THE FOUNDING OF THE İZMIR MUSEUM: A PRELIMINARY NARRATIVE BASED ON AZİZ OGAN'S ARCHIVE

SELVİHAN KURT

BOĞAZİÇİ UNIVERSITY

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Selvihan Kurt

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The thesis of Selvihan Kurt

has been approved by

Assoc. Prof. Ahmet Ersoy (Thesis Advisor) _____

Prof. Edhem Eldem _____

Prof. Biray Kolluoğlu _____

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Thesis Abstract

Selvihan Kurt, “The Founding of the İzmir Museum: A Preliminary Narrative Based on Aziz Ogan’s Archive”

Museums are always very significant elements in construction of identity. During the formation of the nation-states after World War I museums were used very functionally in making of national identity. During the early years of the Republican Turkey museum had a significant role in the state’s agenda of homogenizing and nationalizing the society.

İzmir was one of the cosmopolitan centers of Ottoman Empire. The war and the following fire transformed both the demographic and urban character of the city. İzmir Archeology Museum was constituted in this transformed city.

This study aims to explore the founding of İzmir Archeology Museum, the relation between museum’s role and significance and the transformation and nationalization of the city.

Tez Özeti

Selvihan Kurt, "İzmir Müzesininin Kuruluşu: Aziz Ogan Arşivine Dayanan Başlangıç Öyküsü"

Müzeler her zaman için kimlik inşasının önemli bir parçası olmuştur. Birinci Dünya Savaşı sonrasında, ulus devletlerin inşası sırasında müzeler milli kimliğin inşasında fonksiyonel olarak kullanılmıştır. Türkiye Cumhuriyeti'nin ilk yıllarında müzeler devletin toplumu millileştirme ve homojenleştirme gündeminde önemli bir role sahip olmuştur.

İzmir Osmanlı İmparatorluğu'nun önemli kozmopolit merkezlerinden biriydi. Savaş ve takip eden yangın şehrin hem demografik hem de kentsel karakterini dönüştürdü. İzmir Arkeoloji Müzesi bu dönüştürülen şehirde oluşturuldu.

Bu çalışma İzmir Arkeoloji Müzesi'nin kuruluşunu, şehrin dönüşmesi ve millileşmesiyle müzenin rolünün ilişkisini açıklamayı amaçlamaktadır

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CHAPTER I

INTRODUCTION

A letter from Aziz Ogan's archive written in June 16, 1923[1] gives the clues for the motivations and reasons for founding the İzmir Archeology Museum. It is an unsigned letter so it is not clear whether it was sent to Ogan or whether he wrote it himself and did not send it. The author congratulates his friend, the addressee for planning an ethnography museum for İzmir and agrees with him on the necessity of this museum. Since this was Aziz Ogan's plan, the letter was most likely sent to him. The author expresses his appreciation of the plan with such words: "I applaud your personal thought for instituting an ethnography museum in İzmir."[2] After some suggestions for the funding of this necessary institution, he emphasizes the significance of having such an institution. He strictly pinpoints " It is such a remarkable lack not having a museum in İzmir….I guess, one cannot dismiss the necessity of having such institution on learning (*müessese-i irfan*)." He feels the necessity of mentioning the efforts of the Greek troops to build local museums during the invasion, which he defines this as "the vanity of the Greek bandits " and focuses on the war damages on the excavation site during the following lines through the words "During the invasion Greek bandits (*murdar pelikaryalar*) started

[1] See Appendix A, figure 1 for the full transliteration of the letter.
[2] Unsigned letter to Aziz Ogan (16.6.1923), Appendix C, figure 8.

excavations to constitute local museums as a showoff, while they were vandalizing and butchering people." While he judges this effort of founding museums as a "show", still he credits this effort and poses it as an example of what can be done. The author makes his point as such: "These kinds of institutions can be constituted maliciously but my point is to underline their utter necessity."[3] The rest of the letter is mostly about the problem of unguarded archeological sites due to the budget cuts, the finance of founding a museum and the effective use of the determined budget. The antiquities, which were stored in the gardens of the state offices were specifically mentioned probably in order to emphasize the urgency of covering them. In the letter the author states that: "In order to build a museum building in our country that can compete with its western counterparts, I propose to go beyond the basic need of sheltering the findings". In the letter, the author's main concern was to found an institution that can compete with the western counterparts. Since even the "Greek bandits" were aware of the significance of storing and exhibiting the antiquities, İzmir definitely needed to have a museum institution to fulfill the intellectual requirements of the civilized world. The original ambition was obviously to found an ethnography museum but this intention evolved into an archeology museum project embedded in the gentrified part of the city center following the Great Fire (1922). The letter indicates that the amount of the findings from all over the Aegean region reached a point that made people argue about strategies for dealing with them. The general opinion considered to be the most convenient move was to exhibit these cumulated findings to within the context of a museum. The ultimate consequence of bringing to surface these numerous antiquities was to settle

[3] Ibid.

them down in a museum that needed to be founded in İzmir under the supervision of Aziz Ogan.

İzmir (Archeology) Museum was founded in the building of a former Greek-Orthodox church, *Aya Vukla* in 1927. The building was left unclaimed after the departure of the Greek-Orthodox community. The museum, especially in this first building, proposed a complex institution rather than an archeology museum building. Aziz Ogan tried to found a cultural center rather than a mere museum by adjoining an art gallery to the museum. This aspect of the museum gave an original character but it was not its only aspect that made the museum a worthy case study. The way of appropriating some of the museum objects and pieces in the art gallery and Ogan's efforts to form a parallelism between the İzmir Archeology Museum and the İstanbul Archeology Museum and finally the transformation of the museum's dynamics (classification system for instance) up to the leading intellectual debates are all elements that need to be studied and understood. Because these points are quite elaborating on the Ogan's practicing modern museology and adopting the modern museology in a provincial museum. In this study the steps in the process of the founding of the İzmir (Archeology) Museum under the guidance of of Aziz Ogan have been examined. In other words the founding process is schematized in accordance with the methodological understanding of Aziz Ogan in order to provide a deeper understanding of practicing modern museology in a province, which had its own dynamics.

The birth and rise of archeology as a modern academic field in the nineteenth century in Europe was not a coincidence in itself and it correlated with the general ideological tendencies of the period. The rise of nations, trends of modernization and its effect on the search for identity, interest in construction of the past, consciousness

in the field of history were all rising tendencies and concepts of the nineteenth century and their combined effect informed the field of archeology.[4] The nineteenth century was the century of defining homogeneous new self-identities. It was essential for the Ottoman Empire to manifest itself through Western patterns and challenge orientalist statements that discredited the intellectual and artistic capacity of the state while searching for sources of a new and modern form of self-identity. Museums were very useful tools for underlining this process of identity description. They were the indicators of the new projection of the Empire as a Westernized and modernized entity. However they should not be considered as mere buildings that housed exhibitions of aesthetically appealing historical objects. The role of the museums in the modernization was not just standing as a unit of cultural life of a country, a dedication to art and artifact. They were also assigned to narrate and construct the identity of the country. Wendy Shaw describes museums as " also temples dedicated to the celebration of these works [archeological artifacts and artworks] within the modern narratives and collective patriotic pride."[5] Shaw pinpoints here to the functional role of museums in narrating ideologies and identities, which was the case in both the Ottoman Empire and the Republic of Turkey. Museology in the nineteenth century Ottoman Empire and Turkey were elements and products of the recently constructed Westernized identity of the country. They stood as signs of the appreciation of history and archeology and of a modernized entity defining its identity by itself. Archeological activities that supplied the museum collections indicated the level of a country's development and civilizing potential. In the opening speech of the İstanbul Archeology Museum, the Minister of Education

[4] Ibid., p.111.
[5] Wendy Shaw, "From Mausoleum to Museum: Resurrecting Antiquity for Ottoman Modernity," *Scramble for the Past: a Story of Archaeology in the Ottoman Empire*, ed. Zainab Bahrani, Zeynep Çelik, Edhem Eldem (Istanbul: SALT, 2011), p.425.

Münif Paşa elaborated the meaning of the institution of the museum. The very first point he made is the desire to catch up with the west by opening an archeology museum. He stated that "Establishing a museum as in the other civilized countries expressed the desires of our developing country. Proliferation of such civilizing institutions as a result of the efforts of our sultan, meeting the essential needs that are beneficial to all of us."[6] The presence of foreign archeologist and their looting of the antiquities were the other points that he emphasized. He admits that the ignorance of the Ottoman Empire enabled them adorn their museums with the antiquities of the Ottoman Empire. However he considers the opening of such a museum is the sign of an empire that finally became aware of the significance of its antiquities.[7]

The interest of foreign orientalists and archeologists on the archeological resources of Anatolia and especially the Aegean continued through the nineteenth century. Even during the World War I their expeditions, excavations and smuggling activities continued. The Aegean region was one of the most valuable regions of the imperial lands as the locus of archeological activities. Until the second half of the nineteenth century it is hard to talk about any effort to bring archeological items of the region to the surface by the state's apparatus. It was the foreigners who benefited from the rich archeological reserve of the Ottoman Empire. Until the Ottoman State directed its interest to the field of archeology and antiquities, the Europeans benefited from the antiques of the Aegean and the Anatolian region to nourish their museums. After the *Tanzimat* period with the rise a Western-style educated generation and their modern consciousness of history and self-identity there emerged a group of qualified people who could deal with all the procedures of the making of conservation policies the most prominent name among them being Osman Hamdi

[6]Mustafa Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi* (İstanbul: Erol Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayını, 1995), p. 241.
[7] Ibid., p. 242.

Bey. These matters of losing cultural and archeological heritage were opened to discussion. These discussions were mostly circulating in the newspaper pages mainly in the foreign language newspapers that were published and circulated in Istanbul and İzmir. For instance in *La Turqie* of April 24, 1872, two years before the first regulation concerning the conservation of the antiquities, it was sadly mentioned how all the beautiful artifacts found in Ephesus excavations were taken abroad and that there were no Ottoman supervisors in these excavation sites who could seek the interests of the State and held the appropriate and valuable items. This article also addressed Osman Hamdi as a "pasha" who was much interested in archeology.[8]

The museums and archeological activities in the late Ottoman period functioned to project the Westernized and modernized image and identity of the state. In the Republican era these concepts were still on the state's agenda and important elements of the making of identity, but this time with more overt nationalist connotations. For Republican Turkey archeological studies functioned to strengthen the nationalist claims of the Republic. The archeological activities in the Republican era co-operated with the functional role of history studies. For Enver Ziya Karal the main issues that had to dominate the study of history in the Republican era was refuting and correcting the Western misconception about Turkey, demonstrating the capacity of the Turkish people for civilization, and refuting the foreign territorial claims on the Anatolian peninsula.[9] The ethno-racial claims on the territories of Turkey (such as claims over the Pontus region in Northern Anatolia) concerned the state especially on the eve of the Lausanne Treaty in 1922. The earlier inhabitants of the Anatolia were considered to be the rightful owners of

[8] Nur Akın, "Osman Hamdi Bey, Âsâr-ı Atika Nizamnamesi ve Dönemin Koruma Anlayışı Üzerine," *Osman Hamdi Bey ve Dönemi*, edited by Zeynep Rona (İstanbul: Tarih Vakfı Yurt Yayınları, 1993), p. 234.
[9] Enver Ziya Karal, "Atatürk'ün Tarih Tezi," *Atatürk Hakkında Konferanslar*, ed. Enver Ziya Karal and Afet İnan (Ankara: Türk Tarih Kurumu, 1946), p. 57.

the land. Inventing ethno-racial links with such civilizations seemed the best and rational way of strengthening state's claim for the ownership of Anatolia. In addition, the possibility of international support for other ethnic groups' claims of ownership was perceived as a threat by the state to the ownership of Anatolia. So these ethno-racial links between the Turkish people and ancient inhabitants are to be invented. The state policy in the field of history was geared to producing "scientific" claims to counter contemporary possible threats.[10] The studies sometimes reached the level of absurdity with theories such as the Thesis of History and the Sun Language Theory. But all these efforts, which were sometimes supported by pseudo-scientific methods, designed to meet the requirement for constructing a valid history narrative, which was capable of refuting the Western claim that denigrated the Turkish race and its claims to territorial heritage.[11] Mustafa Kemal was personally very interested in archeology and highly engaged in the subject. He believed it necessary to have trained archeologists and bring to the surface the cultural heritage of the territories and their links with modern conceptions of national identity.[12] His keen interest and motivation for excavation, preservation and restoration were stated in a telegram he sent to İsmet Paşa as such:

> The works of ancient civilizations that lie as the treasure beyond value in every part of our nation acutely need museum directorates to bring them to light and to preserve and classify them in a scientific fashion and to protect the monuments of

[10] Murat Ergin, "Archeology and the Perception of Greek, Roman and Byzantine Eras in Early Republican Turkey," *Perceptions of the Past in the Turkish Republic: Classical and Byzantine Periods*, ed. Scott Redford and Nina Ergin (Leuven; Walpole, Mass.: Peeters, 2010), p. 21.
[11] Ibid., p. 15.
[12] Suna Güven, "Constructing Past in Ankara: From Augustus to Atatürk," *Perceptions of the Past in the Turkish Republic: Classical and Byzantine Periods*, ed. Scott Redford and Nina Ergin (Leuven; Walpole, Mass.: Peeters, 2010), p. 35.

past ages that have been neglected and are now in ruins, as well as specialist in archeology to be employed in excavations.[13]

The endeavor of the state for constituting historical and archeological science during the early years of the Republic was the effort to redefine the cultural heritage of the country. Such studies were expected to constitute that formed the basis of a nationalized historical narrative, "along and sustainable chronology". [14]

Archeological findings of the country, the Greco-Roman pieces for instance, were the reference point for the territorial claims but it was also the compartment of the field of art history through which the Turkish Republic could attach itself to the grand narrative and Western civilization. The attitude of embracing and reconnecting the Greco-Roman heritage of the region also meant the total ownership of the land and its heritage and the cultivation of a new sense of territorial pride.[15] Bringing the archeological richness of the country, and especially of the Aegean region, to the surface was credited in the Republican Turkey as highly as it was in the late Ottoman era.

Studies on the Late Ottoman and the Republican Museology

Archeological excavations, their managements, the management of the findings and the arrival of the findings to the museums are issues highly related to museum policy. As was discussed above the motivation of founding a museum and its role in

[13] *Arkeoloji ve Sanat,* 120 (2005), front page (translated in Suna Güven, "Constructing Past in Ankara: From Augustus to Atatürk," *Perceptions of the Past in the Turkish Republic: Classical and Byzantine Periods*, ed. Scott Redford and Nina Ergin [Leuven; Walpole, Mass.: Peeters, 2010]).
[14] Güven, "Constructing Past," p. 37.
[15] Ergin, "Archeology and the Perception," p. 29.

the cultural environment of the country are the results of the political environment and under these circumstances museum and archeology studies cannot be separated from the political environment of their period. The museology activities in the Ottoman Empire and early Republican era are the subjects that attracted for instance Wendy Shaw. In her book *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire*[16] she explores the founding of the Istanbul Archeology Museum and the issues related to antiquities and museums in the late Ottoman Empire. She elaborated the founding of the İstanbul Archeology Museum and paid specific attention to the classification of the objects and various collections. Like the museum studies, archeology during the late Ottoman and early Republican period is explored and elaborated in numerous studies. The essay collection *Scramble for the Past: A Story of Archeology in the Ottoman Empire, 1753-1914*[17] surveys the Ottoman archeology and the Ottoman modernity in relation to archeological activities. Especially archeology as a tool for modernity and the imperial museum that emerged as an extension of the relation between archeology and modernity were discussed in detail in Zeynep Çelik's essay "Interlude: the Museum as a Civic Tool" and Wendy Shaw's essay "Defining Empire's Patrimony: Late Ottoman Perception of Antiquities". The essay collection *Perception of the Past in the Turkish Republic: Classical and Byzantine Period* was one of these studies that explore the archeological activities in the early republican periods with references to their motivations and notions related to nationalism. [18] Especially David Shankland's essay "Heritage, Nationalism, and Archeology in the

[16] Wendy Shaw, *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire* (Berkeley, Calif: University of California Press, 2003).
[17] *Scramble for the Past: a Story of Archaeology in the Ottoman Empire*, ed. Zainab Bahrani, Zeynep Çelik, Edhem Eldem (Istanbul: SALT, 2011).
[18] *Perceptions of the Past in the Turkish Republic: Classical and Byzantine Periods*, ed. Scott Redford and Nina Ergin (Leuven; Walpole, Mass.: Peeters, 2010).

Republic of Turkey" and Nina Ergin's essay "Archeology and the Perception of Greek, Roman and Byzantine Eras in Early Republican Turkey" directly focus on the meaning and function of archeology in the early Republic. Museum in the early Republican period is the subject of Shaw's essay "National Museums in the Republic of Turkey: Palimpsests within a Centralized State" which focuses on the role of the Republican museums in creating national identity, chronological survey of the development of museums and the changing concept of museum through the various stages of Turkish history.[19] Mehmet Özdoğan, in his article "Ideology and Archeology in Turkey",[20] proposes a broader glance toward the functional usage of archeology and museums in Turkey by both the Ottoman Empire and the Turkish Republic. Generally museology activities in Turkey are considered as a way of building a new heritage understanding on the demolishment of dynastic and Islamic tradition and illustrating the nationalizing of the country over the cosmopolite heritage. The secularization and nationalizing mission of museums are studied in the case of the Istanbul museums with the writings of Nilay Özlü.[21] Ankara as the new capital and Istanbul as the former dynastic capital have become subjected to the some studies such as Shaw's and Özlü's work in case of museology and transformation of the space and urban topography in relation to the leading ideology.

[19] Wendy Shaw, "National Museums in the Republic of Turkey: Palimpsests within a Centralized State," Building National Museums in *Europe 1750-2010. Conference proceedings from EuNaMus, European National Museums: Identity Politics, the Uses of the Past and the European Citizen*, Bologna 28-30 April 2011, EuNaMus Report No 1, ed. Peter Aronsson and Gabriella Elgenius, (Published by Linköping University Electronic Press: http://www.ep.liu.se/ecp_home/index.en.aspx?issue=064), p. 925.

[20] Mehmet Özdoğan, "Ideology and Archeology in Turkey," *Archaeology under Fire: Nationalism, Politics and Heritage in the Eastern Mediterranean and Middle East*, ed. Lynn.Meskell (London; New York: Routledge, 1998).

[21] Nilay Özlü, "Single P(a)lace, Multiple Narratives: The Topkapı Palace in Western Travel Accounts from the Eighteenth to the Twentieth Century," *The City in the Muslim World: Depictions by Western Travel Writing,*ed. Mohammad Gharipour and Nilay Özlü, (London: Routledge, Forthcoming 2*014)* Nilay Özlü, "Hagia Sophia and the Demise of the Sacred", *Design Philosophy Papers - Collection Six*, ed. Anne-Marie Willis, Ravensbourne, (Australia: Team D/E/S Publications, 2011).

The provinces of the country, on the other hand, have never been the focus of interest as the case of the Ottoman and Republican capitals. İzmir as a provincial center, on the other hand, with the prominent position it hold in the social, economic and cultural life of the Aegean region, in my opinion, must occupy a special spot in the history of archeology, urban history, culture studies and museum studies. The urban character of İzmir experienced a drastic change after the Great Fire (1922) and the redevelopment of the city in the affirmation of the fire is studied by Biray Kırlı in her PhD thesis entitled "From Ottoman Empire to Turkish Nation-State: Reconfiguring Spaces and Geo-bodies".[22] Kırlı's thesis proposes a detailed account of the urban character of the city and its transformation after the Great Fire. The İzmir Museum is an important compartment in the transformation and homogenization of İzmir and needs to be explored with regard its role. On the other hand there are no specific studies concentrating on İzmir's place in museum studies in terms of observing the transformation of a cosmopolitan environment and exploring museology activities in terms of their transformative effect on the cosmopolitan heritage. In a few studies the İzmir Archeology Museum has been briefly mentioned. In Melania Savino's Ph.d. dissertation entitled "Archaeology and its Representation in the Turkish Republic, 1923-1960"[23], she explores the classification of the first museum building in the Aya Vukla church. She specifically pinpoints the role the classification of the museum in the creating an alternative Turkish art narrative in accordance with the Republican history narrative. Erkan Serçe is another scholar who published volumes of studies on İzmir and its urban transformation during the early republican period. In his article "İzmir Havalisi ve

[22] Biray Kırlı, "From Ottoman Empire to Turkish Nation-State: Reconfiguring Spaces and Geo-bodies", (Ph.d diss., Binghamton University, 2002).
[23] Melanie Savino, "Archaeology and its Representation in the Turkish Republic, 1923-1960" (PhD diss., SOAS, University of London, 2012).

Âsar-ı Atika Muhipleri Cemiyeti ve İzmir Arkeoloji Müzesi'nin Kuruluşu" he provides a brief account on Âsar-ı Atika Muhipleri Cemiyeti (the Society of Enthusiast Antiquities) [24] and the founding of the museum. This article does not reveal the details about the sections of the museum, appropriation of the objects or the relation of the museum with urban transformation of İzmir. The mentioned publications contributed to understand archeology and museology in the early republican periods and prominent cases like the İstanbul Archeology Museum and museology activities in the new capital, Ankara were subjected to some valuable studies. On the other hand provincial museums are not subjected to museum studies and it is possible to reach limited accounts on them in some articles about the museology in Turkey in general such as Wendy Shaw's article "National Museums in the Republic of Turkey: Palimpsests within a Centralized State" or Wolfgang Radt's article "The Museum in Bergama as an Example of Turkish Politics of Culture and of German-Turkish Collaboration."[25] In addition to the need for surveying the İzmir Museum as a case study for provincial museums, İzmir position as "the center of Aegean region", which was subjected to most drastic changes in the process of nationalization as a cosmopolite region, is another remarkable motivation for researching it.

The museum and the urban history studies on Istanbul and Ankara shed light on some aspects of the function of museology and urban transformation in the

[24] Erkan Serçe, "İzmir Havalisi ve Âsar-ı Atika Muhipleri Cemiyeti ve İzmir Arkeoloji Müzesi'nin Kuruluşu", *İzmir Kent Kültürü Dergisi*, 5 (2002), p. 167. This association was formed to fulfill the mission of informing public about the antiquities and ancient buildings that are considered as the indicators of the national pride and producing publications (the museum guides for instance) on these antiquities and antique sites. Aziz Ogan personally managed the team as the president of the association until he was called back to Istanbul and the association contributed through publication under the supervision of Ogan.

[25] Wolfgang Radt, "The Museum in Bergama as an Example of Turkish Politics of Culture and of German-Turkish Collaboration," *Perceptions of the Past in the Turkish Republic: Classical and Byzantine Periods*, ed. Scott Redford and Nina Ergin [Leuven; Walpole, Mass.: Peeters, 2010]).

republican policies, but they more likely to focus on the transformation of dynastic tradition in Istanbul and the construction of a highly symbolically charged new capital out of a small town in Ankara.

This study explores the significance of archeological activities in İzmir, during the early Republican era and also investigates their relation with the transformation of İzmir from a cosmopolitan center to a city that is conceived as part of the nation-state. The İzmir museum is considered as a remarkable case here because it was a symbolic figure in the nationalization of the city. The antiques of the museum were the findings from the excavations and antique sites in the İzmir' hinterland and it was quite usual and expected to nourish the museum with such findings. However the art gallery and the library of the museum followed an irregular and characteristic pattern. It was such a pattern that allowed the museum to nourish its art gallery and library with temporarily entrusted pieces of Turkish artists and more importantly the abandoned properties of departed communities. The acquisition of the abandoned properties by the museum, which appropriated and attached them to the broader agenda of the state was a significant example of early republican collecting policy. The museum housed various collections, which were basically the Greco-Roman collection, the Islamic collection and the Hittite collection. The art gallery of the museum functioned to exhibit temporary exhibitions and permanent pieces, which were basically brought from the Abandoned Properties Depots. The library of the museum was not open to public and it consisted reference books for the museum staff. The museum was constituted in a fashion that was expected to contribute in the cultural life of the city with an art gallery. In 1951 the museum moved to *Kültürpark* and stayed there until 1984. This second museum functioned as an archeology museum because the new museum was a single large gallery that

exhibits ancient pieces. Through such unconventional collecting policy a public museum was constituted out of confiscated properties of the communities, which permanently left the imperial lands. The radical demographic transformation and the handover of the city and its wealth become a strong vein to nourish the museum collection. The buildings that were chosen to house the İzmir Archeology Museum were also important figures in the process of emphasizing the nationalization of the city through the museum institutions. These circumstances in addition to İzmir central position on the Aegean region make the İzmir archeology Museum a unique case among both the central and provincial museums of Turkey. Exploring these mentioned circumstances and the museum as an end product of these post-war dynamics is quite promising for understanding the functional role of the museum in such an environment of rapid changed nationalization. This study attempts to explore the founding of the İzmir museum and its relation with the transformation of the city with the guidance of Aziz Ogan's personal archive. The role of the museum in the urban transformation of İzmir, the way it appropriated its collections and the relation between the collecting policy of the museum and the policies of early republican policies, its importance as a provincial museum, the impact of shift in perceiving history on the museum policies (classification system for instance) are all issues that have been investigated in this study in detail.

