

Vénus de Milo. "If my stamps are unworthy for display in the rooms of the Louvre let us use them as an excellent exercise," he wrote, probably meaning the decipherment and study of the monograms of the stamps.³⁹

Although Sorlin-Dorigny had not been able to donate his amphora stamps to the Louvre in the 1890s, some twenty years prior, in 1874, he had taken the opportunity to donate to the Museum of Saint-Germain-en-Laye three brick stamps that were said to have come (together with sixteen others) from the structural remains of the south wing of the Justinianic atrium of Hagia Sophia, outside the western entrance of the church. The wing had been demolished in November 1873. In Sorlin-Dorigny's publication of them, he adopted Dethier's identification of the structure as the remains of a gallery linking Hagia Sophia with Hagia Eirene, but no such gallery is known to have existed.⁴⁰

Sorlin-Dorigny's letters also contain precious data on the scholarly activities of the newly emerging Byzantinists in Istanbul. In an undated letter he says that the Berlin Museum has someone in Istanbul who buys at a golden price all Byzantine fragments that can be transported.⁴¹ In the same letter, he mentions a "privat docent," Josef Strzygowski, sent by the University of Vienna with whom he argues constantly.⁴² "He has been here for eight months and prepares a history of Byzantine art," Sorlin-Dorigny wrote. "Last year he spent several months in Venice and Ravenna. I perturb his ideas because overall he has only seen Merovingian objects at the Museum of Natural History in Vienna and only knows the museum in Mayence (Mainz) from plates and pictures. This fellow mixes the Germanic art imported into Italy by the Lombards, Goths, etc ... with Oriental Byzantine art (i.e. art of the artists of the Late Roman Empire)." Despite Strzygowski's apparent shortcomings in Sorlin-Dorigny's eyes, he adds that Strzygowski is, nonetheless, a hard worker and will do some good by publishing his Byzantine art.

39 BIF, Ms 4255/261-263, letter dated 25 February, no year.

40 A. Sorling-Dorigny, "Letter," *Revue archéologique* 28 (1874): 129-30; idem, "Inscriptions céramiques byzantines," *Revue archéologique* 32 (1876): 82-95; J. Bardill, *Brickstamps of Constantinople*, Oxford Monographs of Classical Archaeology (Oxford, 2004), 159.

41 BIF, Ms 4255/234. That person was most likely Theodor Wiegand, who acted in Constantinople as foreign director for the Königlische Museen from 1899 to 1911 while serving as scientific attaché at the German embassy in the city. In 1912 he returned to Berlin to work as director of the collection of classical antiquities at the Königlische Museen. He played a key role in putting together the Frühchristlich-Byzantinischen Sammlung in Berlin, the forerunner of today's Museum für byzantinistische Kunst in Berlin. See G. Mietke, *Theodor Wiegand und die byzantinische Kunst*, exhibition catalogue (Wiesbaden, 2014).

42 About Strzygowski, see P. O. Scholz and M. A. Dugosz, eds., *Von Biala nach Wien. Josef Strzygowski und die Kunstwissenschaften. Akten der internationalen wissenschaftlichen Konferenzen zum 150. Geburtstag von Josef Strzygowski*, Bibliotheca Nubica et Aethiopica 11 (Vienna, 2015).



ISAM DM-
303084.

26 Ekim 2023

MADDE YAYIMLANDIKTAN
SONRA GELEN DOKÜMAN

Fig. 6 Osman Hamdi Bey in the early years of his directorship at the Istanbul Archaeological Museums. Suna and Inan Kiraç Foundation Photography Collection, IAE, FKA_004331.

Sorlin-Dorigny's letters end on 8 March 1908, when he appears to have settled back into Paris.⁴³

After his long sojourn of 1879 Schlumberger had returned at least once to Istanbul, in 1899. The letters of Osman Hamdi Bey and Louis Petit reveal some of his whereabouts.

(150078)

Osman Hamdi Bey's Correspondence

Following Dethier's death in 1881, Osman Hamdi Bey (1842-1910) succeeded him as director of the Ottoman Imperial Museum (Fig. 6).⁴⁴ From a Hamdi Bey letter dated 14 October 1899, one learns that Schlumberger had been in the Istanbul neighborhood of Therapia (Tarabya) and that he had visited the Ottoman Imperial Museum while Hamdi Bey was away at his country home.⁴⁵

Responding to a note that Schlumberger had left at the museum, Hamdi Bey wrote that he would be delighted to see him again after so many years.

43 BIF, Ms 4255/285.

44 On Dethier, see E. Eldem, "The Archaeology of a Photograph: Philipp Anton Dethier and His 'Group for the History of Greek Art,'" *Jahrbuch des Deutschen Archäologischen Instituts* 127-128 (2012-13): 499-530.

45 BIF, Ms 4249/88.