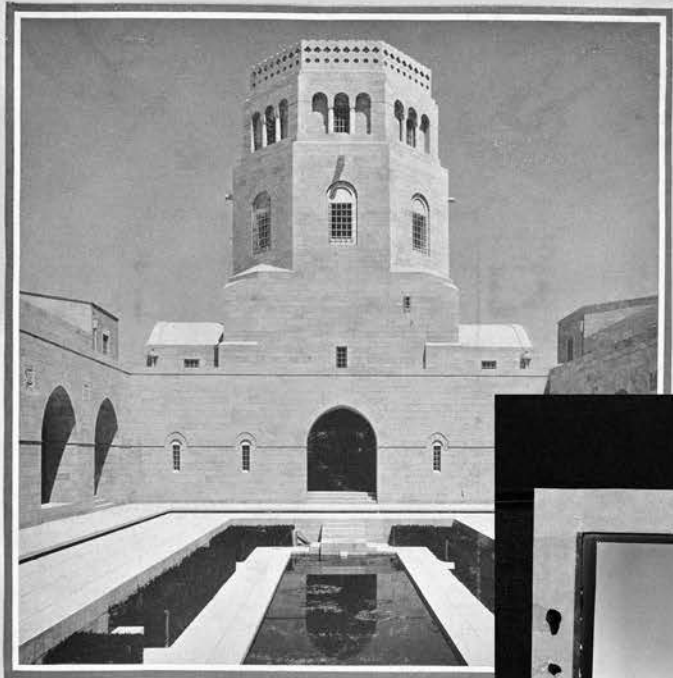
On the top of Saa el Attar



On the top of Saa el Attar



On the top of Saa el Attar



PALESTINE ARCHAEOLOGICAL JERUSALE

Austen St. Barbe Harrison, Architect



On the top of Saa el Attar



On the top of Saa el Attar

NO ADMITTANCE
منوع الدخول
הכניסה אסורה

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 aisle 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, yet how wholly antithetical are the results! Allowing for the 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 Angora, designed by Holmsteiner, in that there the over-eastern element has been purposely 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. Shroff. 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 HIGGINS.



A DOOR.



Building the House.



Approaching completion.



Building the House.



No. 17.465

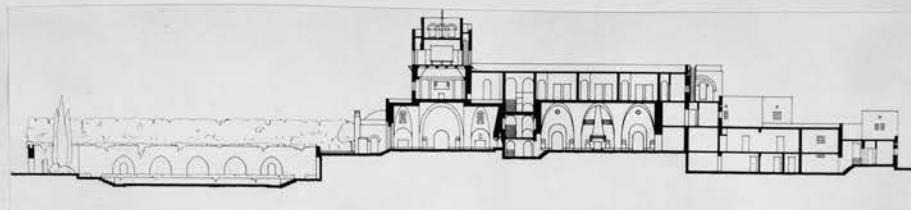
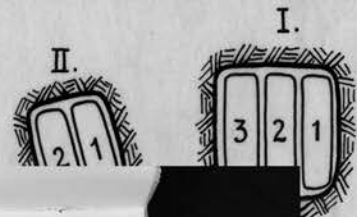


No. 17.453 - Gallery, w. side

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ND BE
WAY



2



SCALE
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© IAA archive

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 عنها خلال الفترة العثمانية.

أما قلعة القدس صارت تسمى قلعة داوود وهي تحت إدارة السلطة الإسرائيلية، ومن المصادفة أنه في يوم صدور هذا الكتاب تقيم 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 ثلاث 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. Today it remains under Israeli administration, and 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.



تعليق ختامي

استُضيفت نور أبوعرفه في لندن ضمن برنامج الإقامة الفتيّة خلال صيف 2018، الاستثنائيّ بدرجة حرارته العالية. اختيرت نور من ضمن العديد من الفنانين وبتوصية من قيمي وقيمات معارض وفنانين آخرين، فاستضافتها مؤسسة «دلفينا»، وهي منظّمة تعمل من منطلق مفهوم «العائلة» والشّموليّة والدّعم المتبادل. ومن هنا، كُلفت نور بالمهمّة: بتمويل من برنامج «أوروبا المبدعة» للاتّحاد الأوروبي وبدعم من كلّية الفنّ الملكيّة – تطوير مشروع بعنوان «من الصراع وإلى البهجة، إبداعًا وثقافة» ضمن برنامج عمل استمرّ مدّة ٤ سنوات. كُلفت نور بالتخاطب بعملها، بشكلٍ أو بآخر، مع سيّورة «التأمّل المبتكر حول دور أوروبا في أشكال الصراع الناشئة» بهدف التّرويج لذلك التّوجّه.