Aziz Ogan and the Archive

Aziz Ogan was born in 1888 as the only son of an upper class family in Istanbul. His career as an archeologist started even before 1910 (the date when he graduated from

the School of Fine Arts [*Sanayî-i Nefîse Mektebi]*). As a student he spent time at Istanbul Archeology Museum thanks to his summerhouse neighbor Osman Hamdi Bey the director of the museum. After his graduation Ogan was sent to the Aegean region to supervise various excavations in Aydın, Manisa and İzmir. He was then appointed Inspectorship of Antiquities in İzmir (*İzmir Asar-ı Atika Müfettişliği*) in 1914 until the advent World War I.[26] During the war he joined the army and served as the antique inspector of Syria and Western Arabia troops (*Garbi Arabistan Umum Komutanlığı*). Between 1914 and 1918, he served as the director of School of Fine Arts in Damascus, supervised the projects of removing residential building around the historical buildings in Damascus, joined the restoration project of the Jupiter Sanctuary in Baalbak, Lebanon.[27] In 1918 he was discharged from the army but İzmir was under the Greek invasion and worked in the İstanbul Archeology Museum until 1922. In 1922, he could finally return to İzmir and this time he was specifically appointed to the İzmir Archeology Museum for supervising the founding and direction of the museum until he was appointed as the antique inspector of İzmir region in 1926. Between 1922 and 1926 he played a formative role in establishing not only the İzmir Museum of Antiquities (1927) but also the local museums in Ephesus and Pergamum. In addition to his services as a civil servant he led the foundation of *Asar-ı Atikata Muhipleri Cemiyeti* (the Society of Enthusiasts of Antiquities) [28] an association that provided policy suggestions to the local governor Kazım Paşa. He was also deputised as the chief executive of the Directorship of Museums and Antiquities of Ministry of Education from 1929 to 1930. During 1931

[26] Jale İnan, "Aziz Ogan," *İstanbul Enstitüsü Dergisi* 3(1957), p. 167-168.
[27] Mustafa İnan, "Aziz Ogan, "*Arkitekt*, 263-264-265-266 (1953), p. 217.
[28] Erkan Serçe, "İzmir ve Havalisi Âsar-ı Atika Muhibleri Cemiyeti ve İzmir Arkeoloji Müzesi'nin Kuruluşu", *İzmir Kent Kültürü Dergisi*, 5 (2002), p. 167. This association was formed to fulfill the mission of informing public about the antiquities and ancient buildings that are considered as the indicators of the national pride and producing publications (the museum guides for instance) on these antiquities and antique sites. Aziz Ogan personally managed the team as the president of the association until he was called back to Istanbul and the association contributed through publication under the supervision of Ogan.

Aziz Ogan traveled to Europe various times to study European museums in France, Netherland, Germany and England. He supervised the founding of pavilions of antiquities in various world fairs such as the New York World Fair of 1939. He supervised many significant restoration and conservation projects during his Directorship of the Istanbul archeology Museum such as the museumification of Hagia Sophia, restoration of the Tabhane Madrasa and constituting a section of the Turkish and Islamic Arts Museum in this madrasa. He held the directorship position of Istanbul Archeology Museum till his retirement in 1954 after which he continued his academic studies and field work in various excavation sites until his death in 1956.[29]

The personal archive of Aziz Ogan contains abundant documents as the indicators of his long and intense career. Among these documents it is possible to come across correspondences related to the various positions he held as a civil servant and to the additional responsibilities he undertook such as being the president of the Artists Association (*Ressamlar Cemiyeti*).[30] The official in the archive are accompanied by documents his rare personal letters, invitation cards (to exhibitions and weddings), business cards. Aziz Ogan's career started in İzmir as the antiquities inspector, which meant that he was the responsible person for inspecting archeological sites and excavations and any reported incidence related to the antiques in the Aegean region. He worked in various positions as restoration supervisor, museum director and inspector. He also worked in the Eastern provinces of the Empire where he worked during the war in similar positions. The archive of such a

[29] İnan J., "Aziz Ogan," p, 169-170.
[30]Seyfi Başkan, *Osmanlı Ressamlar Cemiyeti* [Ankara: Çardaş, 1994], p. 7,30. It was an association that brought the Turkish artists together and provided the opportunity of cooperating and supporting each other. It was founded in 1909.The association also published a newspaper entitled *Osmanlı Ressamlar Cemiyeti Gazetesi*. The first name of the association was Ottoman Artists Association and it was terminated in 1919. In 1921, a similar organization Turkish Artists Association was founded.

person inevitably has very diverse documents. The documents on the İzmir phase of his career vary from the inspections reports to excavations, or to correspondence with various state offices (Ministry of Education, Directorship of Culture etc.), budget planning, inventories of donated collections or appropriated pieces. The founding of the İzmir (Archeology) Museum (1927) through its every stage from the transportation of the items to arranging the museum building as an exhibition hall, or to collecting the various items from various sources are all documented in Ogan's archive. Considering Ogan's career in İzmir as the antiquities inspector, museum director and later as the head of all archeological and museological activities in İzmir, it is quite predictable all the documents related to the museum and the collecting of antiques in İzmir end up in Ogan's archive. It is not certain whether he was allowed to have a copy of these documents for himself or he was personally responsible for keeping the related documents that were sent to him. However, he had the access to these mentioned documents that he received or sent. The archive was donated to Boğaziçi University, Department of History and temporarily located in Cultural Heritage Museum.

Aziz Ogan initiated his career on archeology and museology as a kind of assistant to Osman Hamdi Bey who introduced modern museology practices to the Ottoman Empire. Ogan's career in İzmir as an antiquities inspector before the war and as the director of the museum after the war gave him the opportunity to practice his theoretical knowledge on museology. When Ogan became the director of the Istanbul Archeology Museum, he was already acquainted with circulating ideas on modern museology practices and had the experience of practicing his museology notion and constituting a museum foundation since its inception. As a result of all these experiences, Ogan had a definite conception of museological practices in his

mind and schematized this vision in a report he wrote in 1937. The report was written by Aziz Ogan and addressed the Directorship of Antiques in Istanbul to the inspectors of the "Ministry of Culture"[31] who were Salih Zeki, Reşat Nuri and Burhan Ümid. He, in this report, went through his achievement in the Istanbul Archeology Museum and outlined the four stages he regarded essential for the founding of a museum. These were: the founding (*teessüs*) stage, the collecting (*iddihar*) stage, the classification (*tasnif*) stage and the academic publishing (*ilmi tekamül ve neşriyat*) stage. In his report, he explains in detail how these outlined stages are executed in museology practices in Turkey in his report.

Aziz Ogan dates back the beginning of the founding (*teessüs*) stage to seven or eight years after his "honorable predecessor Osman Hamdi Bey" took over the directorship of the İstanbul Archeology Museum and transferred of the Sidon sarcophagi to Istanbul while constructing new archeology museum opposite the Tiled Pavilion in 1888. According to Ogan, the Istanbul Museum founding (*teessüs*) was not followed by the collecting (*iddihar*) stage because they developed concurrently. While the new building was being constructed, new findings from various regions of the empire were also being transported to the museum. In addition to the process in the Istanbul Museum, archeological museums in provinces such as İzmir, Konya, Adana were initiated in the 1920s when the Istanbul Museum continued to be a center of attraction for appropriate findings. Ogan underlines the richness of archeological sites as the main reason for the ongoing collecting stage. The records of the ongoing transportation of antiquities were even in the yearbook of 1934. In his report, Ogan points out the Istanbul Museum as the richest establishment and the

[31] Untill 1970s there was not a separate ministry fort he cultural affairs and cultural affairs were managed by a sub-unit of Ministry of Education under the name of Directorship of Culture which will be all elaborately examined in the 1st chapter. Aziz Ogan must be addressing to Directorship of Culture when he used the title of "Ministry of Culture".

only one that had the capacity to compete with the famous European museums (the Louvre Museum for instance).[32] The classification (*tasnif*) stage in the Istanbul Museum was still in progress during the years Ogan held the director's position. He reported the new clusters and collections that he classified and stated the importance of classification as a stage of the museum program. For Ogan museums should be managed with the guidance of the museum program that was determined in the very beginning of the founding of the museum. Classification is another stage in the museum program and Ogan specifically points out that the objects in Istanbul Museum were classified according to the most recent methods that were also used in Western museums. The last stage: academic publishing was also emphasized in the report and he proudly mentions his own catalogue and publications (the catalogues of Greco-Roman and Byzantine sculptures, the catalogues of Latin books brought from the Arab Mosque).[33] The first three stages of the museum foundation process are the stages that constituted the essential components of the museum and the final stage is an academic manifestation of what has been done to constitute that foundation.

The report was specifically written for the Istanbul Museum and Ogan's experience as a contributor to these various stages in the development of the Istanbul Museum. Even though the report was dedicated to a specific museum, the outline of the museum foundation provided is quite relevant and reflects Ogan's notion on the methodology of museum administration that he found a chance to practice in İzmir.

In this study the steps in process of the founding of the İzmir (Archeology) Museum is examined with reference to the methodological outline provided by Aziz Ogan in the referred report. In other words the founding process is schematized in

[32] Report by Aziz Ogan (Director of the İstanbul Archeology Museum) to the inspectors of the Ministry of Culture (he must refer to the Directorship of Culture), (1937), Appendix C, figure 2.
[33] Aziz Ogan does not mention the dates of these publications in his report. However he indicates that he achieved these when he worked in the İstanbul Archeology Museum. He must publish these during 1940s and 1950s.

accordance with the methodological understanding of Aziz Ogan that he explained in the mentioned report. Three of the four stages of Ogan's museology method are explored in the constituting of the İzmir Museum. The academic publishing stage is not considered as a fundamental component of the founding stages but considered as a final report that documents the founding. Therefore this aspect is not included in the outlining of the founding of the İzmir (Archeology) Museum.

The first chapter "The Founding (*Teessüs*) Stage", departs form documents in Ogan's archive and examines the founding of the İzmir Museum as an institution (and its building complex) in relation to both the developments in museology of the country and the post-war circumstances of the. First of all the motivations and the reasons for founding a museum institution in the İzmir area are questioned with particular reference to the development of museology in the Ottoman Empire. After the examination of the museum foundation as an institution, the spatial aspect of the institution is closely examined. The buildings of the İzmir Museum which are the *Ayavukla* Church building (1927-1951) and the next museum building in *Kültürpark* (1951-1984) in terms of their location, significance of the their location, architectural properties and museum sections are accounted as the spatial aspect of the founding stage. The urban configuration of post-war İzmir, The Great Fire (1922), and the role of the redevelopment of the fire zone in the transformation of the city are elaborated in detail in relation to the locations of the two successive museum buildings. The locations of the buildings, the significance of the configuration of the museum building in terms of their contribution and significance in the collective and constructed memory of the city are explored in relation to the significant incidences in the history of the city which are the Great Fire and the permanent departure of the non-Muslim communities.

The second chapter focuses on the act of collecting. It elaborates how and from which sources the collections of the İzmir Museum were appropriated. It explores the meaning of composing objects as a collection and their role in museum setting. The largest portion of the collections of the İzmir Museum is the abandoned properties of the departed non-Muslims residents of the city. These abandoned properties varying from personal belongings to church properties are introduced with regard to their significance in the overall museum program. Acquisition of the Turkish artists for the art gallery and the role of the gallery in the cultural life of the city are accounted as the elements affecting the collecting policy of the museum.

In the third chapter the specific methods for the classification of the museum objects in accordance with the museum program is examined. In this chapter the role of classification in the museum setting is discussed with references to theoretical debates on modes and hierarchies of museological classification. The displaying methodologies employed in various museums in Turkey (specifically the Istanbul Museum as the center of these peripheries) are examined as examples that had a possible impact on the İzmir Museum. The different classification systems in the two different museum buildings are separately examined. The classification system in the first museum building was discussed regarding its parallelism with the Istanbul Archeology Museum and its relation with state's ambition for linking itself to the grand art narrative and for constituting a national art discourse. The classification system of the second museum building was elaborated with regard to shift in the museum institutions (which transformed to an archeological museum rather than a culture center) and the shift in the perception of history.

CHAPTER II

FOUNDING (*TEESSÜS*) STAGE

Institutionalization of Museums Under the Ministry of Education

Prof. Remzi Oğuz Arık in his very brief book *Türk Müzeciliğine Bir Bakış*[34] (*A Glance on Turkish Museology*) divides Turkish museology in three phases: Osman Hamdi Bey's era, Halil Edhem Bey's era, and the period afterward. The two earlier stages were marked with reference to the particular museum administrators. The beginning of Osman Hamdi Bey's era is considered as the starting of modern museology in Ottoman Empire and the construction of a real archeological museum due to the inadequacy of arsenal/museum to shelter numerous archeological findings that were transported from all over the Aegean, Anatolian, Mesopotamian, and Levantine regions. In 1910 after the death of Osman Hamdi Bey, Halil Eldem took over his brother's position and kept it until the beginning of the independence war (approximately 1919). Arık's book on museology in Turkey covers the period from

[34] Remzi Oğuz Arık, *Türk Müzeciliğine Bir Bakış*, (İstanbul: Millî Eğitim Basımevi, 1953).

1883 to 1953 and the end of Halil Eldem era with the end of the independence struggle that opens the third era within which the book was completed. For Arık, Osman Hamdi Bey's phase was the time of the very first baby steps of modern museology in Turkey and all of his struggles were about introducing the new concepts, museology, and museums, to the Ottoman state, constituting a museum not out of nothing but out of scattered items and a building that was not fully capable of being used as a museum. Halil Eldem seems a little bit luckier compared to his brother. He continued to supervise all the archeological activities ranging from excavations, transportation of items to museums, and the exhibition of items and had the legacy of his brother to work on. Even though Halil Eldem at least had the opportunity to work on an already founded museum and organization, he was having trouble preventing the smuggling of antiques by foreign excavators. The budget cuts more over were making it very difficult for him to transport archeological items to the center in time, before someone else would smuggled them to Europe.

According to Remzi Arık, these two brothers who were the pioneers of Ottoman museology had their own troubles on their way to run and organize the museum. But Arık especially focuses on a point that is common to both phases: "coincidence" (*tesadüf*). [35] Arık recognizes the very early attempts for the founding of museums in this period, but identifies them purely as the personal endeavors of Osman Hamdi and Halil Eldem. Even though they were the end product of the modernizing educational projects of the Empire (ranging from establishing Western type schools to sending youngsters to Europe for education), having some people that could spend personal attention and effort for museums was in itself a lucky coincidence. Through focusing on the term "coincidence", that is the coincidence of

[35] Ibid., p. 5,6.

having these men, their unique personal interest in museology, Arık actually intends to pinpoint the lack of the institutionalization of museums and conservation policies. He emphasizes the dependence of conservation efforts, excavations, the founding of museums on the determination, personal will and struggle of few pioneers rather than on well organized bureaucratic mechanisms and institutions. The third phase is defined as the time after Halil Eldem's directorship and including the year 1953, when this book was published, so this final phase was still going on when Arık was writing his book. Considering that the history of museology in the Ottoman Empire was initiated with the attempts of Fethi Ahmed Pasha who was appointed in 1845 for storing antiques in the former church building of St. Irine and that further efforts were made by directors Goold and P. A. Dethier for the development of the museum institution, characterizing the pre Osman Hamdi Bey era as one "lack of complete institutionalization" would be erroneous. On the other hand Arık's attitude of pointing to this era in this dismissive and generalizing manner cannot be a simple overgeneralization or false interpretation. It should be noted that he viewed Osman Hamdi Bey, through his contemporary perspective as the director who introduced the modern understanding to museum and conservation practices in the Empire, introducing to the field new classification protocols and preparing up to date regulations to prevent smuggling.

Beginning of the Institutionalization of the Museums

Fethi Ahmed Pasha who was appointed as the marshal of the arsenal in 1845 started to store the antiques in St. Irini, which was used as an arsenal on that time. Aziz

Ogan, based on his survey on the objects, states that the dates of storing the items of the collections in St. Irine vary between 1846-1850 and these were basically stored without classifying and were left to the responsibility of the janitors.[36] Philipp Anton Dethier, the director of the museum in the 1870s, dates the first efforts to put the antiques together "22 years ago" but when he wrote this statement was unknown and makes it impossible to determine the date.[37] The collection in St. Irine was simply divided in two groups as *Mecma'-ı Esliba-i Atika* (considered as the basis of the Military Museum) and *Mecma'-ı Asar-ı Atika* (considered as the basis of the *Müze-i Humayun*). 1869 was the date when one of the professors of Galatasaray Lycée (*Galata Sultanisi),* Mr. Goold, was appointed as the director of *Nümunehane-i Osmani* for newspapers or *Müze-i Hümayun*. 1869 might be considered the founding year of the museum because its name "*Müze-i Hümayun"* was given in 1886 with the appointment announcement of Mr. Goold. However, if the criteria for dating the opening date of the museum was determining the foundation date of a fully institutionalized museum, even 1869 cannot be the date because classifying of the objects and giving the collections a museum shape was started with Osman Hamdi Bey. If the criteria was determining the first year of very first steps, it must be traced back to the 1840s when Fethi Ahmed Pasha started to store the collections St. Irine church. In any case, Mr. Goold's appointment was declared with the name "*Müze-i Hümayun"* and the name of the museum institution was circulated in the newspapers.[38] The death of Fethi Ahmed Pasha in 1858 caused an obligatory break

[36] Aziz Ogan, *Türk Müzeciliginin 100üncü Yıldönümü : A Historical Survey of the Museum of Antiquities at Istanbul* (İstanbul : Türkiye Turing ve Otomobil Kurumu, 1947), p. 4.
[37] Edhem Eldem, *Osman Hamdi Bey Sözlüğü* (Ankara : Kültür ve Turizm Bakanlığı, 2010), p. 391
[38] Mustafa Cezar, *Sanatta Batı'ya,* p. 231.

and the directorship of the *Müze-i Hümayun* was removed and an Austrian artist, Trentzio was appointed to guard the collection by Mahmud Nedim Pasha.[39]

After Ahmed Vefik Pasha took the grand vizier position and also the Minister of Education position in 1872, the directorship of the *Müze-i Hümayun* was reactivated and a German, Dr. Anton Dethier was appointed by Ahmed Vefik Paşa as the museum director and held the position until his death in 1881. This was also the year Osman Hamdi, who contributed a great deal to the Istanbul Museum and Ottoman museology in general, took over the position. Dethier was sometimes accused of contributing to the collections of his own country or spending his time mostly in exploring the city rather than working for the museum, but he also contributed to the museum in some sense.[40] First, he improved the number of the items, constituted a small catalogue, moved the collections to Tiled Kiosk (officially opened in1880) and a regulation to prevent the smuggling incidence, which could never been executed and planned, to found an archeology school to raise a generation to handle archeological excavations and protect antiques. Osman Hamdi Bey finally took the position in 1881 and contributed especially to classify the items that Dethier was mostly criticized for failing to organize with "scientific classification"[41] and form a new regulation to replace the largely ineffective 1874 legislation.

The museum institution in Istanbul (along with the appointment of the staff and regulations related to antiques) was initiated as the personal endeavor of Fethi Ahmed Paşa who was the marshal of arsenal the directorship of the museum seems to be constituted as an independent institution. However Ahmet Vefik Paşa as the Minister of Education took the crucial steps like the reactivation of the Directorship

[39] Ibid., p. 233.
[40] Semavi İyice, "İstanbul Arkeoloji Müzelerinin İlk Müdürlerinden Dr. Anton Dethier Hakkında Notlar" (*İstanbul Arkeoloji Müzeleri Yıllığı No:9*, İstanbul: Pulhan Matbaası, 1960), p. 45.
[41] Mustafe Cezar, *Sanatta Batı'ya,* p. 242.

of the MusuemHowever, preparing the first legislation of antiquities and its declaration to the provinces. It seems since Ahmed Vefik Paşa's taking the position of Minister of Education, the museum and conservation policies have became the responsibilities of the Ministry of Education and in the Republican era the Ministry of Education continued to oversee museum and conservation policies.[42]

During the early years of Republican Turkey re-institutionalization of state apparatus was initiated but it is quite hard to talk about well-defined and specified ministries under which related institutions or bureaucratic apparatus were sheltered. Most institutions, which were loosely related to each other or to their head ministerial bodies, were defined as sub-units of a few very basic ministries. The Ministry of Education was one of those few ministries and its job description was highly comprehensive. Antique items and museums, physical education, military education, libraries, school museums, bodies related to health: sanitation, statistics, legal consultancy were all lumped together as the responsibilities of the Ministry of Education. Museums and conservation policies were assigned to this Ministry among other items that were hardly related to education.[43] The Directorship of Culture was identified as a sub-unit of the Ministry of Education in 1920 and "collecting items related to Turkish art, folklore, ethnography, determining national emblems and the anthem, supervising and inspecting the foreigners' excavations" were all assigned to this unit among the other various responsibilities. Museums and all archeological activities from excavations to the transportation of the findings, the conserving, identifying of objects, to the supervising of the staff and the staff that dealt with these operations"[44] were all responsibilities of the Directorship of Culture, which was a

[42] Enver Behnan Şapolya, *Müzeler Tarihi* (İstanbul: Rezmi Kitapevi, 1936), p. 33.
[43] Nevzad Ayas, *Türkiye Cumhuriyeti Milli Eğitimi: Kuruluşlar ve Tarihçeler* (Ankara : Milli Eğitim, 1948) p. 501.
[44] Arık, *Türk Müzeciliğine*, p. 9.

sub-unit of the Ministry of Education. There are numerous kinds of documents in the Aziz Ogan archive that were sent from the İzmir Museum (Antique Inspectorship in İzmir, Directorship of Culture in İzmir in some cases) to the Ministry of Education (*Maarif Vekaleti*) or the Directorship of Culture (*Hars Müdüriyeti*) as the responsible institutions and it appears that as the various documents demonstrate he had to report directly to these two authorities. This broad and sometimes ambiguous job description of the Directorship of Culture continued until 1925 when a new law annulled the Directorship of Culture and identified three new sub-unit under the Ministry of Education, in order to deal with conservation policies, issues related to antiques and with conservation policies in a more effective and well organized way. The three units were the Directorship of Antiques and Museums (*Âsar-ı Atika ve Müzeler Müdürlüğü*), the Directorship of School of Art (*Sanayî Nefise Müdürlüğü*), and the Directorship of Libraries (*Kütüphaneler Müdürlüğü*).[45] After dividing the Directorship of Culture into sub-units and assigning them with much more specific and related responsibilities, the Directorship of Antiques and Museums had became responsible for and covered anything related to museum and antiques. Its very basic responsibility was "managing, sustaining and founding museums that contained historically and aesthetically valuable items, conserving and restoring historical monuments, managing applications for the excavation of archeological sites and supervising and inspecting these excavations".[46] The Directorship of Antiques and Museums was institutionalized in itself and three branch offices were initialized to assign corresponding issues, which were museums, excavations and academic publications, and conservation monuments. In addition to these branch offices, consultants in the area of ethnography were recruited. The two consultant

[45] Ayas, *Türkiye Cumhuriyeti Milli Eğitimi*, p. 528, 529.
[46] Ibid., p. 503.

commissions should be added to the apparatus of the Directorship of Antiques and Museums, which were the consultant commissions for the museums and monuments and the commission for conserving monuments directly affiliated to the Directorship of Antiques and Museums. In conclusion, the Directorship of Antiques and Museums organized branch offices, consultants in the field of ethnography and also consultant commissions[47] Any archeological item was the subject of reports either directly to the Ministry of Education, the Directorship of Culture or later, the Directorship of Antiques and Museums, during all the phases from being unearthed to the transport to the exhibition halls of the museums. Starting the excavations and determination of the budget for excavations and number of workers, and the supervisor of the excavation were all under the control of the Ministry of Education or the Directorship of Culture/later Directorship of Antiques and Museums. After the excavation the objects were sheltered until the transporting them to a center. The responsible person for the excavated and transported items, the expenses of the transportation and finally arrival of the items to the final destination (a central warehouse in many cases) were all reported the Ministry or the Directorship. All this labor was not possible without a staff, who had to spend serious time and energy under the directorship of the Ministry of Education. Even if a sub-department, such as the Directorship of Culture or Antiques and Museums was assigned to manage these and cover logistic and bureaucracy, it did not have its own roster of supervisors or managers. During the 1920s and the 1930s and even into the 1940s due to financial troubles and crises, it is not surprising to see the Ministry of Education was utilizing and mobilizing the same roster for both educational issues and the works of the Directorship of Culture/Antiques and Museums. This, of course, created some

[47] Ibid., p. 504.

trouble in assigning available staff. The state must have suffered from a restricted number of personal during the 1920s. In 1928, a friend of Aziz Ogan (no name indicated on the document) wrote a letter to him and discussed Ogan's proposal of constituting an album of the antiques' photographs. Ogan's friend was very impressed with the idea, but could not help Ogan to recruit an assistant. He expressed his sorrow for his inability to help him and continued by stating that he " would desire to send one of our architects. It is not possible for the moment because they are so busy with new school plans".[48] In conclusion during its first decades of this slow and troubled process of institutionalization, hampered by staff shortages and financial crises, any function related to museums was heavily dependent on the policies and decisions of the Ministry of Education. Until the founding of a separate new ministry, the Ministry of Culture between 1971 and 1973, the Counsellorship of Culture (*Kültür Müsteşarlığı*) as a sub-unit of the Ministry of Education continued to manage conservation issues and museums under the Directorship of Antiques and Museums.[49] It is clear that the institutionalization of museums and conservation policies could not be fully realized for at least the first decades of the Republican era. Funds and proper institutionalization were not problems specific to museums and related organizations. Institutionalization was incomplete during the first decades of the Republican era for all senses. Considering both the financial and institutionally poor conditions, even organizing the very fundamental needs and administrative units as the first steps of bureaucratization is quite an accomplishment. The Directorship of Culture was one of the very fundamental directorships, which were formed as sub-units of few main ministries.

