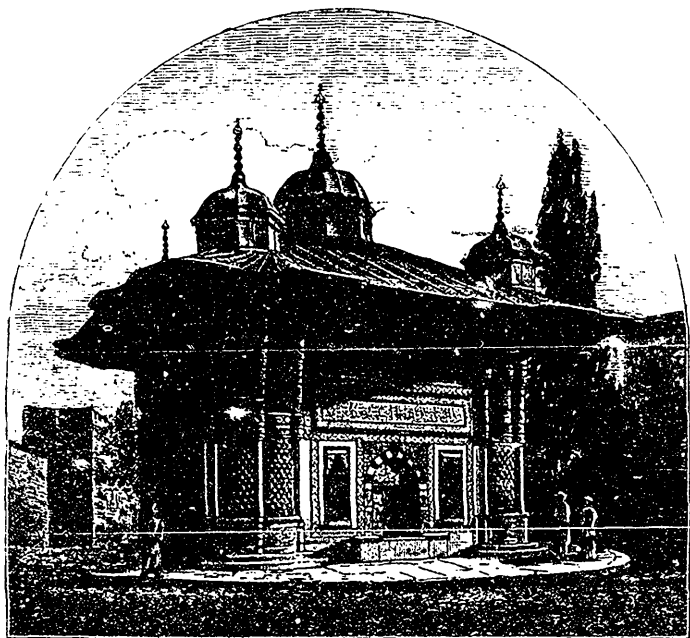


phagus, though carved out of the same marble, representing a fight between the Greeks and the Persians, in which Alexander is taking part. Each separate figure is an exquisite work of art; colour has been used to tint the raiment of the Persian and the cloaks flung over the arms of the Greeks. The colours are brilliant and as fresh as the day they were put on. The tracery of the veins about the ankle and wrists is perfectly clear and lifelike.

"The other sarcophagus is even more beautiful, as it certainly is more affecting. The alto-relief represents eighteen figures of the same woman in different attitudes of grief. Nothing more pathetic is to be found in plastic art, and the pathos is deepened by the reflection that we can probably never know either the object of this beautiful memorial nor the story



FOUNTAIN OF AHMED, CONSTANTINOPLE.

of the bereaved wife—for such must have been the founder—who had it made. There is an exquisite simplicity about the workmanship, which marks it as belonging to the best period of Greek art, and it probably is the work of Lysippus, or of some one of his school. It is one of those works of art which photograph themselves on the memory, and one has only to close one's eyes to recall this touching representation of the *abandon* of grief which knows and can know no consolation. What most of the greatest painters have failed to achieve with the more pliant materials of brush and paint—the representation of human grief that is not unlovely—has been accomplished by the unknown artist whose work lay hidden and unknown for centuries in a cave in Sidon."

We next proceeded to the Mosque of Saint Sophia, or "the Church