قد يعتبر البعض الأمر سهلًا. نرى الزّابطين بين الماضي والحاضر بوضوح من خلال فلسطين والمملكة المتّحدة من خلال الصراع القائم في الأولى. فترتبط اثنتاهما ببعضهما رابطًا وثيقًا نتيجة لتداعيات وعد بلفور والانتداب البريطاني الّذي تبعه. نرى عواقب هذه القرارات التاريخيّة بعمر الـ ١٠٠ عام تثبت الآن بوضوح وبشكلٍ مأساويّ على أرض الواقع في المنطقة، بطبيعيّة مثيرة للغيثان، لتُثبت في الإعلام البريطاني، على بُعد ألفي ميل.

كمنسقة الإقامة الفتيّة، افترضتُ أنّ نور، فوز وصولها 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 بصفتها مصوِّرة فوتوغرافيّة، لا لاجئة. كما هي الحال في فيلم «تكبير الصّورة» (Blowup) لمايكل أنجلو أنطونيو، فإنّ شيئًا لم يكن على ما بدا عليه للوهلة الأولى في الصّورة. فمثلاً، تَوَصَّح لاحقًا أنّ الصّورة الّتي افترضها المؤرّشفون في المتحف الإمبراطوري في لندن مُلتَقَطَةٌ في القدس، كانت قد التُقِطت في لندن في الواقع. الأمر الّذي أدّى إلى تطوير تصوّرات مبتكرة حول الزّوايا التّوقّعة وحول استعارة تحنّنا، كمنلقّيتها، على التفكير بالتشرد

والاختفاء وتخميناتنا حولهما كما التأمّل في أحد اهتمامات نور المستمرة، وهي المتحف كبناء استعماري. لا يندرج عمل نور ضمن أعمال صور السّقن المكتنّزة براكبيها وسترات التّجاة المفلوطة على الشّاطئ، عملها يحزّر طريقة تلقّينا للأشياء ويكّبل نظرنا في آني واحد بالزّوايا بين فلسطين وأوروبا.

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

أنهي تدويني القصيرة هذه بوجيهي تحيّةً لنور، تقديرًا لدقّتها وشعريّتها، لعدم تجنّبها التّعقيدات، ولإعادة الكشف عن الفنّ كأمرٍ لا يتجسّد في النتوج النهائي وحسب، بل في سيّورة البحث عنه كذلك. علاوةً على ذلك، خلال مكوثها في لندن مدّة 12 أسبوع، شكّلت نور بكَرْمِها ولُطْفِها، التّادزين في عالمٍ يطفح بالعدوانيّة وترتّص التّواصل الاجتماعي، مصدرٍ إلهامٍ لجميع من قابلت.

ميكايل كيرمين، قارئة في الفنّ والصّراع | مديرة فتيّة لـ 4Cs (المملكة المتّحدة)،

كلّية الفنّ الملكيّة، أيلول 2018

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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.

As the curator of the residency, I 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 interests, 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 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
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بدأت الشائعة منذ زمن – كتاب لنور ابوعرفة

تصميم – إنجي علي

خط طباعي – غرافيك

ترجمة من اللغة العربية الى الإنجليزية – كاترين هولز وباسمين حاج

ترجمة التعليق الختامي من اللغة العربية إلى الإنجليزية – ياسمين حاج

تحرير النص باللغة الإنجليزية – ريتشل ديدمان

تحرير النص باللغة العربية – محمود عاطف

تدقيق لغوي للغة الإنجليزية – ريتشل ديدمان

تدقيق لغوي للغة العربية – محمود عاطف

باحثة مساعدة – آية ياسين

عدد النسخ – ٥٠٠

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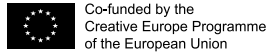
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