[48] Unsigned letter to Aziz Ogan (November or December 1928), Appendix C, figure 3 and figure 12
[49] *Cumhuriyet Döneminde Türk Milli Eğitim Sistemindeki Gelişmeler (1910-1920)* (Ankara: Milli Eğitim Bakanlığı Strateji Geliştirme Başkanlığı), 2010, p. 17-18, 22.

Education and History of Education in Nation Building Process

The educational system in the Republican Turkey's context did not merely establish the necessary institutions and schools for school education, but also carried out the mission of the nation, teaching them how to become a nation, setting an environment where people became acquainted with values of the Republic and disseminating basic concepts of the nation-state. This broad mission of education assigned many responsibilities to the Ministry of Education. The very slow institutionalization process of the state's offices was surely one of the reasons why the loosely related institutions/directorships were bound together but even the "irrelevances" within these entities, each of which had its own order and agenda for "educating the nation". Until 1925, when a new law inserted much more specific sub-units to the organizational scheme of the Ministry of Education, antiquities and museums, physical education, military education, libraries, school museums, sanitation, statistics, legal consultancy were all under the responsibility of the Ministry of Education. Schools and libraries were dependencies on the education system.[50] Military education, physical education, and sanitation were branches related to the body politics of the nation as the state expected to see a healthy and fit generation who would all always be ready to defend their country. [51]

Determining the national anthem and flag were very direct issues of nation building, therefore they are the most visible symbols of a nation. All of these seemingly irrelevant items were actually highly consonant with each other because

[50] Ayas, *Türkiye Cumhuriyeti Milli Eğitimi,* p. 501, 528-529.
[51] Yiğit Akın, *"Gürbüz ve Yavuz Evlatlar": Erken Cumhuriyet'te Beden Terbiyesi ve Spor* (İstanbul: İletişim, 2004), p. 41-42.

they all formed significant elements of the nation building process. Museums and the collection and preservation of antiques were fundamental and inseparable subjects in the official narration of history as already discussed, creating a history discourse was a major instrument for nurturing the concept of "nation" in new citizens'minds. The members of a nation must be educated in the field of history, which is one of the paths to transmit the message of "nation". The variety of branches, which the Ministry of Education was responsible for constituted quite a large task for the Ministry in addition to museums and antiques. Museums are component of the history narration and also a nation's education. Considering Mustafa Kemal's approach that projects ignorance is not only illiteracy, but also lack of national consciousness, the broader mission of Ministry of Education became teaching the people the conditions of being a nation.

The two conditions proposed by Ernest Renan for forming a nation which were "the possession in common of a rich legacy of memories, … and the desire to live together"[52] These common memories and the motivations that produce the desire of living together are introduced to the nation in school education and more specifically in history education.[53] The formation of a nation-state as a piece of land and its abstract concepts is a sophisticated process that must be founded on multiple pillars of chained connections such as (for Hroch) the past (national history or history of nation), culture (ethnic, linguistic, religious), modernization and communication, the creation of nationally relevant conflicts and interests (social, political and professional), and finally agitation (emotional symbols, factors,

[52] Ernest Renan, "What is a Nation" translated by Martin Thom, *Nation and Narration*, ed. Homi K. Bhabha, (London; New York: Routledge, 1990), p. 19.
[53] For a closer account of how the early Republic reconstituted the role of theTurkish people in World history see p. 40.

festivities).[54] Education must be integrated to these pillars as a concept that make all these chained connections possible since it is in the schools where all these concepts were taught to the generations.

Implications of the Western-oriented views on education and the competition between the Westernist and Islamist approach in terms of educational reform have an older history than the Republican education reform. The first remarkable secularizing and reformist step for education was taken with the formation of the Ministry of Public Education (*Maarif-i Umumiye Nezareti*). The ministry was supposed to deal with the issues of education and administration of the schools, which were divided according to the grade-level in the same period. This new organization did not only divide the schools to grade-levels and introduce pedagogy, but also and more importantly it structured a central school system. According to Fortna during Abdulhamid II's period the school network was created in the manner of a government institution. Alongside this network also the governmental bureaus proliferated with their charge of "Istanbul influence" reaching to the provinces with this school network and bureau. The state's apparatus reached to the provinces such as railroads, telegraph lines, and the state's offices had the ability of reshaping the social and economic life of people where they reached, but the school network had a big opportunity of shaping the young generation. In Fortna's words, "In an age prone to ideology, education was in many ways the best investment the government could make in its future."[55] The overthrow of Abdulhamid II in 1909 with a coup led by the Young Turks took over (the title of Sultanate was not abolished until 1922). The

[54] Miraslov Hroch, "Modernization and Communication as Factor of Nation Formation", *The Sage Handbook of Nations and Nationalism*, ed. Gerard Delanty and Krishan Kumar, (London: Sage Publications, 2006), p. 21.

[55] Benjamin Carl Fortna, "Education for the Empire: Ottoman State's Secondary Schools During the Reign of Sultan Abdulhamid II (1876-1909)" (Ph.D diss. University of Chicago, 1997), p. 102.

educational reform and pedagogic formation of education during era of the Committee of Union and Progress (CUP, *Ittihat ve Terakki Partisi*) was developed out of the diverse ideas of contributors of members of intelligentsia such as Ziya Gökalp, Halide Edip Adıvar, and Prince Sabahattin. Adıvar and Prince Sabahattin were in favor of individualist and secular education in opposition to Gökalp who proposed to secularize the curricula but balance it with the allegiance to religious instruction. In accordance with Gökalp's pedagogic thoughts, in the CUP era the education system was formed in a manner that maintained the balance between secularized curricula and an amount of religious instruction. The Young Turks' attitude of reforming and maintaining the country[56] was reflected in their educational policy as well and the current establishments were reformed. The mission of education in this reformist era was "to educate people who would able to serve the Turkish nation both mentally and physically,"[57] Gökalp's pedagogic philosophy fit very well to their seeking harmony between "secularism and controlled amount of religious influence."[58]

The Republican period in education started with the critique of the CUP era that it lacked a national educational agenda, lacked an adequate number of staff, and an inadequate level of professionalization in the profession of teaching. The Ministry of Education of Republic did not have a new regulation and it was still founded on basis of 1914 regulation that organized the Ministry of Education in the CUP period. Founding the Ministry of Education (*Maarif Vekaleti*) in Ankara in 1920 proposed an institution working simultaneously with the same ministry of the Ottoman Empire in

[56] Andreas M. Kazamias, *Education and the Quest of Modernity in Turkey* (Chicago: University of Chicago Press, 1966), p. 106.
[57] Faith J. Childress, "Republican Lessons: Education and Making of Modern Turkey," PhD diss., The University of Utah, 200,1p. 30.
[58] Ibid., p. 30.

shape of the same comprehensive ministry.[59] For two years (Untill the resignation of Istanbul Government in 1922) both İstanbul and Ankara had their Ministries of Education. The Republican perception of education aimed not only to continue to develop the current institutions but also structure a system based on the principle of science, rationalism, and practicality in order to produce the "type of citizens" that would strengthen the nation.[60] The formation of the new educational system was defined as "national, secular, scientific, and democratic."[61] In the CUP are educational policy was formed in harmony with the society and the importance of the religion in society. The CUP's understanding of education tried to impose secularism but also tired to balance it with introduction of religion. Differentiating the Republican era from the CUP era in terms of education with bold lines would be erroneous and their faith in education and the instrumental usage of education were some points they shared. On the other hand in the Republican educational system, the desire of creating a secular and national system was strictly underlined in contrast to the desire of the CUP's educational system for creating a balanced system with instruction of religion.[62] The governmental program on education aimed not to create a system that was geared towards the need of society,[63] but rather to create their a society with the assistance of an educational program. Ziya Gökalp's moderate pedagogic philosophy, which sought the balance with the adaptation to the Western ideas and religious instruction was not credited in the new Republican system until the 1940s. The system reflected Mustafa Kemal's view of adapting the Western style

[59] Necdet Sakaoğlu, "Milli Eğitim Merkez Örgütü", *75 Yılda Eğitim*, ed. Fatma Gök, (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 1999), p. 111.
[60] Childress, "Republican Lessons," p. 31.
[61] Zekiye Süleyman, "A Study on the History and Development of Education in Turkey with Special Emphasis upon the Influence of Professor Dewey's Theories of Education" (master's thesis, Smith College, 1934), p. 53.
[62] For further reading on the continuity and change between the Young Turk generation and the Republican generation see Şerif Mardin, *Continuity and Change in the Ideas of Young Turks* (İstanbul: Robert College, 1969).
[63] Childress, "Republican Lessons," p. 34.

completely with the motto of "total transformation of all aspect of Turkish society along modern lines."[64] In 1924 the unification of the entire educational system under the roof of the Ministry of Education with the law of "unification" (*Tevhid-i Tedrisat Kanunu*) aimed to erase not only the duality (religious and modern education) in education but also the duality of society. Since the *Tanzimat* period the duality between the traditional education and newly inserted Western style schools, between the traditional society and the new generation that was trained in these western style schools and adopted a more scientific, positivist, reformist worldview. This shift in the educational system aimed to unite the individuals in "their patriotism and emotive outlook."[65] This new law was supposed to pave the way to educate and train people with the united ideal of patriotism.[66] This highly transformed system was supposed to fulfill the demand of good and faithful Turks rather than good faithful Muslims through pumping "the spirit of social cooperation" and "patriotism"[67] in school education.

In the case of Turkish Republic, the mission of education and teaching history as a sub-branch of it were designed to embed the mentioned mission of creating a rational and progressive society through the secular, scientific, rational educational model. Education was projected as way of coping with the backwardness of the country. The preferable way that must be follow to overcome the backwardness of the country and to catch up with the West meant also to decide between the Islamist path and leading the traditional manner or the Westernizing of education. The discussions for the preferable way finalized as investing to the

[64] Joseph Szyliowicz, *Education and Modernization in the Middle East*, (Ithaca [N.Y.]: Cornell University Press, 1973), p. 216.
[65] Ömer Faruk Gençkaya, *Ankara: Capital of Education* (Ankara: VEKAM, 2011), p.47.
[66] Ibid.
[67]Henry Elisha Allen, *The Turkish transformation: A Study in Social and Religious Development* (New York: Greenwood Press, 1968), p. 101.

generation that will compete with the West in terms of all the senses that caused backwardness of the country and Westernize the educational system. The history of reading the relevant history of the educational agenda of the Turkish Republic is a history of pinpointing the contrast between Ottoman past and consciously modernizing recent Turkish Republic and it is much more the same for the many cases of newly independent states (in the Balkans and Middle East).[68] The education issue and the missions assigned to it were the concern of Mustafa Kemal even before the War of Liberation ended and he constantly emphasized the need to overcome the ignorance of the people, the need for education, and the spreading education to even the most provincial corners of the country. Education as a tool to "awaken people" was adapted by the intelligentsia since the second generation of the reformists, the Young Turks returned their country with a baggage of positivist ideas and enthusiasm for implementation of scientific method for the enlightenment of people inspired by their experience in the Western positivist education system.[69] Triggering the advancement of people and the country through the channels of education was the common sense in the ideology of both the CUP and Republican elites but in the Republican period preservation of the Empire was not the concern anymore. The positivist attitude was carried also to the Republican generation. The ignorance of people caused by the enslavement of the people by the former rulers was pointed as the basic barrier in front of the country's development. This ignorance was defined as not just by illiteracy or lack of basic elementary education but also being unaware of their own identity. Mustafa Kemal always stated the need of nation to leave

[68]Benjamin Fortna, *Learning to Read in the Late Ottoman Empire and the Early Turkish Republic* (Basingstoke: Palgrave Macmillan), p. 21-22.

[69] Mardin, *Continuity and Change,* p. 5-7.

behind its ignorance and never fall back into darkness again.[70] A citation from him, "our national character in harmony with our history and completely liberated from the superstition of the past, freed from all foreign influence" summarizes this view. Mustafa Kemal imagined an education system that draws the contrast between history and the past very explicitly and stating his expectation from the citizens was the qualifying of a self-conscious citizens. This quality is very exclusively summarized as being aware of the self and the identity serviced by the Republican agenda. This educational and pedagogic agenda is based on pinpointing the contrast between the old Ottoman regime and the modernizing Turkish Republic was very basically attempting to design an almost monolithic nation through its education policies.[71]

Simplifying the Ottoman language, focusing on the patriotic messages and enduring itself to melt all the diverse groups such as Kurds, Greeks, Laz in the pot of Turkish Republic etc. were all cooperated and supported by the educational agenda of the state.[72] The Ottoman heritage in newly imagined nation history was defined as "superstition" and a conscious distinction between the superstitious "past" and "the history" of new nation was made. Christopher K. Neumann defined the teaching of Ottoman history in the Turkish Republic as "monumental" to persuade people for the glory of their state and its past and in order to create an ideal form of a state the citizens live for, on the other hand for the Republican elites it is quite important to invent their own tradition and break ties with the imperial traditions. The desire for a glorious past and inventing a Republican tradition were contradictory sometimes when it was the matter of teaching the Ottoman past and driving the state to prepare a

[70] Jessica Selma Tiregöl, "The Role of Primary Education in Nation-state Building: The Case of Early Turkish Republic (1023-1938)" (Ph.D. diss., The Princeton University, 1998), p. 41.
[71] Fortna, "Education for the Empire," p. 34-35.
[72] Ibid., p. 25-26.

selective curriculum. This selective attitude through Ottoman past of the state attempted to emphasize the backwardness of the former state and the development provided by Republican state but at the same time glorifying the victories of the imperial past.[73] [74]

The Role of Museums in History Narration and Education

The role of museum in the history narrative and the education of the nation makes it highly significant to configure the place of material in the relation of material and identity and the configuration of material and identity especially in the museum context. Donald Preziosi in his book underlines people's pursuit of the objects *Brain of the Earth's Body: Art, Museum, and the Phantasms of Modernity*. He argues that,

[73] Neumann, Christopher K., " Tarihin Yararı ve Zararı Olarak Türk Kimliği: Bir Akedemik Deneme", *Tarih Öğretimi ve Ders Kitapları: Buca Sempozyumu 29 Eylül-1 Ekim 1994*, ed. Salih Özbaran, (İstanbul: Tarih Vakfı Yurt Yayınlar, 1995), p.43-4.

[74] Kolluoğlu Kırlı, "Forgetting the Smyrna Fire", History Workshop Journal, Issue 60, Autumn 2005, p.33-35. Atatürk Söylev ve Demeçleri II (1906-1938), İstanbul: Türk Tarih Kurumu Basımevi, 1989, p. 82. Biray Kırlı, From Ottoman Empire to Turkish Nation-State: Reconfiguring Spaces and Geo-bodies, Binghamton University, 2002, p. 3. The case of the Great Fire of İzmir is one of the cases that explore how historic incidences were bended in accordance with the ruling ideology and a functional discourse was produced through a remarkable historical incidence for the history of İzmir and its hinterland. The perpetrator of the incidence is debatable and no solid evidence to relate it to the Greek Orthodox that might want to leave no valid property behind or Turkish population and army that might want to erase all the residence of the departing community to prevent them from heading back to city. Independently from whomever conducted to set the city in fire, the fire consumed the city especially Frank, Greek and Armenian districts and consumed the very cosmopolite landscape of the Ottoman Smyrna. What is so interesting about the fire and its place in the official history of Republic of Turkey is the agreed silence about it. The history of İzmir and its liberation from Greek invasion was narrated as one of the glorious incidence of Republican history/liberation war and storied as a happy victory of a very struggling war without mentioning the fire as one of tragic the result of this long struggle. It is no need to say the artistic representation of the fire through films, plays or academic studies were also not present. When it is impossible to ignore it since it was a huge, visible scar on the landscape of the city it was associated with joy, liberation, and gain rather than mourning, destruction and loss. Mustafa Kemal during his visit to İzmir in 1923 refers to fire as an inefficient incidence and underestimates it by talking about it as: "This fire and its destruction did not have any influence on them. Their eyes were filled with tears from happiness of witnessing our victorious army liberating them". Marking the fire for "the end of Ottoman Smyrna and the dawn of Turkish İzmir" was one of the incidence that has a very symbolic spot in history narration of Republican Turkey and integration of a museum building to this very symbolic fire zone was illustrating the penetration of the museum to the history narration and education of the nation.

"Objects pursue us in our pursuit of objects to sustain and focus our pursuit of ourselves."[75] In Preziosi's claim, people in modern societies are in pursuit of the objects in order to build an identity with the assistance of these objects surrounding them. Because there is "a fundamental belief about the nature of time, history, memory and identity and an imagined relationship between ourselves and social subject and object worlds we build ourselves into, that is the world of objects (art and artifacts in the museum context) not only resonates but also embodies, maintains and naturalizes the individual and collective identity."[76] Wendy Shaw takes this relation between the material world and individual and collective identity a step further and examines their state in the museum. Her examination makes it possible to set the correspondence between collective identity and patriotic pride. Shaw defines museums as "not only sepulchers of archeological artifacts and artworks that often deprived their aesthetic principles through a relationship with these artifacts, but also temples dedicated to the celebration of these works within modern narratives of collective patriotic pride." [77] "Celebration" and "temples" as the keywords of this citation imply the selectively highlighting/glorifying of some objects or periods in order to contribute the national discourse and patriotic pride. In order to construct today's collective and individual beings the collective memory, which Preziosi closely identifies with the subject-world and object-world is constituted in these dedicated temples. For Preziosi "cumulative formation of series of cultural institution" enables people to imagine "myth of nation". Nation-states deeply need "the apparatus of cultural fictions" (in that case this fiction is the link people develop between themselves and the material world). In such institutions "the stage-

[75] Donald Preziosi, *Brain of the Earth's Body: Art, Museum, and the Phantasms of Modernity* (Minneapolis: University of Minnesota Press, 2003), p. 1.
[76] Ibid., p. 3.
[77] Wendy Shaw, "From Mausoleum," p. 425.

machinery of display recomposes and transforms the material of all sorts."[78] Celebrating and founding these temples are also related to the power relation between the state and the populace. The development of the museum separately from the private collections and their becoming available to the wider populace might be easily and comfortably presented as the democratization of the collection. On the other hand, the visitors of the museums have more likely operated as the objects that took their share in this discourse and one can argue that they have been spectating the power rather than sharing.[79] The transformation of the private or royal collections to public museums and the founding of exhibition halls have provided a ground on which the wider populace could encounter the collections and thus the power relation between the state and its "subject" could be comfortably invented. The state is the eventual controller of the museum settings where the visitor performs the ritual of seeing the objects. These settings coordinate the values of the visitor and society in general and generate self-awareness because the art museum is a type of "public site that publicly represents beliefs about the order of the world, its past and present, and the individual's place within it."[80] For Carol Duncan controlling the museum and the setting should be considered as controlling the representation of the community and its values. The final question of "who constitutes the community and who defines its identity" controls what we see or what we do not see in the museum settings.[81]

Organizing the museum setting or setting the classification of the objects are subjects related to the question of "who constitutes the community and who defines it identity". In the Ottoman, later Turkish context, museology constitutes a much

[78] Donald Preziosi, "The Art of Art History", *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi, (Oxford ; New York : Oxford University Press, 1998), p. 508-509.
[79] Jennifer Barrett, *Museums and the Public Sphere*, Chichester (West Sussex, UK; Malden, MA, USA: Wiley-Blackwell, 2011), p. 47-49.
[80] Carol Duncan, *Civilizing Rituals: Inside Public Museums* (London, New York: Routledge, 1995), p. 8.
[81] Ibid.

bolder strategy that was followed in order to fix the visitor to a predetermined interpretation of the collections. In the case of European museums, the institutions developed concurrently with the discipline of art history. This concurrent development drove them to develop a setting in accordance with the grand narrative of artistic progress which is "the spirit of the civilization, moving forward in time from the East to the West, contributes to the development of history, a process that ends with the capacity of the art-historical narrative."[82] In other words an evolutionary order of the objects was provided through constituting the taxonomic system of chronological order that foresaw a place for each object in the historical time.[83] The art and artifact and their settings in the European museology are the elements of a grand narrative of artistic progress that was narrated in an evolutionary manner. Europe's acquisition of the colonial pieces from its colonies in the nineteenth century carved new rooms in the evolutional taxonomy of the museums and regional and religious sections were inserted too.

In Turkish museology, a much straighter relation between the object and identity was inscribed through taxonomy as well as the regional and religious categories that have shaped the collections since the beginning.[84] Especially the Republican museums, in order to fulfill their assignment of narrating a linear development that ends with the declaration of the Republic as the legitimate expression of Turkish identity, narrating history and a chronological order was essential. However the Republican museums directly chronicled the narration of the specific nation rather than the grand narrative of art history. In Turkey the development of museology apart form that field of art history (and its close and

[82] Wendy Shaw, "Museums and Narratives of Display from the Late Ottoman Empire to the Turkish Republic ", *Muqarnas* 24 (2007), p. 253.
[83] Preziosi, *Brain of the Earth's Body*, p. 19.
[84] Shaw, "Museums and Narratives," p. 253-254.

concurrent development with the nation formation process) gave way to centralize the narration of the nation rather than that of art history. Thus, the pure visual narrative replaced by a dominant national narrative for organizing objects. This characteristic of Turkish museology gives it also a local character that focuses on the narration of the nation rather than linking itself to the broader art history discourse and inventing its own ordering scheme that will be broadly examined in classification section.[85]

The new museums of the Republican era are very concrete examples of iconized history narrative. In the capital, the newly founded Ankara Civilization Museum played the major role of illustrating history narration and the decontextualizing of objects through detaching them from their geography and resituating in the timeline of epistemological scheme of archeological collections on the basis of Western museology tradition. In Ankara the very first collection of antiques were stored in a citadel, the White Castle (*Akkale*), in 1921 in order to protect the pieces from the damages of the ongoing war. Since the major aim was storing them in a safe shelter, this was a hybrid collection that consisted of various objects such, as coins, jewelry, lacework, and printed fabric from various periods (Roman, Greek, Seljuk, and Byzantine). This very first collection was classified according to whether it was Islamic or non-Islamic.[86] In 1926 the ethnographic objects and religious objects were transferred to the newly founded Ethnography museum. This new museum was dedicated to the ethnographic objects but a few rooms were separated for the Hittite, Classical, and Byzantine objects. The

[85] Turkish History Thesis and Hittite archeology were some inventions for lining this localized narrative with the broader and universal grand narrative. For further reading see Enver Ziya Karal, "Tanzimattan Bugüne Kadar Tarihçiliğimiz", *Felsefe Kurumu Semineri* (Ankara: Türk Tarih Kurumu Basımevi, 1977).

[86] Melanio Savino, "Narrating the "New" History: Museums in the Construction of the Turkish Republic, Great Narratives of the Past. Traditions and Revisions in National Museums," (paper presented at EuNaMus, European National Museums: Identity Politics, the Uses of the Past and the European Citizen, Paris, 29 June – 1 July & 25-26 November 2011), p. 260.

archeological findings that accumulated during the 1930s drove the government to found a Hittite Museum and its collection was organized by the German Hittitologist Hans Güterbock. The Anatolian Civilization Museum took its final form and name in 1968.[87] In Ankara these detached objects were situated to compose a nation narration rather than universal art narration.[88] Even though the Hittite collection was still the locus of the entire collection, the new Anatolian Civilizations Museum suggested a narrated genealogy of national unity, based on the historical continuity of civilizations that lived in Anatolia from prehistoric to modern times. Various civilizations embedded in the collection formed the image of a "cohesive civilization" rather than representing different episodes in the history of the region.[89] Conceiving the museum collection as a whole composition of very unrelated groups such as Greco Roman and Hittite collection justifies their presence in the museum and embeds them in the narration. The classification in these museums seems to constitute a very local narrative and concentrated around the pieces of the region and creates a genecology for Anatolia. This narrative is created on the basis of continuity of civilization on the region (geographical continuity) and sometimes race theories. It is possible to read their Crediting the items from Classical and Byzantine periods as an sign of the effort to link themselves to grand narrative. However, creating the genealogy that construct the continuity between Classical, Byzantine period and the Hittite periods, which is an invention of nationalist Turkish history thesis is a proof of internalizing and localizing these period in the local narrative.

In Istanbul post-Republican museology activities took place through transformation of the Topkapı Palace (1924) and the Hagia Sophia Mosque (1931) to museums. These two buildings, as the first grand palace in the imperial capital and

[87] Ibid., p. 261.
[88] Shaw, "From Mausoleum", p. 268.
[89] Savino, "Narrating the "New"," p. 262.

its highly symbolic congregational mosque, were full of imperial connotations. The buildings were transformed to museums and the objects in them were re-organized through de-contextualization and neutralization.

Nilay Özlü in her book chapter "Single P(a)lace, Multiple Narratives: The Topkapı Palace in Western Travel Accounts from the Eighteenth to the Twentieth Century," considers this museum state of the palace complex as a *lieux de mémoire* (an instrument for bridging the distance between history and memory)[90] and argues that with the finalization of the museumification process, "the Topkapı Palace itself was officially transformed into a museum. Stripped of its imperial and sacred connotations, the Palace was positioned as a cultural heritage, an architectural edifice, and as a historic monument, a *lieux de mémoire*."[91] The creation of a museum in the Topkapı Palace was triggered with its gaining the status of abandoned palace after Mahmud II's reign a period in which Ottoman authorities offered tours to European orientalists to reveal this oriental mystery. After the palace lost its residential function and the growing numbers of European tourists visiting the city, the palace complex become a touristic spot and one of the regular spots of Constantinople tourist tours. The building complex was neither easily available nor a public space especially for the foreigners. The visits to the palace complex were allowed with a special *firman* and became one of the destinations that was subjected to the orientalist gaze of the Grand Tour of European bourgeoisie. While the first step of forming the imperial complex as a museum were being taken with the re-organization of Hagia Irini, Western interest in the palace was still alive and

[90] For further reading on the concept of *lieux de mémoire* see Pierre Nora and Lawrence D. Kritzman, *Realms of Memory: Rethinking the French Past* (New York: Columbia University Press, 1996).
[91] Nilay Özlü, "Single P(a)lace, Multiple Narratives: The Topkapı Palace in Western Travel Accounts from the Eighteenth to the Twentieth Century," *Depicting the City in the Muslim World: The Role of Western Travel Writing,* ed. Mohammad Gharipour and Nilay Özlü, (London: Routledge. Forthcoming 2014), p. 172.

especially in the late nineteenth century the palace complex become an available tourist attraction center.[92] In the late nineteenth century, Sultan Abdulhamid II resided in Yıldız Palace and the other coastal palaces were turned into tourist spectacles as well as tours to the Topkapı Palace took an "arranged" form which oriented the visitors in a certain visiting order that started at *Bab-ı Selam* gate and follows Audience hall (*Divan*), the Throne Room (*Arz Odası*), the library of Ahmed III, the Bagdad Kiosk, and the Mecidiye Kiosk.[93] A self-orientalizing attribute towards the Ottoman past (not necessarily the distant past) underlined this endeavor and architectural indicators of a glorious past were served to the tourists' gaze for self-affirmation. The museumification of the palace complex was completed after 1908 when the relation with dynastic tradition and sultanate was irreversibly broken. 1908 was a signification turning point in both Ottoman and Republican history, considering the continuity between the Constitutional movement and the new national regime. Replacing Abdulhamid II's despotic regime with constitutional monarchy also implied a shift in vision of the Ottoman past.

Hagia Sophia's symbolic meaning in the dynastic heritage of the city was as remarkable as Topkapı Palace's, because the Hagia Sophia was the very first congregational mosque of the city. The church was converted to a mosque right after fall of the city and symbolized the Islamification of city and the victory of the Mehmed II. The conversion of the building was carried out without damaging any piece of its mosaics depicting Christian subjects and those were all covered with large pieces of marble.[94] The precious mosaics of Hagia Sophia has already attracted interest of Western academia even in the nineteenth century and during its restoration (undertaken by Gaspare and Giuseppe Fossati) in 1847-1848, the mosaics were

[92] Ibid., p. 174.
[93] Edwin Grosvenor, *Constantinople* (Boston: Little, Brown, 1900), p. 318-348.
[94] Fatih Cimok, *Hagia Sophia* (Istanbul: A Turizm Yayınları), p. 43.

cleared, recorded, and then covered up again.[95] The building was constructed as a Christian sanctuary, and later this significant landmark of Christian Constantinople was converted into a mosque in order to monumentalize the fall of Christendom and the Islamification of the city. The building's last transformation was again executed to symbolize the political transformation of the country into a secularized entity and it was museumified. All the marble that was situated to cover the Christian identity of building were removed and the ancient past of the building was put on display. Through museumificaiton process, the building was not only secularized but also all connotations related to its sacred past in the Ottoman context was blurred. Nilay Özlü in her paper "Hagia Sophia and the Demise of the Sacred" interprets this action of converting the mosque into a museum such as "detaching the building from its religious context signifies a stylistic and politic break from the Ottoman past."[96] The building was a sanctuary where people experienced the glory of conquest and Islam over Christian Constantinople and appraise the glory of the dynast. But the building was re-conceptualized as "something to see rather than to use."[97]

Clearing the imperial palace from its dynastic settings and secularizing the largest congregational mosque of the Empire were projected the relationship between the imperial dynasty and nation-state through the lens of the secular Republic.[98] Wendy Shaw evaluates the shifting of the capital and converting the monuments to museums as a move of re-contextualizing the monuments of Istanbul as the heritage and representative of nation and shared culture rather than the dynasty.[99] The tie

[95] Ahmet Akgündüz, Said Öztürk, Yaşar Baş, *Üç Devirde Bir Mabed: Ayasofya* (İstanbul: Osmanlı Araştırmaları Vakfı, 2005), p. 487-488.
[96] Nilay Özlü, "Hagia Sophia and the Demise of the Sacred", *Design Philosophy Papers - Collection Six*, ed. Anne-Marie Willis, Ravensbourne, (Australia: Team D/E/S Publications, 2011), p. 20-26.
[97] Robert S. Nelson, *Hagia Sophia, 1850-1950: Holy Wisdom Modern Monument* (University of Chicago Press, 2004), p. xvii.
[98] Wendy Shaw, *Ottoman Painting Reflections of Western Art from the Ottoman Empire to the Turkish Republic* (London; New York: I. B. Tauris, 2011), p. 269.
[99] Ibid., p. 269.

between the Ottoman Empire and the Turkish Republic was dramatically cut off and the dynastic tradition and its reminders must be removed as well. In such a period when the young Republic flourished and erased the traces of dynastic tradition, dynastic tradition could not be something to hold or something which people remember. On the other hand the classic age and conquest of Istanbul were some selected episodes of the Ottoman past that can help to construct a glorious past. The two monuments, the Topkapı Palace and the Hagia Sophia Mosque were the landmarks and monuments of conquest and the classic age and their conservation was quite instrumental for building the shared glorious past of the nation and the Empire. Considering the position of the museum in the history narration agenda of the Republic of Turkey as one of the tools for construction of national identity, it is not surprising to locate it under the roof of the Ministry of Education, which also controlled other issues related to national identity. The meaning of education in the Turkish Republic has always been associated with drawing the contrast between the backward Ottoman past and the modern Turkish Republic and also imposing an awareness for national identity. The history narration of the pre-Republican era was shaped around the Young Turk's leading ideology of preserving and modernizing the state. The nationalists' discourses, which found support among the leading intelligentsia, Ziya Gökalp for instance, sometimes renovated and re-conceptualized around the ideal of preserving the state. Gökalp and his counterparts imagined and imposed a nationalist discourse in harmony with the sovereignty and Islam. The declaration of the Republic and the founding of the nation-state had no room for this ambiguous nationalist discourse and history narrations supporting this discourse.[100]

[100] Halil Berktay, *Cumhuriyet ideolojisi ve Fuat Köprülü* (İstanbul: Kaynak Yayınları, 1983), p.50.

The new Republic constituted a "defensive history" (*savunma tarihçiliği*)[101] that aimed to form the nation-state's on the basis of a geographic entity. The Republican history narrative was a designed to project the Republic as the cohesive end product of the civilizations that lived in Anatolia, which Berktay evaluates as extremist as the nationalist discourses of the CUP period.[102] The geographical nationalist understanding of the Republican era ended with the claiming of the Turkic origins for the former civilizations who lived in Anatolia. Another problem in Republican history narratives was that they had to deal with the deprecating visions about Turkey in European history narratives. Afet İnan, a member of the first generation of Turkish historians and the adopted daughter of Mustafa Kemal mentions the assignment of working on refuting the European history thesis that projected the Turkish nation as an inferior civilization. Directly Mustafa Kemal who charged her to study on this, right after she showed him some pages supporting that thesis.[103] The Republican history narrative had to deal with the deprecating counter narratives and also produce a geographical thesis on the basis of continuity of civilization. The Ottoman past was an uncontainable tradition, which the Republic strictly cut its ties with. However, the Ottoman past was suitable to produce the pride for the nation using some selected episodes. Conciseness for history or the past has always been also considered as developing a negative attitude for Ottoman past and being adapted to national history narration. During the early decades of the Republic different views and scholarly discussions were expressed among the historians but Turkish history thesis, which was mostly Atatürk's thoughts on national history had the major impact on national education and museum narratives. Museums became a

[101] Enver Ziya Karal, "Tanzimattan Bugüne Kadar Tarihçiliğimiz", *Felsefe Kurumu Semineri* (Ankara: Türk Tarih Kurumu Basımevi, 1977), p. 258.
[102] Berktay, p. 50.
[103] Afet İnan, "Atatürk ve Tarih Tezi", *Belleten* Cilt III 10 (1939), p. 244.

place where Republican history education was made visually and they were controlled by the Ministry of Education.

The Reasons and Motivations for the Founding of a Museum in İzmir

The accumulation of archeological objects of the Aegean region since the beginning of the nineteenth century and onward made it necessary to take some measures to conserve these items deeply important for Osman Hamdi Bey and some warehouses and later during 1930s local museums were built to shelter archeological findings for instance in Ephesus (1930), Pergamon (1936), and Thyaira (1936) ancient sites.[104] The warehouses were necessary for keeping safe both the worthy antiques temporarily until their transportation to the imperial museum in Istanbul and keeping the rest that were not considered worthy enough to send to the capital. Only the findings evaluated as worthy enough could have a place in the imperial museum and the rest were left in the ancient site[105] as the İzmir Museum became one of the centers that could house the valuable pieces. ıt was sometimes the archeologists and sometimes the state apparatus that arranged the construction of sheds to shelter the findings. For instance in Pergamon the team of German archeologists (who worked with the superintendent appointed by the state) constructed a barrack in 1901 that functioned as both a storage and mini exhibition hall.[106] Until World War I these warehouses could manage the mission of conserving the archeological items that were left behind by the excavators and smugglers. During the war, the Greek side

[104] Arık, *Türk Müzeciliğine,* p. 20-21; Wendy Shaw, "National Museums," p. 947-949.
[105] Wendy Shaw, *Possessors and Possessed*, p. 17.
[106] Wolfgang Radt, "The Museum in Bergama," p. 165-166.

also complained about the ignorant and reckless attitudes of the Turkish side that used some antique marbles and stones as building material for public buildings.[107] Ephesus, Sardis, and Pergamum were the ancient sites where the Greek side constructed warehouses to store and protect the findings, which were the rest of the worthy pieces that were transported to İzmir.[108] Even though the loopholes of conservation regulations and sometime complete lack of a proper law or legislation made the looting of items very common a significant amount of pieces was accumulated. Arık mentions the presence of a the worthy collections when the İzmir Museum was constituted between 1924 and 1927 and according to him there had been many items that can nourish İzmir Archeology Museum on its own and he dates this collection to before 1904.[109] He credits these collections in terms of both qualification and quantity, but there were certain problems with these warehouses and the conservation of the items that made it almost vital to found and build a museum in order to shelter archeological items left behind after the war. It is known that the excavation history of the region can be traced back to the nineteenth century through the pioneer footsteps of Osman Hamdi and his contemporaries and the foreigners before them but it is not possible to talk about an uncut linear development of excavation history of Aegean region from the nineteenth century to the Republican era due to the break caused by World War I. The extraordinary circumstances of the war was the valid reason for an obligatory break to all of excavations and transportation of the findings which were mostly left in the barracks

[107] J ack L. Davis, "Warriors for the Fatherland: National Consciousness and Archaeology in 'Barbarian' Epirus and 'Verdant' Ionia, 1912-22". *Journal of Mediterranean Archaeology* 13.1 (2000), p.85.
[108] Ibid.
[109] *İzmir Rehberi* / Âsarıatika Muhipleri Cemiyetinin Salâhiyetli Heyetî Tarafından Tertip Edilmiştir, İstanbul: Resimli Ay Matbaası T.L. Şirketi, 1934, p. 186.

and warehouses in antique cities such as Ephesus. These warehouses had been housing the archeological findings of the Aegean region. The devastating effects of the war were quite remarkable on these warehouses and there have been many factors that made these shelters unqualified to keep archeological items and the damage on them was just inevitable. The early years of the 1920s, about three years after the war ended, can be identified as the period of damage assessment from the war on the archeological heritage, which were findings that had already been brought to surface before the war and were stocked in warehouses.

The Ministry of Education and its sub-unit, the Directorship of Culture (it is named as the Directorship of Antiques and Museums later), managed the appointing of the inspectors and civil servants who were responsible for determining damage on both historical buildings such as mosques and the sheltering warehouses and the findings they housed. During the period between 1923 and 1925, the main focus of the damage assessment efforts was to determine and identify the historical buildings (mosques, tombs, fountains, public baths, and madrasas). There were detailed and various points for each type of building as the proof of the effort to catalogue and determine historical buildings in İzmir's hinterland. In Aziz Ogan'a archive there are some charts and correspondences that testifies the efforts spent for damage assessment and inventorying the historical buildings. On 26 December 1923 a correspondence was written to the Directorship of Pious Endowments (by whom or which institution is unknown) and in this correspondence. It addresses to the local administration of Side, Bornova, the directorships in the province Torbalı. It is stated in the document[110] "the submission of the charts of mosques, masjid, madrasah, dervish convents, and tombs that were ordered by the Ministry of

[110] See Appendix A, figure 2 for the full transliteration of the document.

Education and Directorship of Culture in the correspondence dated to 10 December 1923 until the end of the month was ordered."[111] An investigation chart probably as a sample document was attached to the correspondence. The investigation chart,[112] categorizes the historical building as mosques, masjids, madrasahs, tombs, and dervish convent, inactive inns, public baths and inscriptions of public fountains. In each category the location of the architectural unit were demanded.[113] The mosques were catalogued through their location, benefactors, date of construction, the architectural style of the building, the exact copy of the inscription (if the building had one) with mentioning the font of the inscription and detailed information about the historically valuable items in the mosques (carpets, panel etc.). The masjids were catalogued more basic fashion (compared to mosques). Their locations, benefactors, construction dates and the historically valuable items contained in them were demanded. In the inventory the madrasas' locations, construction dates, their benefactors and the items that they housed were noted. In addition to these which mosque or masjid they linked to was also demanded. The dervish convents were catalogued through their location, construction date, benefactors, and the historical objects housed in them. What differs from the previous ones in the cataloguing chart is the indicator of which religious path (order) this dervish convent followed, whether there was any tomb dependent on it or not, whether it had an inscription. The tombs were mentioned through their location, date of construction, the date of the deceased's death and information about him (if he was a well known, famous person), information about the inscription (if it had one). The last category, inactive inns, public baths and public fountains were catalogued through location,

[111] Unsigned correspondence to the Directorship of Pious Endowments (11.10.1923), Appendix C, figure 4.
[112] See Appendix A, figure 3 for the full transliteration of the document.
[113] Undated investigation/inventorying chart, Appendix C, figure 5.

construction/inscription date, the copy of inscription. In another chart dated 1 January 1924[114] items such as inscriptions, reliefs, and column capitals were tabulated in an inventory. Here, the inventory number of the item, its size (with detailed measurements), its location (the building where it is contained) and date and place of discovery and its description were all mentioned. Antique sites that needed to be inspected were also documented in a chart[115] according to its ancient name, current name and location (the provinces and the center it was related to). In these inventories these religious building like mosques, masjids were listed according to very basic categories. The buildings were defined and listed as "historic" objects and reduced to mere architectural units or artistic objects. In the inventories, the value of the historic mosques, masjids, and especially dervish convents and tombs with their dependencies were the matters that made them object of war assessment and they were considered as historic or antique relics rather than daily sites where people pray, lived or inhabited. On the other hand in an undated newspaper interview, Aziz Ogan's answer to the question, "What is your predictions for the future of İzmir Archeology Museum" is "It has the potential of being a very rich museum with the pieces that had already been brought to surface and being excavated in the archeological sites like Bergama, Ayasolug etc. Among them, specific effort will be spent for collecting Islamic pieces which are considered to be the monuments of our praiseworthy nation."[116] Ogan's attitude toward the Islamic items is situating these secularized pieces in the narrative or invented tradition of the nation and it can be defined as interpreting it rather than completely denying it. This is completely in tune with the post-Tanzimat effort to "nationalize" the dynastic heritage made up of

[114] Investigation/inventorying chart (1.1.1924), Appendix C, figure 6.
[115] Undated, unsigned investigation/inventorying chart, Appendix C, figure 7.
[116] Undated interview with Aziz Ogan from an anonymous newspaper, Appendix C, figure 8 See Appendix A, figure 4 for the full transliteration of the document.

religious buildings. So the effort of art historical secularization starts with Ottoman modernization before of totalizing vision of the secular Republican state. During the formation of the nation-state and narrating a national history for it sometimes to Central Asia or the previous civilizations that lived on the Anatolia lands were referred. However the religious and imperial aspects of the history of country obviously were not very acceptable components of the history narrative for the Republican and secular state. Ogan's statement reveals that the religious component is appropriated within a national narrative.

The inspection reports for damage assessment after the war or determining the findings of archeological excavations were written to the Directorships of Education, local administrations, and the Directorship of Culture. For instance in the case of Aydın, Saruhan, Denizli, and Menteşe the Directorships of Education of these provinces or the Directorship of Education in İzmir were the authorities where these reports had to be sent.[117] Another instance is the case of ancient sites like Didyma and Miletus. As it was reported in 1925, they were photographed and delivered to the Directorship of Education (it is not mentioned which Directorship of Education specifically) and a report sent to the local administration of Söke, which also demanded photographs. The Directorship of Education as the sub-unit and the representative of the Ministry of Education must be the most authorized unit in the provinces in terms of antiques and related issues (damage assessment for instance) and the Directorship of Culture was a sub-unit of the Directorship of Education. Aziz Ogan was appointed as the antique inspector of İzmir by the Ministry of Education between 1922 and 1926, after which he was appointed the director of Istanbul

[117] Unsigned (erased) correspondence to the Directorships of Education in Aydın, Saruhan, Denizli, Menteşe, Appendix C, figure 9.

Archeology Museum.[118] [119] The correspondence in Ogan's archieve cocnsists of documents submitted to him as the antique inspector. Local administrations were not the responsible bodies for the antiques (at least in terms of cataloging them) neither were they parts of the organization scheme of the Ministry of Education but such assistance of state offices to each other is not surprising. Ogan and other officials of the Directorship of Culture or Directorship of Education must have been cooperating with these local administrations. The Ministry of Education had its sub-unit of the Directorship of Culture for issues related to conservation but the Directorship of Education might also demand these reports, inventories etc. as the representative of the Ministry of Education. The Directorship of Culture and its sub-units (museums sometimes) managed reporting the damage with the co-operation of education offices of the provinces and other local bodies.

The target monuments and items were not just the ones in the provinces but also the monuments located in centers such as churches in İzmir, *Kadifekale* were catalogued and inspected. On 9 October 1925 a report was demanded from the Directorship of the İzmir Museum of Antiquities (it was unknown by whom because the letterhead is also the museum's). In the report "photographs of antique fortress, ancient buildings are demanded and benefiting from assistance of Süleyman Efendi [must be a local civil servant] was suggested. …sending a list of buildings which was required to be photographed was immediately demanded." In addition to the photos and list of the buildings a plan of *Kadıfekale* was demanded in the ending note.[120] Another report again from 9 October 1925 written by the İzmir Museum of

[118] İnan M., "Aziz Ogan," p. 217-218.
[119] Ibid. Even though Ogan took the position in Istanbul in 1926, he occasionally substituted director of museums and antiques between 1929 and 1930. It is quite understandable to coincide the related documents dated to after 1926 in his achieve.
[120] Unsigned report demanded from the İzmir Museum of Antiques (9.10.1925), Appendix C, figure 10.

Antiquities to the administration of İzmir demands the photographs and plans of *Kadıfekale* and similar antique structures such as the city walls.[121] It seems these inspections targeted any monument or item that was considered historically valuable and the dates of the monuments and objects extended over a wide timescale. The very basic data necessary for identifying a building such as its location, construction were all written in inventories or inspection charts and in addition this very basic documentation (such as the building plan and photographs of items and buildings) were demanded. Additional funds were required for the expenses for photographing. For instance in 1925 an allowment for this photographing assignment is demanded from the Directorship of Museums through mentioning each type of the material they needed to buy in detail. In such a post war period when budget cuts and poverty were blocking many things in the area of culture policies (conservation and museums) photographing expenses were another burden on the shoulders of the Ministry of Education. Demanding to catalogue and inspecting the monuments through photographs should be considered the proof of the state's concern for the archeological heritage and its documentation. In the previous investigation charts that we analyzed lamps, carpets, and reliefs were the subjects of catalogs. In another chart ancient reliefs were catalogued in addition to a Seljuk (exact period unknown) relief was reported to the Antique Museum on 1 December 1924.[122] The remarkable point is a variety of objects such as carpets, lamps, reliefs, and inscriptions crediting both Muslim and non-Muslim monuments as historically valuable and the effort and ambition to determine select pieces among all of these objects. Counting the churches as historical monuments, crediting them as a worth to take into the inventory, determining their building character and items in them, and in addition to

[121] Report written by the İzmir Museum of Antiquities to the administration of İzmir (9.10.1925), Appendix C, figure 11.
[122] Appendix C, figure 6.

churches inspecting the archeological sites[123] during these damage assessment years were very remarkable clues to observe the state's ambition for the claim on the antique and Greco Roman archeological heritage of the region in addition to its ambition for recruiting the Islamic building and objects to nation-state's architectural and cultural heritage. The churches of İzmir and the items in them were the fragments of Christian daily life in Smyrna but the fire consumed some of the churches and the others were suddenly turned into abandoned buildings after departure of the Greek-Orthodox community and other Christian populations. Churches are not merely holy sanctuaries but also the public places where the members of communities meet and interact. Presence of a church in the city meant also presence of a community in city, which is rooted and influential enough to leave their traces on the landscape of the city. Presence of a church building in the city is also a testimony for presence of a community in the city and sometimes their claim on the city. The Christian environment that surrounded the churches of Smyrna had already been destroyed and in addition the Turkish Republic had secularized them and charged with historical and archeological meaning, at same time it had discharged these architectural units from the religious meaning as the state had been doing to the dervish convents and the dependencies around them. The claim on the Christian past of the city and treatment of the Christian architectural heritage was in a way denying the cosmopolitan socio-cultural past of the city but at the same time melting it and finding a room for it in the history narrative of İzmir. The state was converting the religious objects from both dervish convents and churches to displaying items and both non-Muslim and Muslim heritage was taking their share from the homogenizing policies of the nation-state. Evacuating the belongings of

[123] Appendix C, figure 7.

these building and later situating them in the museums, inventorying them as the historical objects and in some cases converting them for various functions striped them from their religious connotations. The first half of the 1920s is the period, when the Republic cut its ties with the past very strictly in terms of the continuity of both cosmopolitan heritage and the Islamic tradition. The end of the war and the liberation of the country ended up with the population exchange that attempted to homogenize the demographic character of the country. In addition to that, the abolishment of the dervish convents and dervish orders, and the abolishment of the Caliphate prepared the ground for the settling of a secular rule. The process of disconnecting the Republic from the cosmopolitan and Islamic traditions was not completed with just simply cutting ties with the past also the cosmopolitan and religious elements were melted into the new invented Republican narrative. In the second half of the 1920s and the 1930s, the reconfiguring of these heritages in the national narration, the continuation of the melting and molding process according to national narration were carried out. The long history of Hagia Sophia and the processes and policies it had to encounter throughout history and various rulings can be a revealing case to understand the attitudes of Republic toward the religious and cosmopolitan heritage. Converting the imperial church to the first congregational mosque of the new capital was the attitude of the Ottoman Empire and this move made the construction one of the most remarkable symbols of the "conquest" and Islamization of Constantinople. Gülru Necipoğlu underlines the cosmopolite character of leading style in the reorganization of the city during reign of Mehmed II but his grand projects like the palatial complex (the Topakapi Palace and its surroundings) were constructed to stress the "conquest" of the city by the sultan.[124] The Ottoman regime created a

[124] Gülru Necipoğlu, "From Byzantine Constantinople to Ottoman Konstantiniyye: Creation of a Cosmopolitan Capital and Visual Culture under Sultan Mehmed II." *From Byzantion to Istanbul:*

traumatic break on this monumental construction and dressed it with Ottoman-Muslim identity. In the Republican period, the congregational mosque was this time converted to a museum and supposedly secularized. However through the years it has always been inclined as a landmark of Muslim Istanbul and continued to symbolize the Islamization of the city and become object of discussions concentrated around the conservative policies. Whoever takes over the ruling, whether the Muslim Empire, the secular Republic or conservative governments, the Greco Roman heritage of the building has never been the matter of emphasis and it has always been referred as a dedication to Mehmet the Conqueror's victory over Justinian. The Christian past of the monument had already been erased. The conversion and modification of the building was designed to symbolize "to invent a recognition of the Ottoman sultan as the successors of the Byzantine emperors and the triumph of Islam over Christianity"[125] and its history as a Muslim sanctuary was forced back and forward according to the secular or conservative policies of the ruling governments.[126] As the Hagia Sophia case illustrates the state's policy of cutting the ties dramatically with the former context İzmir had to encounter with its own version of this policy through redevelopment of city and constituting the museum.

The results of the damage assessment reports displayed the tragic effects of war on archeological sites and findings. First budget cuts during the war left the guards of the warehouses unpaid for months and many of them left the barracks for which they were responsible. Even in the post-war era the state was having

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8000 Years of a Capital: June 5 - September 4, 2010, Sabancı University Sakıp Sabancı Museum From Byzantine Constantinople to Ottoman Konstantiniyye: Creation of a Cosmopolitan Capital and Visual Culture under Sultan Mehmed II, ed. Cağatay Anadol (Istanbul: Sakip Sabanci Museum, 2010), p. 266.

[125] Gülru Necipoğlu, "The life of an Imperial Monument: Hagia Sophia after Byzantium," *Hagia Sophia: From the Age of Justinian to the Present,* ed. Robert Mark and Ahmet Cakmak (London: Cambridge University Press, 1992), p. 198.

[126] Çiğdem Kafescioğlu, "İstanbul'un Tarihi ve Ayasofya", *Toplumsal Tarih*, no.241 (January 2014), p. 4-5.

problems to pay the wages of its staffs. In one of the cases in 28 May 1926 an official document sent to the Aydın Directorship of Education from the İzmir Museum of Antiquities asks for the unpaid wages of warehouse guards in Soke.[127] In another case one staff member wrote personally to Aziz Ogan to request his unpaid wages again in 1926.[128] In such an environment it was quite predictable to lose some staff due to the economic circumstances of war. Sometimes these people were probably just escaping from war and death to safer places or sometimes some Greek Orthodox-Ottoman guards who were associated with the enemy side were escaping. For instance in a damage assessment report written to the Inspectorship of İzmir Region on September 6, 1923 it was reported that "In the Ak Köy provinces of Soke two guards (who were Greek Orthodox) of a total of three escaped to Samos during the Greek invasion."[129] At the end almost all of the warehouses sheltering the antiques were left unprotected and open to damage. The reports mostly indicate the current situation of of the archeological sites with warehouses, findings and even the residences of archeologists and underlines the tragic damage was certainly made intentionally. In one of the reports reported by a civil servant who accompanied to Wiegand, he reports their excursion day by day. They went to the Ak Köy province probably for war assessment and he wrote some of the damages they witnessed. They first visited the building constructed by Wiegand and was probably abandoned due to the war. He talks about the archeological items broken in pieces and scattered on the floor of the building. He defines that construction as *köşk* (mansion) but it is not certain that whether it was some kind of museum or the personal residence of Wiegand. Since these were archeological items in this construction, it is quite

[127] Correspondence from the İzmir Museum of Antiquities to Aydın Directorship of Education (28.5.926), Appendix C, figure 12.
[128] Letter from a staff member to Aziz Ogan (18.8.1926), Appendix C, figure 13.
[129] Damage assessment report (with an erased letter head) written to the Inspectorship of İzmir Region (6.9.1923), Appendix C, figure 14.

reasonable to consider it as a kind of local museum (but why he prefers to use the word of *köşk* rather than the word of museum is unclear.) Eventually he reports the intentional damage of the Greeks (he is pretty sure about who made this).[130] Under these circumstances and considering the very precious and valuable objects in these barracks, turning of these sites to an open-air booty site for the Greek troops and smugglers were quite possible. Even the findings already transported to the center or museum were not fully secured. On 20 September 1923 a civil servant from the Inspectorship of Antiquities reports to the Directorship of Culture his examination of a stolen piece. He states, "Today I did fulfill the assignment of examining the pieces that were caught by civil servant right before it was stolen from İzmir hall (it must be the museum's hall) to send abroad" After a detailed account of the piece he reports "It was returned to the storage of the İzmir Museum and a photograph of it was taken." [131] The war circumstances were of course quite devastating and in addition to that, the unawareness of people who live around the sites and warehouses was also harmful for the antiques. In 1926 it was reported to the Director of Education in Aydın the doors of warehouses in the Ak Köy province were broken and it must be investigated.[132] There are numerous other cases of children playing on archeological sites, villagers that feed their animals on excavation sites. These cases were all the matters of local officers' complaints and requests for assistance to take some measures for protection of archeological sites and warehouses. Years after the war people were still not fully cognizant of the value of antiques and their random or sometime intentional actions were damaging the antique sites.

[130] Undated report of the civil servants of the Directorship of Pious Endowments, Appendix C, figure 15.
[131] Examination report from a civil servant of the Inspectorship of Antiquities to the Directorship of Culture (20.9.1923), Appendix C, figure 16.
[132] Correspondence from the İzmir Museum of Antiquities to the Directorship of Education in Aydin (26.9.1926), Appendix C, figure 17.

The poor conditions of antique sites and depots, the desire for exhibiting the antiquities that were cumulated haphazardly in various state offices were very valid and convincing reasons for founding a museum institution in İzmir. In addition to these reason there was also a strong motivation for inserting a museum building in the urban topography, which was the desire of using the museum building instrumentally in the urban transformation of the city.

Turkish İzmir was constructed after 1922 on the ashes of Ottoman Smyrna and the city was detached from its Ottoman past and attached to the broader nationalist Turkish agenda. Ottoman Smyrna's landscape was differed from the standard Muslim city's landscape that was dominated by a congregational mosque and its dependencies surrounding it such as madrasas or a bazaar.[133] The difference from the classical Muslim cities was the Frank district that was the center of the city as the non-Muslim population of the city (Franks especially) was so in social and economic life of the city. The city lacked an "Ottoman signature" which was a congregational mosque concentrated alongside the shore.[134] As it was a shared urban character in the Mediterranean port cities the commercial revolution of the late nineteenth century shaped the urban character of Smyrna. The integration of steam engines in the sea trade made the ports extremely important and seriously shaped the development character of the port cities. The port sections were mostly redeveloped and connected to the land, in other words the shores were pointed as the city center and the cities were developed from the shore to the inner parts. This steam engine based transportation pointed the shore as the center. In addition it made the cities encounter with the cosmopolite character, people and diverse tastes that influenced

[133] Çiğdem Kafescioğlu, *Constantinopolis/Istanbul: Cultural Encounter, Imperial Vision, and the Construction of the Ottoman Capital* (University Park: Pennsylvania State University Press, 2009), p. 70.
[134] Biray Kırlı, "From Ottoman Empire," p. 11.

the cities urban taste, social life and the urban character shaped by these. İzmir was one of Mediterranean port cities shaped by the economic and technologic circumstances of the nineteenth century along with Salonica and Alexandria.[135] The urban character of the city affected by the environment of the nineteenth century reflects well on the cosmopolitan heritage of the Empire and the treatment of the nation-state towards this cosmopolitan urban character, which started to erase and reshape with the opportunities that the Great Fire provided. Biray Kırlı pronounces the term "creative destruction"[136] for the Great Fire of 1922, because The Great Fire, which had consumed the most vibrant and economically and culturally active part of the city had also provided an empty ground on which one of the most ideologically charged and systematic urban project of the Turkish Republic could be executed. The fire was not just "a spatial break"[137] but it was also a break from the collective memory of the city and the fire was turning over the page of the cosmopolite Ottoman past, while it was opening a clean page for Turkish Republic and also ignoring the connection between those as it was reflected on the agreed silence about the Great Fire. Charging new roles to the urban topography of Turkish İzmir must fit best with a museum considering the functions of museums in the nationalist agenda of Turkish Republic especially regarding its history narration with its spatial and archeological references

[135] Cristina Pallini, "Geographic Theatres, Port Landscape and Architecture in Eastern Mediterranean:Salonica, Alexandria, İzmir", *Cities of the Mediterranean: From the Ottomans to the Present Day*, ed. Biray Kolluoğlu and Meltem Toksöz, (London ; New York : I.B. Tauris, 2010),p. 61-62.
[136] Kırlı, "From Ottoman Empire," p. 23.
[137] Ibid., p. 207.

The First Museum Building

The *Aya Vukla* Church or the beginning of museology in İzmir might be considered a parallel to the beginning of the museology in Istanbul or the Ottoman State in general in some respects. The base and the first steps of a museum in Istanbul were storing some royal collections in the building of the former church St. Irine. The church was an exception in terms of surviving without being converted to a mosque like the other churches of Constantinople but it lost its sanctuary character and was functioning as storage space.[138] The church building functioned as an arsenal until the mid-eighteenth century and during the reign of Ahmed III it was used as an armory museum. Even though this armory museum was one of the private sections of the imperial family and not a classical museum, the very first building where ancient objects were collected and stored as a church building that had already lost its sanctuary function.

Istanbul's instant need for a museum building was met through an available and suitable church that had already lost its function as sanctuary and later the Istanbul Archeology Museum flourished around it. The foundation process of the İzmir Archeology Museum more or less follows the path of Istanbul Archeology Museum's foundation in terms of being sheltered in a unused church and spreading around it. In the case of İzmir the sanctuary was first turned into a refugee shelter. The central position of İzmir with reference to archeological and hundreds of pieces of archeological items that were left unprotected in the warehouse due to post-war circumstances were quite significant motivations to arrange a museum building to contain them. A report discusses the museum issue of İzmir in many respects. It was

[138] Şapolya, *Müzeler Tarihi*, p. 43.

dated 31 May 1924 and addressed to the Directorship of Culture, but the lack of a signature on the document makes it impossible to determine which institution or civil servant wrote it. Its author describes himself as a museum employee. The report[139] specifically pinpoints that "İzmir's aspiration for enlightenment, culture, wisdom (*ilim* and *irfan*) made it necessary to found a becoming museum but previous attempts were postponed for several reasons so far." The motivation for founding a museum is associated with the aspiration for *ilim* and *irfan.*[140] Being converted from an unused building to a museum (when such a need arose) is the shared feature of museum buildings of both Turkey and Europe because this reduces expenses. [141] Since these converted buildings were not built to function as museums, they did not fulfill the requirements of the modern museum.[142] It was exactly the case at least for the first museum building of İzmir. In the report lack of a proper museum building in İzmir and the struggle of suiting an ordinary building to function as a museum were underlined.[143] What I see is that there is a correspondence between *Aya Irini* and *Aya Vukla* merely in form of their logistical use. Otherwise the significance of the *Aya Irini* (its being in palace ground, housing royal collections) is radically different from *Aya Vukla*, which was a functioning church. In May 14, 1926, an inspection report written by the İzmir Museum of Antiques to Ministry of Education examines the current situation of museum (which has not been opened to public yet) and the prestige of Istanbul Archeology Museum among the other top class museums all over Europe and the rapid development process of Istanbul Archeology Museum was storied. What a lucky coincidence that the development of the İzmir Archeology

[139] See Appendix A, figure 5 for the full transliteration of the document.
[140] Undated report to the Directorship of Culture (31.5.1924), Appendix C, figure 18 and 19.
[141] Nezihe Eldem, "Dünyada ve Türkiye'de Müze Mimarlığı", *Müzeler İçin Düş Bilançosu: Tutkular ve Nesneler*, ed. Şennur Aydın, (İstanbul: Yapı Kredi Kültür Yayınları, 1993), p. 90.
[142] Ibid.
[143] Appendix C, figure 18 and 19.

Museum and Istanbul Archeology Museum had some similar aspect was emphasized. It was wished for the İzmir Museum to reach the level of Istanbul Museum.[144] Since the very first day of the İzmir Museum in *Aya Vukla* Church, the church had been treated as a temporary dwelling for the archeological items. In a document written by the İzmir Museum of Antiques to the Ministry of Education, even before the official opening of the museum its inadequacy to cover the archeological objects for long term was emphasized. It is reported by the Museum of Antiquities that the İzmir Museum was prepared and ready for its visitors but that the building can function as a museum effectively only for a few years because of the extremely rich archeological hinterland of İzmir which cannot be stored and exhibited in such a limited building for a long time.[145]

The İzmir Archeology Museum followed the footsteps of the Istanbul Museum in terms of flourishing in a similar type of construction and obviously there were many logistical motivations for choosing this deserted church as the museum building. The center and the largest parcel of the non-Muslim quarters had already been burned down and carved up by the Great Fire without leaving residential remnants in these quarters. The city had lost the economically and socially most dense and active quarters. In addition its non-Muslim population was forced to migrate or run away during the war. Even though the city lost a significant amount of its residents, the ongoing war in the Balkan territories and defeats were pumping influxes of refugees to the city and remnants of fire were barely fulfilling the residential need if the partially burned out buildings and sanctuaries were included too. In this harsh post-fire environment it is quite understandable to pick a building

[144] Report from the İzmir Museum of Antiquities to the Ministry of Education (14.3.1926), Appendix C figure 20 and 21.
[145] Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (Teşrin-i evvel, 1926), Appendix C, figure 22.

from the fire zone instead of wasting one of the limited construction of the other quarters that can barely shelter city residents. The undeniable circumstances drove the state to arrange the *Aya Vukla* Church as the İzmir Museum but the founding of the museum in an abandoned property that was left behind the former dwellers of the city says a lot about the function of the museum in the re-formation of the city after the war and the fire.

The destiny ofNew Mosque in Salonica gives the clues for choosing *Aya Vukla* as the museum building. New Mosque in Salonica could serve as a mosque only for a decade and after the Greek's taking over Salonica (1912) it served in many functions and finally as an archeological museum.[146] Between 1915 and 1922 it served as a lookout post for the soldiers until the arrival of the refugees to the city from Smyrna. Some of the human crowd that arrived to Salonica after the population exchange were hosted in former mosque building just like Smyrna did so in the former church building. Finally in 1925 an archeology museum was established in the former mosque building. Choosing a church building for the museum institution in nationalized Smyrna could be judged as a counter move to the same action in its counterpart on the opposite shore.

In a the draft of the museum guide[147] the church building housing the İzmir Museum was described as "ruined and incomplete."[148] It was stated in the draft that "even though a significant amount of money was already spent for the restoration and conversion of the church, the result is not satisfying and the space is not qualified enough still it is the most suitable among the others. There is also an

[146] Marc Baer, "Globalization, Cosmopolitanism, and the Dönme in Ottoman Salonica and Turkish Istanbul," *Journal of World History* 18/2 (June 2007), p. 166-167.
[147] See Appendix A, figure 6 for the full transliteration of the document.
[148] Undated draft of museum guide (handwriting), Appendix C, figure 23.

immediate need for the construction of a new museum building."[149] The inadequacy of the church building to shelter the museum institution was definitely noticed because the museum had to fulfilling some architectural prerequisites that were stated in a report from the Directorship of Antiques of İzmir to the Directorship of Culture dated 31 May 1924 as "Being suitable to be a museum corresponds to be built for only for that purpose. It cannot contain the requirements for a museum. First of all the robustness of the hall arranged for the pieces is the very first quality to look for. The significance of the suitability of arrangement in building for the classification of the pieces is known. In that case the most convenient and suitable museums are the ones that were built for only that purpose."[150] However the following lines in the same report states the impossibility of building a museum in İzmir under existing economic circumstances: "Since the construction of such a building depends on the expense of 100,000 liras and maybe even more, this desire (of building a museum) was postponed to an unknown date. ….not even a single corner was left unlooked to find such a construction."[151] The poor financial conditions made it obligatory to manage it temporarily through arranging a suitable large building as the museum and constructing of a full functioning one as soon as it could be accomplished and settling temporarily in the church building for a couple of years. In the same report the writer (name or title unknown but he must be an expert, member of the museum staff) states the function of the church with these words: " From the eye of museum employee I can say it can fulfill the need for ten years."[152] In the report the church building was treated as any empty, available building in the post-fire conditions of İzmir without referring its link to Greek community and

[149] Appendix C, figure 23.
[150] Appendix C, figure 18.
[151] Appendix C, figure 18 and 19.
[152] Appendix C, figure 19.

connotations of the Greek Orthodox heritage of the city. But of course this kind of treatment does not erase the ideological charge of initiating the process of rewriting of the region's history through the conversion of one of the landmarks of the former residences of the city.

The Great Fire of İzmir did consume half of the city and almost all of the buildings (large and small size) did take their share from the devastation. As a result finding a building that was still utilizable after the fire and large enough to host the museum institution was quite challenging. The *Aya Vukla* Church was a Greek Orthodox church that lost its frightened community who fled after the Great Fire and were forced to migrate through the population exchange so the building could be counted as abandoned.

The architectural properties of Aya Vukla is displayed between image 1 and image 6. According to the original Greek inscription on the north door, the *Aya Vukla* Church, (which is the church of the sacred Voukolus and the wise man called Polycarp) was built in 1887 with "the solid pious foundations of the patrons of Smyrna."[153] The church building is a two-storied building located in a courtyard.[154] An entrance gate at the northern end provides the entrance to the courtyard.[155] The main entrance door of the building is on the Western façade, but there are two additional entrances on both the southern and northern facades of the church.[156] The portico was covered with the arches rising on marble columns.[157] The building has a glass dome at the center rising on Corinthian columns ((the centrality of the dome

[153] "Aya Vukla", Levantine Heritage The Story of a Community, 2014, levantineheritage.com/ayavukla.htm, Appendix D, image 1.
[154] Appendix D, image 2.
[155] Appendix D, image 3.
[156] Appendix D, image 4.
[157] Appendix D, image 5.

was completely ignored after the renovations for the museum) and an apse on the eastern end.[158]

The İzmir episode of the liberation war ended with the Great Fire of İzmir and obligatory population exchange irreversibly transformed not only the landscape of the city but also its population's character. While the non-Muslim population of the city was being systematically disposed, refugees from the Balkans replaced them and settled in their properties. The church was in the status of abandoned property, which was left as unclaimed and confiscated by the state. Churches and their dependencies were taken over by the Ministry of Finance because the non-Muslim religious buildings could not be inserted in the pious endowments and the state offices took the priority of using these abandoned buildings.[159] The rise of İzmir as a cosmopolitan harbor city that attracts people and encourages them to migrate to this rising center also gave birth to a homeless crowds that migrated to the city seeking jobs since the second half of eighteenth century.[160] The homeless crowd of the city in addition to the crowds of the Balkan refugees was another group of people seeking shelter in the abandoned churches and the limited dwellings saved from the fire. The *Aya Vukla* Church must have lost its function as a sanctuary completely and become a common place for homeless, refugees and even street animals. The decision of converting *Aya Vukla* Church made it obligatory to transfer its dwellers and in the report to the Directorship of Culture the evacuation of Balkan refugees sheltered in the church to some other places was stated in a correspondence in 6 September 1923 through these words: "Settling (*iskan*) the refugees that dwell in the *Aya Vukla*

[158] "Aya Vukla", Levantine Heritage The Story of a Community, levantineheritage.com/ayavukla.htm, Appendix D, image 6.
[159] Nevzat Onara, *Emvâl-i Metrûke Olayı: Osmanlı'da ve Cumhuriyet'te Ermeni ve Rum Mallarının Türkleştirilmesi* (İstanbul: Belge Yayınları, 2010), p. 200.
[160] Sibel Zandi-Sayek, *Ottoman İzmir: the Rise of a Cosmopolitan Port, 1840-1880* (Minneapolis: University of Minnesota Press, 2012) p.76.

Church which was converted to the museum…"[161] The word of "settling (*iskan*)" implies the state's policy rather than an individual choice for settling the refugees in this former sanctuary. Later on their settling in some other locations was decided by the state again. In another report that was written to the İzmir Directorship of Education in 3 June , 1924 the evacuation of the refugees is reported again and the entailment to take some precaution to prevent the homeless of İzmir that can easily step in and spend their nights in the church building from damaging the church's windows and doors.[162] Even in 1924 responsible authorities complained about the homeless people damaging the building. So the evacuation of the refugees could not solve the problem.

The museum building had gone through some renovations in order to disconnect it from its past as a sanctuary and arrange it spatially to function as a museum institution. The walls of the church building were painted in varying colors as the upper walls in the darker and the lower walls in lighter tones. The apse, which was one of the indicators of the church's sacred function, was not taken into account and ignored through these arrangements. The white marble statutes and artifacts impressively contrasted with the darkly painted background, which was the lower walls of the church building. In order to modify the religious architecture, at the entrance, the porch of the church was completely altered through large full-length windows made of glass and wood that were put in place between the columns. After these arrangements any kind of association between the former the Greek Orthodox

[161] Unsigned correspondence to the İzmir Directorship of Education (6.9.1923), Appendix C, figure 24.
[162] Unsigned correspondence to the Directorship of Culture (3.6.1924) Appendix C, figure 25.

sanctuary and the building was blocked and its conversion into a museum building was completed.[163]

The Location of the Museum

Choosing the deserted church as the museum building might have made things a little bit harder due to its neglected situation, but in return its location definitely have provided some advantages. Museums as one of the components of a city's cultural life are mostly located at the city centers. In the case of the İzmir Museum's location, the church building could survive and host the museum because to its distant location to the Frank district (which was destroyed by the Great Fire) to the city protected it partially. The urban topography of İzmir might be defined best as fragmented considering its structure that contains a composition of segregated neighborhoods of various communities. In such a city model it is hard to determine a locus for the fragmented units of the city, but the Frank quarter and its Frank Street lying parallel to the shore might be designated as the heart of the city. Image 7 depicts the quarter and the street. Rauf Beyru defines this fragmented character of the city as a mosaic and underlines the isolated nature of each of its segment.[164] Each neighborhood was named according to the dominant population living in it and the general character of these neighborhoods can be defined as isolated and segregated, still defining them as segregated and isolated should not mean the total absence of another community or

[163] Melania Savino, "Archaeology and its Representation in the Turkish Republic, 1923-1960" (PhD diss., SOAS, University of London, 2012), p. 72.
[164] Rauf Beyru, "Social Life in İzmir in the First half of the Nineteenth Century", *Three Ages of İzmir: Palimpsest of Cultures*, ed. Virginia Taylor-Saglioğlu, (İstanbul: Yapı Kredi Yayınları), p. 145.

group of residence in a neighborhood dominated by a community.[165] The Armenian quarter, for instance, was situated between the Greek and Muslim neighborhoods. The Frank quarter, which can be traced back to the seventeenth century was on the northern stretches along the seaside where the Levantine merchants built their residential quarters, commercial buildings, and consulates. Frank Street was the street that ran through the city's most lively segment especially in the seventeenth century. The street was expanded twice in the eighteenth and nineteenth centuries toward to the shoreline. On the southeast the Greek quarter that encircles the Frank quarter was located and restricted by the Armenian quarter to its south. These three neighborhoods, which belonged to the communities who would take the most destructive share from the war and fire, were surrounded by the railways connecting İzmir with its eastern and southern hinterland and sea in a triangle shape as it is seen in map 1 which is the map of railroad system in İzmir.[166] Even though the railways and the sea circumscribed these districts, there were residences and public buildings of the Greek community that overflowed from the triangle and were scattered around it. The *Aya Vukla* Church was located on the north of the city where the non-Muslim quarters were located but it was one of the constructions that was located beyond the triangle parcel that took the most destructive share from the fire. The distance of the church from the center of the non-Muslim neighborhoods left it partially consumed by fire and made the building available to be reinstituted as a museum.

The significant aspect of the church building's location was not its proximity to the city center but its short distance to the Basmahane train station (approximately four minutes). The construction of the railway network of İzmir in the nineteenth

[165] Kırlı, "From Ottoman Empire," p.109, Appendix D, image 7.

[166] Appendix D, map 1.

century significantly affected the social, economic life, and transportation network of the city. But the Frank quarter that already settled very densely on the coastline blocked the railway from reaching the shore and kept it out of the center.[167] The Basmahane Train Station was left outside of the city center because of the densely urbanized non-Muslim quarters. This proximity made this area a good museum location. Map 2 shows both the fire zone and the proximity of *Aya Vukla* and the train station.[168] Settling down on a parcel that was four minutes to the train station economized the transportation budget, considering that many findings from the excavations of Aydın region were transported to the İzmir Museum through the Basmahane Train Station. The location was defined as not very distinguished (*mutena*)[169] but it was the most economic and logistically sound parcel of the city at the time.

Sections of the Museum

The first building of the İzmir Archeology Museum was an archeological unit that consisted several different fragments due to both its original spatial body as well as to the requirements of the organization of the institution and exhibition hall. In a list, from Ogan's archive, under the title of "explanations of number on the plan" museum sections were listed such: "offices, library hall, janitor's room and storage, the space for the courtyard, an art gallery upstairs (its wooden curtains will be erased and surrounded by brick walls, glass display cases will be situated in it), the dwelling

[167] Cana Bilsel, "19. Yüzyılın İkinci Yarısında İzmir'de Büyük Ölçekli Kentsel Projeler ve Kent Mekanının Başkalaşımı", *Ege Mimarlık*, 36 (2000/4), p. 35.
[168] Appendix D, map 2.
[169] Appendix C, figure 19.

of the museum guard."[170] Even though the plan in question is missing, from the document the list implies the multifunctional and fragmented use envisioned for the building. The building's front yard was to be used as an outdoor museum as it is seen in image 9.[171] This outdoor section was the place where sculptures of larger dimension (which were impossible to locate inside the building) were housed.[172] The dwellings of the janitors must have also been linked to this building complex.[173] These several sections make it obligatory to name the museum's building as a complex rather than a single building. In addition to being composed of a few segments spatially, the organization scheme of the exhibitions in the museum reflects a composition of several functions. The İzmir Archeology Museum had three basic sections or functions: exhibition halls for historically valuable items, the library, and art gallery.

The exhibition halls are the prerequisite for a museum building, but the library and the art gallery of the İzmir Museum were the additional sections that had their own particular agenda. The library cannot be labeled a public library since it was initiated as a reference section for the staff, but the art gallery was composed as a public space that was supposed to contribute directly to the cultural life of the city. Founding a museum has always been considered a result of "İzmir's aspiration for enlightenment and culture (*ilim* and *irfan*)"[174] and since the beginning, the relationship between the museum and the cultural life of the city was underlined. The concept of art museum was one of the components of the Western model that was inserted to the Empire in all senses especially in the nineteenth century. Painting,

[170] Undated, unsigned list for the museum sections, Appendix C, figure 26.
[171] Appendix D, image 9.
[172] Undated draft of museum guide (handwriting), Appendix C, figure 27.
[173] Appendix C, figure 26.
[174] Appendix C, figure 17.

taste for art, and introducing art to a younger generation in schools are the subjects of discussion in the periodicals during the Young Turk administration. Painting and its culture was projected as the necessary components to give the ferment of the civilization to the Ottoman people, in other words inserting the culture of painting to Ottoman people's mind was highly associated with civilizing them. The art culture and paintings become the visual material that forces people to encounter with "civilizing" actions. Even though it could not properly be executed, as a result of the perception of art and the civilization installation of art museums were planned and even its law (1917) was passed that intended to disseminate them in other cities.[175] Painting exhibitions and their integration into the city's daily life were considered crucial as much as museums and Aziz Ogan as the antique inspector and head of the Artist Association specifically endeavored to organize painting exhibitions by cooperating with other associations. In June 1927 (a few months after its official opening) the İzmir Museum organized an exhibition in cooperation with the Turkish Hearth (*Türk Ocağı*), which was one of the clubs in the city that desired to contribute to the cultural life in the city by opening a painting exhibition. The lottery building hosted this occasion.[176] The paintings of Turkish artists from Istanbul and Ankara were demanded to be exhibited along with paintings of artists from İzmir whose number of paintings were not sufficient to constitute a full exhibition[177] Aziz Ogan lead the organization committee.[178] The museum's projection of the exhibition was stated in a correspondence dating to 7 July 1927 from the Museum of Antiques to the Ministry of Education with the words, "The exhibition which has been for the first

[175] Wendy Shaw, *Ottoman Painting,* p. 114-115.
[176] The guideline of the painting exhibition organized by the İzmir Museum (June, 1927) Appendix C, figure 28.
[177] Correspondence from the İzmir Museum of Antiquities to Ministry of Education (7.7.1927), Appendix C, figure 29.
[178] A letter from the president of Turkish Heart in İzmir to Aziz Ogan (30.4.1927), Appendix C, figure 30.

time organized in İzmir has a modest constitution and is even destitute. People's interest even before the opening is proof of popular demand. It would be wonderful to repeat this organization every year in order to contribute to the art life in the city." The Directorship of the Museum had already been involved in the organization of such kind of occasions so the integration of an art gallery to the museum complex automatically linked the occasions to the broader agenda of the museum. Providing a ground for the people of İzmir where they can encounter and get accustomed to pieces of art was regarded as a remarkable achievement and people's interest in the exhibition was on a satisfactory level. The ambition of the integration of the painting exhibition into the cultural life of the city supported the ambition of founding a museum as an indicator of the capacity of the state to have a self-conscious identity and history and appreciate the pieces of art. The museum complex was designed to encompass various indicators of the state's appreciation of and ambition for invigorating intellectual and cultural life.

Arranging the spatial entity of the museum as a building complex (with its dependencies, library, and art gallery) instead of a single museum building meant organizing a cultural center to cover the history and also the actual cultural activities of the city at the same time. The three diverse sections of the museum labeled the building as a culture center. Acquiring the abandoned properties of the departed Christians (which will be comprehensively covered in Collecting Stage section) to all of these sections symbolically strengthened the museum's claims and control over the heritage of the region.

The Exhibition Hall of the İzmir Museum

The exhibition hall for the historically valuable items must be the largest section of the museum. Because the other sections are treated as the dependencies of this main section which was showed in image 10.[179] This main section actually could be traced to the front yard housing the extremely large sized items and there are many other sections inside the building in addition to the Islamic items collection that is showed in image 12 such as the other antique collections, which were the findings of the excavation in the antique sites of İzmir's hinterland.[180]

The Library Section

The library of the museum was defined as a minor library consisting of reference books for the museum staff (*mesleki kitaplar*).[181] Only a library hall was mentioned without specifically referring to where it was located in the building complex in a list of the rooms in the museum from Ogan's archive.[182] But according to the plan in image 11 in the 1932 edition of the museum guide the library was located on the western end of the courtyard as a separate construction, right next to the director's office.[183] The foundation of the library in the museum complex was meant to be a reference section in the book collection was expected to gain some books that had historical value. A report dated September 1929 is about the books left behind by the exiled or émigré populations and their transfer to the museum building. As it will be elaborately examined in the *Ittihar* (Collecting) Stage section, these are books on

[179] Appendix D, image 10.
[180] Appendix C, figure 27, Appendix D, image 12.
[181] Appendix C, figure 23.
[182] Appendix C, figure 26.
[183] Appendix D, image 11.

history and related fields and some of them must be rare books. It is quite certain that the library was built in-house functions and might have turned into a rare books exhibition. But it was never opened to public at least as a common reading hall. Another report from September 1929 written by the Inspectorship of Antiquities to the Directorship of Culture reporting on the current situation of İzmir's libraries counted the National Library as the only library in İzmir in addition to a high school library,[184] and there is not even a single sentence referring to the library of the museum among İzmir's libraries. The museum library was constituted as a reference section with its limited collection and later some rare books were configured among these limited pieces but the library section of the museum could never gain a public library status.

The Art Gallery Section

The art gallery or picture museum was located in the second floor of the church building and was furnished with display cases. Image 13 shows a general view of the art gallery. [185] How this section functioned and whether it was a real art gallery (where temporary exhibitions of modern art pieces took place) or whether it housed historically valuable pictures is unclear. Several reports to the Directorship of Education and the directorship of monuments underline the necessity of founding a picture museum (*Asar-ı Nakş* Museum), and elaborate on the effort and attempt to begin the process and about the positive response of the directorship to these efforts. In several reports a few pieces from the abandoned properties (*emval-i metruke*) were

[184]Report about the current situation of libraries in İzmir from the Inspectorship of Antiquities to the Directorship of Culture (9.19.192), Appendix C, figure 31.
[185] Appendix C, figure 26, Appendix D, image 13.

demanded from the Directorship of the Abandoned Properties. On May 11, 1925 the Inspectorship of Antiquities reported to the Ministry of Education about the arrival of fifteen paintings and the expenses of transportation of the paintings, (packing and framing were paid by *Asar- Atika Muhipleri Cemiyeti* [the Society of Enthusiast Antiquities].)[186] In addition to the ideological and political motivations the İzmir Museum was also a natural consequence of all the archeological excavations in the region in response to the necessity to shelter the findings, yet the art gallery section did not fulfill such logistical need. In the case of the art gallery, first the venue was invented and than nourished by the abandoned properties and modern art pieces. Perhaps the desire to benefit from the rich array of artistic object in the abandoned properties became the motivation for constituting an art gallery. The demand for the transfer of pieces of Turkish artists to İzmir must be driven from the lack of paintings to furnish the gallery.[187] The worthy pictures were submitted to the admiration of İzmir's residents in the art gallery section and later sold to the state offices like schools and directorships. These were certainly contemporary paintings of Turkish artist not the historic pieces claimed from the abandoned properties collection. The museum was in the position of one of the demanders of the abandoned properties and was not involved in the marketing of them because brand new state offices were constituted for selling and distributing the abandoned properties. The museum was certainly not one of their components. These pictures were specifically the pieces of "Turkish" artists and sometimes transferred from Ankara to İzmir. In this reciprocal relationship the museum had the opportunity to keep its art gallery actual and lively, supporting its claim of contributing to and vitalizing İzmir's cultural life and the

[186] Report from the Inspectorship of Antiquities to Ministry of Education (1.5.1925), Appendix C, figure 32.
[187] Correspondence from the Inspectorship of Antiquities to the Ministry of Education (7.9.1926), Appendix C, figure 33.

artists had the opportunity to commercialize their art, marketing them through the museum's channels. The pieces taken from the abandoned properties must have become permanent objects of the gallery collection because they were unclaimed and in the reports there is no sign of transferring them to the museum temporarily.[188] The case of the modern art pieces were much more complicated since they are temporarily displayed and sold through the channels of the museum and a reciprocal interest relation must have be developed between the artists and museum. It is clearly stated in the report that picking the artistically valuable pictures was assigned to a commission on behalf of the state or museum with such word "The purchasing of the Turkish artists' pictures on the approval of the commission on the behalf of the İzmir Archeology Museum was undertaken by us in the report".[189] The Turkish Artists Association[190] was also mediating between the artists and the buyers of their pictures who were mostly the public offices. Aziz Ogan personally himself as the president of the Turkish Artists Association was following the debts of the clients (state offices mostly) until he quit the position in 1930 because of his very busy business trip schedule and other occupations keeping him from the responsibilities of association.[191]There is an inventory that lists the pictures sent to *Ödemiş,* which were delivered directly by the governor of İzmir (no date on the document).[192] In another undated document the president (presumably Aziz Ogan, entitled the "inspector")

[188]Appendix C, figure 32, Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (7.3.1926), Appendix C, figure 34.
[189] Appendix C, figure 34.
[190] It was an association that brought the Turkish artists together and provided the opportunity of cooperating and supporting each other. It was founded in 1909.The association also published a newspaper entitled *Osmanlı Ressamlar Cemiyeti Gazetesi*. The first name of the association was Ottoman Artists Association and it was terminated in 1919. In 1921, a similar organization Turkish Artists Association was founded. (Seyfi Başkan, *Osmanlı Ressamlar Cemiyeti* [Ankara: Çardaş, 1994], p. 7,30).
[191] Aziz Ogan's resignation letter to the Association of Turkish Artists in İzmir (24.2.1939), Appendix C, figure 35.
[192] Undated, unsigned list of sold paintings, Appendix C, figure 36.

directly demands the price (77.5 kurus) from the local government of *Ödemis*.[193] Ogan as the inspector and the president of the Artists Association mediated between the artists and the museum for recruiting some pieces exhibited in the museum hall to the picture collection of the museum. For instance on 4 August 1929,[194] Ogan wrote to the Management of the İzmir Museum about some paintings: "If your allowance is sufficient, I will leave it to your decision that you purchase the exhibited paintings named Independence Struggle by Lieutenant Nazmi Bey and Inciraltı Public Bathhouses by Afet Bey. A significant amount of discount should be demanded from the artists".[195] The museum as an institution and a public space was assisting the artists to reach a market and helping them to commercialize their pieces of art. Aziz Ogan was a leading figure in the process of forming an art gallery and confiscating the abandoned paintings. He was celebrated by the Director of Culture for his endeavor of constituting the art gallery and for selecting the paintings from the abandoned property storages.[196] The museum institution and specifically Aziz Ogan often mediated between the artists and buyers and sometimes directly supported them through by recruiting some pieces from exhibitions to the museum collection. The buyers other than the İzmir Museum were mostly the public offices of nearby provinces that supported and patronized the Turkish artists. At the end this was a move to support national art and artists highlighting Turkish art through the networks of the museum. The art gallery both spatially and functionally completed the task of vitalizing the city's cultural environment. The joining of the art gallery to museum halls made the complex a cultural center rather than a mere museum building where

[193] Undated note from the Inspector of Antiquities (presumable Aziz Ogan) to the local administration of Ödemiş, Appendix C, figure 37.
[194] The date of the document is written as 4.9.9.
[195] Correspondence from the Inspector (of Antiquities) to the Management of the İzmir Museum (4.9.9), Appendix C, figure 38.
[196] Correspondence from the Ministry of Education to the Inspectorship of Antiquities and Culture in İzmir (14.6.1924), Appendix C, figure 39.

historical art and artifacts were exhibited. The channels that the museum provided to the artists and the impetus it provided to the daily life of the city support the claim that the museum space was conceived as a cultural center.

The Second Museum Building

The very first building of İzmir Archeology Museum, *Aya Vukla* Church, was the most convenient option among the limited range of constructions left untouched by the fire yet since the very first day of the foundation of the museum constructing a full functioning, larger building was planned and the inadequacy of the church building for housing the archeological findings of İzmir and its hinterland was very well known. For the next museum building two different locations were considered and planned, but only one of them could be built. Constructing a new building on the Bahribaba Park (former Jewish cemetery) and developing the museum as a part of *Kültürpark* were both considered but the latter option was executed.

Constructing a museum in the Jewish cemetery was part of the ambitious urbanization projects around the Jewish cemetery, which were initiated with the appointment of Rahmi Bey as the province governor (*vali*) in 1913 and continued until the Greek army arrived to the city in 1919.[197] The museum construction supposedly was an extension of this project but could not be executed due to the arrival of war to İzmir in 1919. The obligatory break due to World War I and the invasion of the city by the Greek Troops inevitably postponed the project. After Turkish troops reclaimed the city, the inclusion of the museum plan in the broader

[197] Ahmet Mehmetefendioğlu, "Rahmi Bey'in İzmir ValiliğI," *Çağdaş Türkiye Tarihi Araştırmaları Dergisi* 1/3 (1993), p. 347.

reconstruction project of the fire zone totally abolished the former project. The cemeteries in İzmir were always a remarkable and colorful element of the city's urban fabric. The Jewish and Muslim cemeteries which can be observed in image 8 drew the boundaries of the Western side of the city and functioned as a barrier in front of the city's haphazard extension to the West.[198] Also they were remarkable green spots in pictures of the city, which always caught the attention of the foreign visitors being told in many travel writings.[199] Until the second half of the nineteenth century only Muslim and Jewish communities had separate burial sites and the Christian communities buried their deceased in the yards of their community churches (except the British cemetery where the Crimean War causalities were buried and it was located on the upper sides of the Jewish cemetery). The Christian cemeteries had penetrated the urban topography and the Jewish and Muslim cemeteries were lying on the Western edges of the city. In the nineteenth century the over-urbanization of the city and the threat of epidemics drove the local governors to take some sanitary measures and with a legislation (1865) new burials in the churchyards were forbidden and later those cemeteries were completely relocated outside the city.[200]

The Jewish cemetery had been on the Western outskirts of the city for a long time but the construction of the railroad and the extension of the city to the western were the developments that foretold the beginning of the end for the Jewish cemetery. Still the reorganization of this parcel was more likely the reflection of the daily politics on the urban landscape rather than an inevitable consequence of the rapid urbanization of the city. İzmir with its cosmopolitan social landscape was a concern of the CUP. The execution of their national agenda on this cosmopolitan

[198] Appendix D, image 8.
[199] Rauf Beyru, *19. Yüzyılda İzmir Kenti* (İstanbul: Literatür, 2011), p. 251-252.
[200] Ibid., p. 252-254.

environment and urban project as the makers of a modernized city became possible with the appointment of Rahmi Bey as the local governor of İzmir who was an influential figure of the CUP.[201] Rahmi Bey was very eager to reorganize the urban topography of İzmir through the construction of new roads, maintenance of current roads and waterworks, erasing of the cemeteries from urban sites and building parks and public spaces and these were all projected as the prerequisites of modern urbanization. Parks and public gardens and the their dependencies such as public buildings like libraries as the very remarkable signifiers of the modernized urban picturesque. These were the elements that Rahmi Bey very enthusiastically tried to configure in the city plan for both achieving a more modernized city panorama and inventing some revenue sources for the municipality through the facilities (a casino for instance) that he planned to include in these mass gentrification projects.[202] After a short period of discussing options for the reorganization of the municipality campus as a public garden, it was noticed that the restricted economic facilities of the municipality and the difficulty of reorganizing an already urbanized area would not allow the execution of this project properly. Rahmi Bey's attention was directed to the area that was restricted by Bahribaba Park on the West side and the city center on the east side to execute his vast building program that consisted a high school building, a library and a museum.[203] Yet the religious resistance of the local population toward the decision of relocating the cemeteries and the ongoing economic struggles were still standing challenges.[204] Despite all the resistance and economic constrains, reconstruction of the burial site was initiated and the

[201] Erkan Serçe, *Tanzimat'tan Cumhuriyet'e İzmir'de Belediye (1868-1945)* (İzmir: Dokuz Eylül Yayınları, 1998), p. 140.
[202] Efendioğlu, "Rahmi Bey'in," p. 356-358.
[203] Erkan Serçe, "Tanzimat'tan Cumhuriyet'e İzmir'de Kütüphanecilik", *Erdem-Atatürk Kültür Merkezi Dergisi* 7 (January 1991), p. 744-745.
[204] Efendioğlu, "Rahmi Bey'in," p. 357.

construction of a National Library building in addition to a high school building (*Ittihat ve Terakki Mektebi*) could be completed before the arrival of the war but the museum building plan on the Jewish cemetery have never been achieved. Constituting a library as an institution and building were deeply symbolic for the CUP because constituting such institutions, mediating for the enlightenment of the people, the spreading literacy through libraries were already in the program of the CUP. The CUP was very ambitious for nationalizing İzmir's economy and it was not possible without the assistance of a qualified and educated Turkish generation. The National Library, which already had an implication of the national mission of the CUP in its name, was a perfect center for educating and organizing this new generation.[205] Planning the library, the high school, and the museum on the same site also underlines the coded role of the museum in the enlightenment and intellectual development of the society. The dismissal of Rahmi Bey in 1918 raised some hopes for the Jewish community to reacquire the burial site, but they could not and they had already arranged another site in the Kemer region that was registered to some members of the community who had migrated to USA.[206] The project of an archeology museum is one of the few public sphere projects that could occupy a spot on a former burial site, but it was never achieved due to the arrival of a destructive war to the city and replacement of Ottoman rule with Greek rule on 15 May 1919. After the Turkish side's taking over the city the museum plan on the former cemetery was brought to the state's agenda again but no action was taken until the inclusion of the plan in the reconstruction of the fire zone project. The museum project on the state's agenda was ambiguous at this stage because whether a new building should be constructed or one of the lavish buildings on that ground should be converted was

[205] Serçe, "Tanzimat'tan Cumhuriyet'e İzmir'de Kütüphanecilik," p. 744-745.
[206] Beyru, *19. Yüzyılda İzmir'de Yaşam,* p. 254.

not decided. In 1923 judging by several correspondences written to the Directorship of Culture, the Ministry of Education, and personally to Aziz Ogan a construction plan for the museum on the former Jewish cemetery was still on the agenda. In a document to the Directorship of Culture in 1923 it summarizes the pre-war plan of the municipality as such: "When it was desired to construct parks and boulevards on the abandoned Jewish cemetery, it was also decided to allocate an adequate parcel for the construction of a museum building which the pride of the Municipality of İzmir, and also the Union and Progress School (*Ittihat ve Terakki Mektebi*) and the National Library could be completed in the same area."[207] With the end of the war, the urbanization plans could be restarted and the foreseen site for the museum building was still to be in the cemetery. In an unsigned letter to Aziz Ogan various expenses for transportation of antiques antiques to was discussed. The author demands a serious reconsideration of "the cost of for the construction of a museum building on the deserted Jewish cemetery and in what portion the state will cover the expenses."[208] These construction plans could never carried out but it was always known that it was a matter of time and money to build a new museum. This drove the state to consider converting one of the recent buildings on the site like, the high school building even though it is unknown whether this is considered as a temporary solution like the *Aya Vukla* Church or the final destination for the antiquities. The decision about the museum building was conveyed to the Directorship of Culture in İzmir in 29 March 1923 in an unsigned document as such: "as it was verbally agreed to convert a portion of the former school building (*Ittihat ve Terakki Mektebi*) to the museum [but] the building has still being used as a hospital and transforming the antiques to another place [a temporary shelter] until its evacuation would cost a

[207] Unsigned correspondence to the Directorship of Culture (1.29.1923), Appendix C, figure 40.
[208] Unsigned letter to Aziz Ogan (16.6.1923), Appendix C, figure 1.

lot."[209] The high school building was one of the completed buildings of the ambitious urban project of Rahmi and during the war it served as a shelter for the homeless the Jews. The Jews of İzmir could gain the protection of Ottoman authorities during the war and their neighborhood was one of the rare sections of the city unconsumed by the fire, still in nearby provinces the community took its share from the destruction that forced them to seek refuge in İzmir.[210] Education in the high school building must come to halt with the war and Jewish refugees were sheltered in that building until a Greek commander forcefully evacuated them in order to found a university. He benefited from the old tombstones to extend the building for this purpose.[211] After the Turkish army drove back the Greek troops, the building temporarily functioned as a hospital until the reopening of the former British Hospital.[212]

Thus, the final decision for the museum building was to start a new construction. This never happened, however the urban plans for re-development of burned down city designated a new space for the museum building and the first plan was abandoned.

Post-War Urban Re-Development of İzmir

Daily and commercial life in Smyrna was continuing in its usual path until the very last days until the arrival of news reporting that the Greek army collapsed at Afyon front. When they were heard the foreign communities such as the British community

[209] Correspondence from the Directorship of Culture to İzmir Directorship of Culture (1.1.1929), Appendix C, figure 41.
[210] Henri Nahum, *İzmir Yahudileri 19.-20. Yüzyıl*, trans. Estreya Seval Vali (İstanbul: İletişim Yayınları, 2000), p. 187, 191,192.
[211] Beyru, *19. Yüzyılda İzmir Kenti,* p.254, Nahum, *İzmir Yahudileri,* p. 187.
[212] "The Smyrna Fire And The Smyrna Hospitals", *The British Medical Journal*, 2, No. 3222 (Sep. 30, 1922), p. 607.

informed its citizens who lived on the outskirts of the city (26 August).[213] The Greeks leaving the city left both foreigners and other non-Muslim communities in panic and eventually the İzmir episode of World War I's closure became the Great Fire in 1922 that consumed the heart of the city. The perpetrators were never known and there are contradicting testimonies for the incident still no matter who masterminded the plan, the most active (in every sense; economic, cultural, etc.) part of the city, the Frank district, was consumed in addition to the Armenian and Greek districts. Only the Muslim and Jewish districts survived. Captain Hepburn (chief of Staff of the American naval squadron) in his notes dated15 September 1922 describes the fire scene as "The fires beginning to burn themselves out; there was, in fact, virtually nothing left to ignite."[214] According to the Directorship of Statistic's examinations, 14,005 of 42,945 residences could have been saved from the destruction and only 9,696 shops were left (the majority of which belonged to the Muslims), and the whole sewer system vanished. What was left from the one of the commercially and culturally most improved cities of the Empire was a burned out hole at the center, with rare undamaged sections on its edges.[215] In the post-war circumstances, the sanitary situation was completely inadequate, the lack of dwellings was causing inflation in the real estate market and the fire zone still stood at the locus of the city as a major sanitary threat for the city. İzmir was desperately in need of reconstruction like many other Western Anatolian cities that took their share from the destruction of the war. The reconstruction of these war causalities and forming Ankara as the new capital were the priorities of the urban and municipal

[213] Marjorie Housepian Dobkin, *Smyrna 1922: The Destruction of a City* (Kent: Kent State University Press, 1988), p. 107.
[214] Ibid., p. 177.
[215] Serçe, *Tanzimat'tan Cumhuriyet'e İzmir'de Belediye,* p. 173.

program of the new nation-state.[216] İzmir, since the sixteenth century and more densely during second half of the eighteenth century was the mediating point between its Western Asia Minor hinterland and Europe, between the relatively small-scaled tradesmen and producers and European tradesmen with assistance from Greek-Orthodox entrepreneurs that had disappeared after the war.[217] İzmir had the remarkable and privileged position among these western cities for both its symbolic transformation from cosmopolitan Ottoman Smyrna to Turkish İzmir and the commercial and economic position it held in the country's economy for centuries. Initiating its reconstruction plan simultaneously with Ankara's verified its significance for the state.[218]

The reconstruction of İzmir could not be initiated until 1925 when finally a stable municipal administration took over after plenty of political rivalry and power struggles. The very first reconstruction plan for the consumed city was the Danger-Prost plan that was submitted to the municipality in 1924, which was revised by the city planners of the municipality and partially executed until 1930. The plan was prepared by René Danger and Raymond Danger with the consultancy support of Henri Prost it categorized İzmir's issues and a plan based on these issues as as 1. Residential districts, 2. Harbor, custom, warehouses, and other dependencies of the harbor, 3. Coastal road and centers, 4. Commercial district, 5. Industrial district, 6. Sewer system, 7. Cemeteries, 8. State's offices, wholesale market hall, packing houses etc.[219] In the plan, the very first concern was the hygiene of the city and the location of the harbor and industrial district that were situated in accordance with the

[216] İlhanTekeli and İlber Ortaylı, *Türkiye'de Belediyeciliğin Evrimi*, ed. Ergun Türkcan (Ankara: Türk İdareciler Derneği, 1978) p. 27.
[217] Vangelis Kechriotis, "Educating the Nation: Migration and Acculturation on the Two Shores of the Aegean at the Turn of the Twentieth Century," *Cities of the Mediterranean: From the Ottomans to the Present Day*, ed. Biray Kolluoğlu and Meltem Toksöz (London ; New York : I.B. Tauris), p. 142.
[218] Cana Bilsel, "İzmir'de Cumhuriyet Dönemi Planlaması (1923-1965): 20. Yüzyıl Kentsel Mirası", *Ege Mimarlık* 71(2009/4), p. 12.
[219] Serçe, *Tanzimat'tan Cumhuriyet'e İzmir'de Belediye,* p. 251.

direction of prevailing wind. The residential quarters were combined with greenery and the houses were planned with green yards. Danger brothers were not intending to build any residential or commercial quarters on the seaside parcel of the fire zone because these quarters had to be higher than sea level. But the revision of the plan by the city planners of the municipality allotted this parcel as the residential and commercial districts.[220] The plan proposed to connect Basmahane station directly to the new harbor and canalize commercial traffic out of the city center, making the Basmahane as the central station of the city. In addition to the commercial and residential regulations on the urban topography, park zones were also planned. Their execution was started through constructers' private enterprises, who purchased plots from the fire zone and commercial units. Occasionally minor tradesmen constructed their own commercial buildings as collective enterprise. The very dynamic environment of the building trade in the second half of the 1920s was a remarkable element for the execution of at least some part of the plan. But from 1929 the financial crisis, the lack of cash and rise of inflation in the building material sector diminished all building activities.[221] The Danger-Prost plan fulfilled the expectations of the municipality, but its full execution was a matter or time and financial capacity. Haydar Rüştü (He was one of the members of the city council. He resigned in 1923 after being elected as a parliamentarian) [222] was described the requirements for the execution of the plan as such "lots of money, a very long period, and patience [and in return] the city will develop very much, the roads will be remarkably widened, a park will be formed, for which the city is most desperate."[223] The financial situation of the municipality obligatorily left the reconstruction job to private enterprise and only a

[220] Bilsel, "İzmir'de Cumhuriyet," p. 12-13.
[221] Serçe, *Tanzimat'tan Cumhuriyet'e İzmir'de Belediye,* p. 251-262.
[222] Ibid., p. 175.
[223] Ibid., p. 253.

few buildings could be built by the municipality. After 1929, due to the conditions private enterprise had to slow down and Behcet Uz's taking over the mayor position in 1930 gave a new direction to the reconstruction process leading the municipality to construct the *Kültürpark* at the center of the fire zone.

Behcet Uz held the mayoral position between 1931 and 1941 and he had remarkably contributed to create a hygienic environment in the city and execute the reconstruction plans. In 1930 a new municipality law was passed by the government that abolished the former fifty three year old regulation. This new law attempted to restructure the municipalities in order to adapt the imagined Republican model to the cities and assumed the municipalities as the main responsible authority for post war reconstruction in many cities of the country. The new law was based on five principles: equality of all municipalities (this emphasized the aim of improving inner cities in contrast to Ottoman state's policy of prioritizing the development of the coastal cities in a commercial, economic and urban sense), giving liberty to municipalities in their operations, supervising the municipalities by powerful central administration mechanisms, the establishment of single step municipal elections and the extension of the municipal responsibility areas.[224] Behcet Uz's period coincides with the beginning of a new era in the general understanding of the municipal services and İzmir was marked as an archetype for the ideal city in the Turkish Republic. Thus it would achieve with the sanitary solutions to the post-fire and environmental health issues and by introducing the *Kültürpark* as a model for the reconstruction of cities in the Turkish Republic.[225]

The municipality's inability to provide proper cleaning services, its lack of adequate staff, its ailment by budget cuts and finally presence of the fire zone which

[224] Tekeli, *Türkiye'de Belediyeciliğin*, p. 50-55.
[225] Yüksel Pöğün, "The Reflection of Modernization in Turkey on the Architectural Artifact of İzmir Culturpark Between 1930-1950", (master's thesis. İzmir Institute of Technology , 2000), p. 81.

was situated at the center of the city (as a mass hole full of fire detritus garbage) were the very first sanitary issues that Uz had to manage. In addition to many regulations that aimed to keep the streets clean and make people acquire 'civilized manners' appropriate for the proposed modern conditions, he filled the city's swamps with the rubble of the fire remnants to control the epidemics. He described these materials, a very cheap solution he provided as solution to the swamps, as "the most valuable product of the city".[226] The filling material of the fire hole symbolically reflected the general post-war politics in İzmir. The destroyed remnants of the departed communities were collected as bulk, melted and used as materials to construct the redeveloping city, endowing it with a brand new character.

Kültürpark and The Museum Building

In 1951 the İzmir Archeology Museum was finally moved to the regenerated urban zone of the *Kültürpark* and situated among its other permanent sections. With this move the archeological ambitions of the state were adjoined to the park site that was a huge ground constructed to advertise the self-pride of the state. As early as 1923 an unsigned document written to the Directorship of Culture concerned the proposal for the construction of a new museum building. An allocated plot was mentioned but as the zone in question was re-planned (probably as an extension of the Danger-Prost plan that was in progress) a share from "the most prestigious parcel" was promised for the museum site in addition to providing the necessary expenses for the new

[226] Ülker Baykan Seymen, "Tek Parti Dönemi Belediyeciliğinde Behcet Uz Örneği", *Üç İzmir*, ed. Enis Batur (İstanbul: Yapı Kredi Yayınları, 1992) p. 304.

museum.[227] The prodigiousness of the plot was underlined but there is not any clue for a specific spot that was considered for the museum plot. Even though a prestigious parcel was promised for a new museum, the promised was not constructed. The museum building was moved to the Ministry of Education pavilion in the *Kültürpark.* The amount of the findings that were transferred to İzmir throughout years were beyond the capacity of the second museum as well. As a result of the logistic needs the museum building could stay in *Kültürpark* until 1984.[228] The final destination of the museum became the *Bahribaba* park where the very first plan for a museum building was supposed to be built.[229] Since the museum building was converted form a fair pavilion, it was more like a gallery that provided a very large, single exhibition hall.[230]

The projects of the spatial modernization of the city and the improvement of its infrastructure were sanitarily significant to improve the hygienic conditions in the street. They were also important for restructuring people's lifestyle and make them acquainted with the current urban advancement (and more later in *Kültürpark*) of the Turkish Republic. İzmir was not the only city, which was being adapted to the urban improvements that Uz tried to introduce to the city. Rapid urbanization and the integration of new forms of urbanization to the cities was the urban policy of the Turkish Republic. This policy was most conspicuously suited to the urban topography of re-developed İzmir as well as Ankara, which was a city that was constituted out of a small town. Paving the roads, carving squares and dotting them with huge Mustafa Kemal statues, constructing sample municipal buildings,

[227] Unsigned correspondence to the Directorship of Culture (2.7.1923), Appendix C, figure 42.
[228] "İzmir Arkeoleji Müzesi," İzmir Müzesi, http://www.İzmirmuzesi.gov.tr/İzmir-muze-mudurlugu-İzmir-arkeoloji-muzesi.aspx.
[229] Ibid.
[230] *İzmir Arkeoloji Müzesi* (brochure), Ankara:Maarif Vekaleti Eski Eserler ve Müzeler Umum Müdürlüğü, 1953.

lightening the streets, constructing parks, linking the dead ends to the central road networks of cities, moving the cemeteries to the outskirts of the cities were the general improvements brought by Republican municipalities and primary elements of the program of modern city making.[231]

The encounter of modernity with urbanization had never been respectful to the traditional patterns of the cities either for the Ottoman or Republican modernization models. The formation of a new city center as the alternative and successor to the former one was a very common tradition in Ottoman urban modernization and in a similar move the Republican era the capital was moved to Ankara. A nation-state had already been politically constituted, but in people's mind there was not any vivid image or exact concepts that it corresponded. In order to illustrate the politically formed nation-state, urban designs, and managing the spatial environment was significantly important for the state.[232] Formation of new cities (Ankara) or reconstructing a damaged one in Republican fashion (İzmir) were all very conspicuous instances of management of urban designs and city planning. In the Republican era, in contrast to the Ottoman urban tradition of gentrifying a certain section of a city, planning the city as a whole composition became the standard practice. Uz's İzmir was a micro success of the imagined city model of the Turkish Republic, especially with respect to the reconstruction of the city and the *Kültürpark,* which was the most sophisticated chapter of his reconstruction project. The park transcended the local character of the city and adapted the general imagined idea of the Republican cities to İzmir.

During the reconstruction of İzmir, Behcet Uz's mostly continued to execute the Danger-Prost plan. Only the *Kültürpark* project made a very bold modification to

[231] Tekeli*, Türkiye'de Belediyeciliğin*, p. 91-93.
[232] İlhan Tekeli, "Bir Modernite Projesi Olarak Türkiyede Kent Planlaması", *Ege Mimarlık* 16 (1995/2), p. 53.

the plan. *Kültürpark* and the other minor parks were the most remarkable contributions that Uz made in to the creation of a scenic city. The transformation of the cemeteries to parks was first started in the 1910s with the urban projects of the local governor Rahmi Bey. In Uz's period this policy was widely executed and the landscape turned to greened in many parcels. Behcet Uz carried out the Danger-Prost plan mostly but in Uz's view for a city was in need of residential quarters and had a very limited budget. It was an unaffordable luxury to furnish the city with extremely wide streets, monumental statues adorning the squares and dotting the star shaped landscape withwide plazas. Uz did not support the idea of creating squares on which the city roads would cross each other (as proposed in the Danger-Prost plan).Building monumental structures on these squares was a luxury that the city could not have afforded, Still, if a historically valuable monument was within the planning zone any measure would be taken to conserve it.[233] The most remarkable revision of the Danger-Prost plan was the main character of the fire zone, which the Danger brothers were planning to furnish with green spaces and university campuses. The plantation of a 60,000 square meter area as part of the September 9 Fair in 1934 on the fire zone was the first step to construct a park zone. The idea came from vice-mayor Suat Yurdkoru who was impressed by a similar park in Moscow that he saw during his visit to the city with the Olympic committee. Yurdkoru's idea of constructing a similar park in İzmir on the fire zone caused the extension of the park zone to 360,000 square meters. He defined the park he indented to contribute to the city as the "*Kültürpark*", which " must be designed in a way that it will fulfill the needs of İzmir's people for fresh air and sunshine, health. It will and also be useful in serving the aims of revolution and developing culture."[234] The intention of Yurdkoru

[233] Seymen, "Tek Parti Dönemi," p. 312.
[234] Ibid., p. 315.

and Uz was to contribute to the green and sanitary environment of the city, construct a site on which people could socialize, join sport activities and certain exhibitions, a place where the public would be lured by various museums. Behcet Uz evaluates the current situation of *Kültürpark* with the following words

> As a result of the inspiration taken from fairs and culture parks in Moscow, which I observed during my visit in the period of Ismet Inonu's Prime Ministry, today the *Kültürpark* is a site that both our elderlies and children can benefit from in all senses, including health, sport and entertainment. As aesthetically with it botanic gardens were established that function as folk universities like in foreign countries. All these serve through education and beauty addresses people's aesthetic feelings.[235]

Yurdkoru who come up with the idea of constituting a kind of replica of a culture park in Moscow stated that situating the İzmir International Fair on *Kültürpark* grounds also provide economic benefit. The site provided a chance of exhibiting Republican achievements and programs to the eyes of foreign spectators. Thus, the main motivations behinf the founding of the *Kültürpark* were: the urgent need to reconstruct the fire zone and remove all detritus of the fire, to provide public gardens, sports and recreation facilities, and to establish the ground for an international fair.

The transformation of İzmir to a national showcase both spatially and economically was illustrated in the International Fair organization of *Kültürpark*, which was inspired by Mustafa Kemal's following statement. When he visited İzmir in 1923, Mustafa Kemal specifically underlined the economic and political importance of the city through these words:

[235] Behcet Uz, *Atatürk'ün İzmir'i: Bir Kentin Yeniden Doğuşu*, ed. L. Ece Sakar, (İstanbul: Türkiye İş Bankası Kültür Yayınları, 2007), p. 69.

İzmir has been the homeland of tour ancestor for forty centuries. In addition to having such an old history, it has a remarkable economic and political significance due to its geographical location. Because of that the glances of the enemies that desire to destroy Turkey were very primarily directed at this historical and significant region…. İzmir, which was highly important in all regards could not be left in the hands of the enemies.[236]

The history of the economic fairs in İzmir dates back to 1923, when a domestic exhibition was attached to The First Congress of Economics which was a forum organized to discuss the economic future and strategic moves to improve the war-ridden economy of Turkey. İzmir's share from the economic destruction of the war was very substantial, considering the departed populations which was mostly engaged in commercial businesses and the destruction of the economic heart of the city, the Frank district. The economic fair tradition in İzmir was invented to revitalize the economy of the city, and until 1930 they were conducted as local fairs. In fact, until 1940 this was an organization of the Ministry of Economy, not the İzmir Municipality. Improving the local fair to the international level and extending its content compelled the organizers to find a wider site. In this way, the emerged concept of an International Fair situated on the grounds of *Kültürpark.* Thus the two immense projects of İzmir, as the reflection of Republican policies for self-affirmation and promotion in international level, could be integrated. *Kültürpark* was a construction that stood on the fire zone, where the heart of cosmopolitan İzmir used to beat commercially and culturally. It became one of the landmarks of nationalized İzmir. Reconstructing the consumed parcel was inevitable but at the same time it was

[236] *Atatürk Söylev ve Demeçleri II (1906-1938),* (İstanbul: Türk Tarih Kurumu Basımevi, 1989), p. 88.

an act of sweeping away entirely the cosmopolitan urban heritage of the city, and replacing the multi-faceted character of the urban landscape with a distinctly national one. In terms of the economy, after the city lost a significant amount of its population taking action to revitalize city's economy was inevitable. This organization was of course connected to the effort to form the national economy of the city. Süleyman Ferit Eczacıbaşı, as a local bourgeois, recounts the economic stagnation of İzmir in the years following the war as such: "The ongoing trade restriction of the Western countries on Turkey and the irreversible departure of some foreigners and minority groups that dominated the economy of the city for centuries caused a great economic stagnation at the beginning."[237] For Eczacıbaşı, this stagnation was still preferable to the previous more cosmopolitan environment. Since it brought forward a more "liberal and fair atmosphere that was to the advantage of the Turkish people."[238]

The park site plan, which is showed in image 14, was conceived as a walled area that had four main gates on the north, south, west and east with additional pedestrian doors and car doors (if motor vehicles were to be allowed).[239] Yurdkoru planed basically three groups of building complexes one of these comprised service buildings (a main storage, the administration building, parking spot for bicycles and motor vehicles, an information office, a newsstand, phone and telegraph boxes, a photography booth, a power station, toilets, a fire fighting station, police and municipality stations, residential quarters, restaurants and cafes), The other group housed public buildings for meetings, entertainment and sports (a square for displays, a music district equipped with radio and speaker devices, an open theater, a circus spot, two squares for two thousands people for demonstrations and military

[237] Yaşar Aksoy, *Bir Kent Bir İnsan: İzmir'in Son Yüzyılı, S. Ferit Eczacıbaşı'nın Yaşamı ve Anıları*, (İstanbul: Dr. Nejat F. Eczacıbaşı Yayınları, 1986), p. 216.
[238] Ibid., p. 216.
[239] Appendix D, image 14.

trainings, an open-air sports facility for school kids, an open-air swimming pool, a children's theater and cinema, several playgrounds, several ornamental pools with plantings surrounding them, a diving tower and tennis court, a separate area on which kids can play on the ground and have a sunbath and infants can be driven in their baby strollers). The third cluster was a site dedicated to reforms and warfare (on Atatürk kiosk that contains the illustration of his life and works, sections commemorating some of his comrades, revolution and culture museums, geology and geography, anthropology museums, museums dedicated to the struggle against fatal diseases, a permanent exhibition for the advancement of İzmir in heavy and light industry and industrial products, as well as boards that inform the visitor about the architectural setup and style of the pavilions of park).[240] In 1936 the international fair was moved to the *Kültürpark* which was hardly completed but still offered a much more adequate wide space for the fair and forty eight firms from Greece, Egypt, and the Soviet Union participated in addition to the exhibition pavilions of local production. The fair was composed of permanent and temporary buildings. The museum buildings (the revolution museum, health museum agriculture museum) and the pavilions of state financial enterprises (*Eti* Bank, *Sümer* Bank) as well as pavilions of various provinces that functioned to exhibit their local products were the permanent elements of all fairs.[241]

During the 1940s, the war climate that clouded the world economy shadowed also the international fair. In 1942 the yearly fair was cancelled but to recover its absence an entrainment festival was organized that hosted many celebrities from all over the country. During 1940s the fair gained a much more entertaining character in addition a touristic function was attached to it. Groups of guest artists or celebrities

[240] Enver Feyzioğlu, *Büyük Bir Halk Okulu: İzmir Fuarı* (İzmir: İzmir Fuarcılık Hizmetleri Kültür ve Sanat İşleri Tic. A.Ş. (İZFAŞ) Kültür Yayını, 2006), p. 33-36.
[241] Necmettin Emre, "İzmir Fuarı Başarılmış Bir Eserdir", *İktisadi Yürüyüş*, 17(1940), p. 3.

visited the fair each year and it was transformed to a yearly festival more and more. The museum was inserted in this more "touristic" ground because it was designed as a spatial environment where the state's appreciation for antique heritage and state's narrated history were served to the eyes of both the nation and foreigners

The *Kültürpark* was a project that united the ambitions of a nation-state in the fields of restructuring the urban topography of the city and the nationalization of its economy. This project was actually a projection of the Republican ideals for the whole country, just as İzmir was a micro case of all of these. The fair and park ground became the stage for producing, exhibiting, and marketing the national pride and advancement of the Republic. Ottoman Smyrna (its counterpart Salonica) comprised the residential zones of various communities, which had their own memories and distinctive character and life patterns. In order to achieve a nationhood conflicting memories had to be forgotten and a shared past had to be created.[242] Configuring the İzmir Museum among the other elements of this stage served the mission of exhibiting the cultural advancement of the Republic and declaring the cultural development of the state and nation, which was advanced enough to appreciate the architectural heritage of the city and its hinterland. In addition to this mission, museums, where the cosmopolitan heritage of the city was melted and molded in national shape were inserted to the bigger picture of the redeveloped national city on the ashes of the former cosmopolitan city.

[242] Renan, "What is a Nation," p. 11,19.

Conclusion

Spiro Kostof offers two options dynasties that take over the former ones' cities: "It will either identify itself with the passing regime to establish legitimacy and continuity, or it will dramatize the break with the past by abandoning the dynastic city for one of its own."[243] Kostof discusses the topic of taking over a city and establishing the legitimacy of the new ruling in that city in a section named "Utopias and Idealized" cities. What was done in those kinds of cities was to idealize them mostly as an archetype for the rest of the country. In the periods of nation-state formation observing the destruction of a cosmopolitan environment and the redevelopment of its urban remains was not a unique case to Turkish Republic. In Greece, as a counterpart of Turkey, a nation-state period was experienced and the breaking of spatial ties with the Ottoman past in the former Ottoman city of Salonica became possible with another great fire (1917). The rebuilding of the city was designed as a "showpiece of business and commerce, commanding the foreigners' respect". A commercial district was constructed, former Ottoman pleasure gardens were covered by industrial zones, Salonica's cemeteries were turned into university campuses and park sites just like the case in İzmir.[244] While Salonica was being transformed by imposing a homogenous national identity and cleaned up from its cosmopolitan elements, the Muslims of Salonica were resettled in Aegean cities like İzmir and Manisa. Those cities were becoming Turkish while the hometowns of incoming populations were becoming dominantly Greek.[245] In the case of the

[243] Spiro Kostof, The City Shaped: Urban Patterns and Meanings Through History, (Boston: Little, Brown, 1991) p. 165.
[244] Mark Mazower, *Salonica, City of Ghosts: Christians, Muslims and Jews, 1430-1950*, (London: Harper Perennial, 2005), p. 324, 325.
[245] Ibid., p. 355.

Turkish Republic the former capital, Istanbul, was largely ignored and later re-conceptualized as a national heritage site rather than a dynastic one and constituted as a nostalgic city that served as a museum. Ankara was fabricated out of a small town as a brand new capital that was full of new architectural reflections of Republican modernization. The way that Republic managed the situation in İzmir was in-between establishing continuity and breaking its ties radically with the past. Neither was Ottoman Smyrna a dynastic city nor was the Turkish Republic a foreign ruler that conquered the city. However the dynastic tradition and a city, which was rich in complex political connotations in its spatial environment was replaced by Republican ruling and a new urban regime. Smyrna, with its unique Frank urban topography among the other cities of the Empire did not fit the architectural and national agenda of the nation-state. Dismissing the cosmopolitan demographic character of Smyrna was followed and accompanied by the reconstruction of İzmir on the ashes of Smyrna. The reconstruction of İzmir broke ties with the urban tradition and continuity very drastically by imposing the Republican urbanization model to the city with interventions such as the *Kültürpark* and other mass urban projects, re-conceptualizing the Christian sanctuaries (like the *Aya Vukla*) the Republican authorities ignored the Ottoman cosmopolitan past and replaced it with new and sterilized history narrative. The İzmir Archeology Museum illustrated this instrumental history narrative. The abandoned properties of departed non-Muslim communities and dismissed dervish convents were detached by the museum from their cultural and ideological connotations that conflicted with the secular, modernized, Republican ideal of new nation-state. Locations of both first and the second archeology museums (first a Christian landmark and second a dependency of a huge urban project of exhibiting national pride) demonstrate the role that museums

played in imposing the new Republican ideals to the site of İzmir which was recreated out of the ashes of Smyrna.

CHAPTER III

COLLECTING (*İDDİHAR*) STAGE

Collecting Objects for the Museum Setting

The stage of collecting is the second step following the founding stage that constitutes for Ogan an essential function of the museum that comes after the founding. The process consists of a process of re-representing ourselves and is basically about narrating a story through the objects detached from their context, inserting them into a coherent narrative. The nature of collecting or the very basic definition of "collection" suggests breaking the relation between the object and its use value and installing a new set of values through the sequence/order of the collected objects. This sequence is constituted by the objects that are held, not for their use value, but for their aesthetically pleasing qualities or other values imputed to the objects.[246] Once the use-value of the objects is replaced by aesthetic or other values, the objects form a collection; the collection (the objects in the collection) forms a separate meaning that transcends the original meaning of the single objects. The collection's meaning "has a greater sum up than its parts",[247] which construct a different collective meaning for the collection from their single/individual meanings.

[246] Susan M. Pearce, "The Urge to Collect", *Interpreting the Objects and Collections*, ed. Susan M. Pearce (London; New York: Routledge, 1994), p. 157.
[247] Ibid., p. 159.

Acquiring objects to insert them into a collection or bringing them together to constitute a collection is to turn them from being "things" to "signs" constituting the narration of the collection. The moment an object takes its place in a collection, for Bal, it is "turned away, abducted, from itself, its inherent value, and denuded of its defining function so as to be available for use of a sign."[248]

Mieke Bal attributes her arguments generally to collecting for personal collections, but what museums and individual collectors do in the collecting process is more or less the same. In museums the objects are detached from their original contexts and these fragments are re-conceptualized according to artificial/invented classifications, denuded from their single meanings or use values, and the finally constitute the collection with a new overarching meaning. Once an object is configured in a museum, this configuration cuts its ties from the original meaning and practical use, makes it an element of a broad visual narration. Pomian attributes decorative value to the museum objects, but on the other hand defines decoration as the art of ornamenting the walls and spatial entities. For the art of decoration objects, paintings are instrumental. According to Pomian, in a museum these objects are no longer the elements or the figurants of decoration, but the very main foci of the spatial environment. Bringing these objects together aims to show them to others. [249] However they are not presented as the ornament and the elements of the spatial environment Apparently the museum objects lose their relation with their practical function (in case of decorative objects, they lose their function of simply ornamenting). Even the decorative objects do not function to ornament the spatial entity of the museum, but constitute a visual narration.

[248] Mieke Bal, "Telling Objects: A Narrative Perspective on Collecting", *The Cultures of Collecting*, ed. John Elsner and Roger Cardinal, Cambridge (Mass.: Harvard University Press, 1994), p. 111.
[249] Krzysztof Pomian, " The Collection: Between the Visible and the Invisible", *Interpreting Objects and Collections*, ed. Susan M. Pearce (London; New York: Routledge, 1994), p. 160-161.

The ability of museums to converse the meaning of the object or denude the object from its original context is also an opportunity for museums to benefit from various sources to acquire the museum collections. Variety of sources from the findings of the excavations to the belongings of the departed populations can offer objects to museum. Because museums conversion ability can bring various objects together in a proper setting regardless of how different contexts they were brought from. For Arık, in the case of Turkish museums, there are four types of sources constituting collections of the Turkish museums: findings from the excavations within the national borders, the properties of the liquidated institutions (for instance the institutions of the fled populations or diminished dervish convents), gifts and purchased items, and finally the purchased collections of individual collectors.[250] In the case of the İzmir Museum, there are many pieces acquired through diverse ways, which might fit some of the methods of Turkish museums' collecting policy as defined by Arık. Whether or not the general collecting policy of Turkish museums and specifically that of the İzmir Archeology Museum correspond, through its collecting policy the İzmir Archeology museum acquired large numbers of artifacts in adequate numbers to constitute a rich museum collection. The museum collection was constituted from mostly the findings from the excavations in İzmir's hinterland in addition to the abandoned objects, which were left behind by the forcefully departed communities and the properties.

The archeological findings in need of being sheltered by İzmir and its hinterland are the base of the İzmir Museum's collection, but there are also some other elements that helped to nurture the museum. The qualities of the archeological findings fits quite well to constitute a proper antiquities collection for the museum,

[250] Arık, *Türk Müzeciliğine*, p. 9-10.

but other collections (such as the Islamic, the Hittite) or other sections (such as the art gallery and the library) required the museum to acquire objects in the other ways as well. In addition to the archeological findings transported to the İzmir Museum, which was the central museum among the little museums dispersed around Western Anatolian archeological sites, there existed a large body of confiscated and abandoned properties and other items transported to the museum due to damage risk and gifts (Muslim tombstones for instance). Abandoned properties fit into the category of the acquisition of the properties of liquidated institutions, which were types of appropriation the İzmir Museum benefited from. The institutions of the departed Christian communities, such as churches, schools, and their dependencies as well as the dervish convents were bodies that clashed with the updated national and secular identity of the new nation state. This clash between the nation state and the institutions made them also a booty site for museums where any object, already stored and de-contextualized, could be easily detached, denuded from their use-value abstracted, and situated in accordance with the isolated visual aesthetic relation between the spectator and the collections. The abandoned properties of the departed non-Muslim communities and the objects from the dissolved and outlawed dervish convents are the groups of objects that can be counted under the category of the objects of the liquidated institutions. There are some cases of appropriating items from the dervish convents for an Islamic collection such as the collection of the Konya Museum, which is located in the Mevlana Convent.[251] In the Konya Museum the Islamic collection was constituted by manuscripts (such as ornamented Qurans, illustrated albums, panels), textiles (such as carpets, rugs, and clothing), engraved wooden pieces (such as detahced windows or doors), glass works, guns, inscriptions,

[251] The inventory and investigation report of Konya Mevlana Dervish Convent (Museum) written to Ministry of Education, (4.5.1929), Appendix C, figure 43.

Seljuk tiles (from the historical buildings of Konya and its provinces), and Seljuk and Ottoman coins.[252] In the case of Bursa items from the Seyid Gazi Tomb, Battal Gazi Tomb, and Şülaattin Dervish Lodge were transferred,[253] but there is only one list that is for the items sent to the museum from the Seyid Gazi Tomb, which were bronze chandeliers (verses written on some of them), candle holders, and incensory.[254] (It is not clear which museum it is. The document was written by the Directorship of Education and addressed to Aziz Ogan the inspector that "… items that were sent to the museum of Ministry of education"). The İzmir museum made a significant collection out of the abandoned properties, but there is no sign here of objects transported from dervish convents.

In conclusion the sources of the collections of İzmir Archeology Museum are: First the abandoned properties, which can basically be classified as such properties of departed people, which were confiscated and collected from the dwellings, the museum collection of the burned down Evangelical School, and the properties of the churches that were transported to the museum. Second the transported items, which were the tombstones from relocated cemeteries or some items from the mosques. Finally donations by the individuals, which were sometimes an entire collection or single items were also a source for the museum.

[252] The inventory and investigation report of Konya Mevlana Dervish Convent (Museum) written to Ministry of Education, (4.5.1929), Appendix C, figure 44.
[253] The report on the Seyid Gazi and Battal Gazi Tombs by Director of Education Talat to Inspector of Ministry of Education Aziz Ogan, (6.9.1929), Appendix C, figure 45.
[254] Appendix C, figure 45.

Abandoned Properties

The Definition of Abandoned Properties (*Emval-i Metruke*) and Their Acquisition by the State

The term "abandoned property" basically refers to the properties of the non-Muslim communities who left their belongings unclaimed as a result of exile, escape, or simply disappearance. The term was introduced firstly in the 1915 regulation for the properties of the departed Armenian community and expanded in time for the properties of other communities during and after World War I.

The first regulation for the properties of the exiled people came in 1915 and it remained effective until 1920 when a provisional law was passed. In 1915, the issue of this law was how to deal with (or how to nationalize) the abandoned properties of the disappeared/exiled Armenian communities. After the exile of the Armenian population in Anatolia, liquidation commissions were constituted for the specific issue of abandoned Armenian properties. The liquidation commissions were in charge for all financial matters of the exiled people and finally trusting the wealth of the exiled people to the treasury. The real estate and other properties of this population were confiscated and sold, their receivables were encashed, their debts were paid to the payees. The surplus after the all financial matters solved was trusted

to state offices (*mal sandığı*). The immense revenue that accrued from the sell of by these properties' was a strong motivation their confiscation, but the main objective of the state was to leave no room for the exiled communities to return to their homes.[255] After the removal of the CUP in 1918, the Istanbul Government was formed and ruled until 1920 when the new Turkish Parliament declared itself in Ankara and disclaimed the Istanbul Government. Shortly before its denouncement of the Istanbul Government, it abolished the provisional law of abandoned properties. A system was proposed by the İstanbul Government that offered to continue to sell abandoned real estate properties and trusting the revenue to the state offices. However the returned people's properties was supposed to be paid back.[256] This softened version of the abandoned properties law was not realistic at all in terms of paying back the wealth of the returned people and it was abolished in 20 April 1922. In 1920 the abandoned properties law was softened, but with the final form it took in 15 April 1923, the status of the abandoned properties was redefined and in many ways the new state adapted the 1915 abandoned properties regulation of the CUP.

The Turkish Parliament's regulation of the law in 1923 simply constituted a more comprehensive form of the CUP regulation of 1915. The nation state was establishing its own legitimacy through declaring the Turkish Parliament as the legitimate power over the Istanbul government, abolishing the sultanate, negotiating in Lausanne on behalf of Turkey, undertaking the İzmir Economy Congress, but at the same time imposing the old CUP legislation and executions on the abandoned properties.[257]

[255] Nevzat Onaran, *Emvâl-i Metrûke Olayı: Osmanlı'da ve Cumhuriyet'te Ermeni ve Rum Mallarının Türkleştirilmesi* (İstanbul: Belge Yayınları, 2010), p. 176.
[256] Ibid., p. 132-133.
[257] Ibid., p. 200

In the 1915 regulation the term "abandoned properties" had been restricted to the properties of people who were exiled, ran away or disappeared,[258] but in the new 1923 regulation, the term was extended to the properties of the people who ran away, left, went away, and were exiled, or lost.[259] The new additions to the definition gave reason for the claim of the state on the properties of which owners were not around for any reason. In 1915 the main target had been the properties of the departed Armenian community, but the new regulation comprised both the Armenian and the Greek Orthodox properties. The properties acquired by the liquidation commissions were trusted to the treasury. The permission to sell was under the treasury's responsibility and the abandoned churches and their dependencies and revenue sources were also given over to the treasury. The updated definition of abandoned properties seemingly referred to the properties that were somehow left as unclaimed and their acquisition by the state was considered a natural consequence of this process. The final form of the abandoned properties law was identified and carries a less a discriminative tone, but in fact it directly targeted the non-Muslim fortunes. The confiscating process aimed directly the wealth of the non-Muslim communities rather than focusing on unclaimed properties. On 12 April 1923 a debt paying law was passed in order to regulate the process of state's paying back the debt to the citizens originating from money the state barrowed during the war with the Law of National Liabilities (*Tekalif-i Milliye*).[260] During the parliamentary session concerning this issue, the debts to the Armenian and Greek Orthodox communities

[258] Salahaddin Kardeş, *Tehcir ve Emval-i Metruke Mevzuatı* (Ankara: T.C. Maliye Bakanlığı, 2008), p. 4.
[259] Onaran, *Emvâl-i Metrûke,* p. 182. "nakledilen ya da firâr veya tagayyüb etmiş, müfârekat eşhâs."
[260] The Law of National Liabilities (*Tekalif-i Milliye*) was a law aimed to support the state financially with the resources of the citizens in the war circumstances and obliged the citizens to lend their money or other resources (gun, mount etc.). The debts were collected from all subjects regardless of Muslim or non-Muslim. These debts were collected with the promise of "paying back after the victory" and paid. (Cihan Duru, Kemal Turan, Abdurrahman Öngeoğlu, *Atatürk Dönemi Maliye Politikası*, Ankara: TİSA Matbaacılık Sanayii, [1982], p. 270, 298).

were discussed as well. In one of the speeches (by Hasan Fehmi (Ataç) of Gumushane) during the parliamentary session, the Armenian community was blamed for the discomfort in the eastern regions and the Greek Orthodox community was also blamed for their disruption role in the western regions. He was not in favor of paying their receivables back and supporting his argument in way that reflected the general attitude during the war. Hasan Fehmi also specifically underlined there was no Muslim whose properties were confiscated.[261]

The abandoned property law simply handled the confiscation of properties, their distribution and selling were regulated later with additional laws. In 1923 a regulation was made for the use of these properties. Real estate properties were mostly converted to state offices when a state office needed a building such as the *Aya Vukla* Church that functioned as a museum for a while. Some abandoned real estate was demolished for urban gentrification projects or new state offices. Some estates were sold in order to distribute the revenue to war victims whose houses or real estate were burned down or damaged during the war.[262] The regulation foresaw the collecting of properties by the heads of liquidation commissions and the submission of the revenue from their sale to the treasury offices after the debts of the owners were paid.[263] The properties were mostly distributed to refugees from the Balkans and other Turkish populations that came as a result of population exchange with Greece. The rest of the properties left over from state and refugees' use were labeled as abandoned properties. In his study on abandoned properties, Nevzat Onaran compares the 1915 and 1923 abandoned property regulations, and draw attentions the official ambiguity about how many commissions were constituted after

[261] Onaran, *Emvâl-i Metrûke,* p. 188.
[262] Ibid., p. 215-220.
[263] Ibid., p. 176.

the 1923 regulation.[264] The number of commissions was not exactly known, but it is quite certain that the abandoned residential areas were parceled and numbers of commissions were constituted for different regions. For instance İzmir had to be parceled between multiple commissions because in many correspondences the Karşıyaka Commission was mentioned rather than the İzmir commission. İzmir would have been parceled according to Levantine and non-Muslim residential quarters.

Abandoned Properties as a Source for the İzmir Museum

The liquidation commissions were created to register and collect the valuable portable items and make an inventory of the abandoned real estate. The first step was storing the abandoned property and pricing, but the issue of selling (or sometimes distributing) were regulated later. The fled communities of İzmir were mostly wealthy merchants and many abandoned items associated with bourgeois luxury such as valuable pictures and antique books caught the attention of the İzmir Museum. Since the İzmir Museum's collecting stage started in the early 1920s, both the liquidation commission and the museum were highly interested in abandoned properties.

The treasury offices were entrusted with the sale of abandoned properties and obviously they would first evaluate and price the pieces. The İzmir Museum, on the other hand, could not afford to buy immense numbers of objects and was already

[264] Ibid., p. 181.

dealing with financial problems. In an undated correspondence from the Director of Culture to the antiques inspector of İzmir, Aziz Ogan, the director answers the request Ogan made in May. The director states that he already "written to the Directorship of education allocating the reliefs and pictures from abandoned properties and securing and storing them at least in a school building." The director thanks Ogan for his concern for the books he planned to obtain for the library of the museum. In August 1923, storing the pieces in question (both books and pictures) could still not be completed in the region of İzmir. In a telegram sent from the Directorship of Culture to the İzmir Directorship of Education stated that the handover of the pieces between the liquidation commission and the Directorship of Education, the allocation of the pieces from the storages and sending them to a central abandoned property storage was ordered. The commissions could still not collect the pieces from the abandoned houses completely and that was an obstacle for completing the handover of the pieces.[265] The museum had an interest in the abandoned pieces, but they were looking for a way to acquire them for free. In a correspondence dated 8 September 1923 written by the Inspectorship of Antiquities to the Liquidation Commission, books in both western and eastern languages for the museum library and pictures for the art gallery of the museum were mentioned but a personal note was added to the bottom of the page to discuss a way to acquire these pieces without spending from the budget of the museum. It was noted, "It was heard here that the pictures will be classified and priced. My intention is to recruit these pieces to the museum for free before they are to be priced. The museum will have to spend too much money to buy them. Actually it will not be able to afford them."[266]

[265] Telegram from the Directorship of Culture to the İzmir Directorship of Education, (7.8.1929), Appendix C, figure 46.
[266] Correspondence from the Inspectorship of Antiquities to the Liquidation Commission, (8.9.1923), Appendix C, figure 49.

Abandoned Personal Properties

The personal abandoned properties were mainly objects collected from dwellings as entire collections or as single items. These items varied from books to statutes or jugs or paintings, but more likely books and paintings were acquired by the museum to foster the museum library and constitute the art gallery in the museum. These properties were confiscated by the state and stored in the warehouses of the Directorship of Abandoned Properties until their sale.

The confiscated abandoned properties that the museum took were mostly books (manuscripts or reference books) and paintings together with other visual materials such as maps and photographs. These two main groups of objects constituted the core of both the museum library and the art gallery and there were few types of object. On 15 January 1930 Aziz Ogan, as the inspector of antiquities, wrote to the İzmir Education Office about some of the examined pieces in the abandoned properties storage. The variety of the pieces here is quite interesting. They ranged from everyday household objects to more unique artistic pieces like statues and paintings Ogan reported, "The pieces in the fire zone storages were examined. It appeared seven earthenware oil lamp and one small earthenware water jug, seven pieces of statutes, basalt and marble stone that are suitable to stand on the ground (perhaps suitable to be used as pedestals) were proper to acquire to the museum."[267] In another correspondence written by the Inspectorship of Antiquities to the İzmir Directorship of Education on 5 June 1923 it was demanded, "Upon your

[267] Report on the investigated abandoned properties by the inspector of antiquities Aziz Ogan to the İzmir Education Office, (15.1.1930) Appendix C, figure 47.

orders, the broken marble women portrait statue was examined in the abandoned properties storage to İzmir Museum." In the storages, mostly paintings and books were stored and transferred to the museum but in rare cases statues and some other objects were transferred to museum as well.[268]

Books and Visual Materials

The museum library was designed as a reference book section for the museum staff and later it would gain some rare books from the abandoned properties. According to a report sent on 16 April 1930 from the Directorship of Abandoned Properties to the İzmir Museum and the Inspectorship The number of books confiscated by the liquidation commissions amounted to 44,000.[269] These collections of books could have been of any regular type or from any field, and a commission from the museum or the Directorship/Inspectorate of Antiquities was responsible for choosing only some of the books defined as "appropriate for the museum". This commission was composed of museum staff members and antique inspectors. In one correspondence from the Inspectorship of Antiquities to the Directorship of Culture dated 21 June1923, Aziz Ogan with his title of inspector of antiquities in İzmir, describes the members of the commissions as such "a commission composed of antique inspectors and civil servants of the museum was constituted under my direction".[270] These abandoned items must have been very important for forming the collections of both

[268] Correspondence from the Inspectorship of Antiquities to the İzmir Directorship of Education (5.6.1923), Appendix C, figure 48.
[269] Correspondence from the Directorship of Abandoned Properties to the İzmir Museum of Antiquities (16.5.1930), Appendix C, figure 50.
[270] Correspondence from the Inspectorship of Antiquities to the Directorship of Culture, (21.6.1923) Appendix C, figure 51.

the museum library and the art gallery of the museum. The gratefulness of the museum staff for these sources was expressed to the Directorship of Abandoned Properties. The inspector of antiquities (there is no name or signature, on the document but the inspector was Ogan at that date) wrote a special letter dated 19 April 1930 to the İzmir Directorship of Abandoned Properties. He wrote, "I did delightedly receive your note dated 16 April 1930 which ordered the allocation of the books and I also thank you also for the pedestal given by the İzmir Directorship of Abandoned Properties. I invite you to explore the museum where I completed the academic classification process."[271]

The items labeled as "proper for the museum" were various types and in various fields and languages. I prefer the term "item" rather than just "book" because in addition to books visual materials such as photographs and maps were also labeled as "proper for the museum". There were various printed materials or handwritten manuscript in the warehouses that could contribute to the museum library's reference collection. They could also be displayed as antique materials or simply rare books. As it was written from the Antique Inspectorship to the Directorship of Culture on 21 June 1923, the commission under the direction of Aziz Ogan was composed in order to select basically "history books in eastern languages and Turkish, geography books, travel books, ancient manuscripts, antique maps, photos of antique sites, and archeology books."[272] The rare books in eastern languages and antique maps were items that could constitute a rare books collection in the library. The photos of antique sites be used any kind of museum publications in guides for the antique sites. The geography and travel books were suitable for the reference section and promotion this section continued with the arrival of other books from other storage

[271] Letter from the inspector of antiquities to the Directorship of Culture (19.4.1930), Appendix C, figure 52.
[272] Appendix C, figure 51.

units. In 1925 a civil servant wrote to the Directorship of Culture from the İzmir Education Office that he allocated 283 books and listed the books he allocated as in the fields of history, geography, travel book, and encyclopedia,[273] which all fit to locate in the reference section of the library. The museum library collected books in both eastern and western languages. It was reported by the Education Office of İzmir to the Directorship of Culture on 14 September 1924, "From the *Karşıyaka* warehouses of abandoned properties 268 valuable books in languages of English, French, German, and Turkish were allocated. Submitting a list of the books and the photographs of the pedestals that were transferred with the books to the district governorship were demanded from the museum."[274]

The limited budget of the museum was driving the management to search some ways to gain the book collection without paying its price. However, it seems at the end the museum had to pay an amount. There are two book lists in the archive for the books that were bought by the museum. The first list was dated 26 March 1925 and sent to the Directorship of Culture. In the list 390 books was listed in the fields of history, geography, science of architecture, science of archeology, and fine arts. These books were submitted with the order of the Directorship of Education and the prices of books were determined by a board of directors (which must be the board of directorship of abandoned properties) and the payment was made from the culture budget (of the Ministry of Education).[275] The second list was sent to the Directorship of Culture and dated 1 March 1925. 263 listed books were submitted to the museum library in return for 3,000 kurus and this price was going to be paid from the museum

[273] Correspondence form the İzmir education Office to the Directorship of Culture (30.9.1925), Appendix C, figure 53.
[274] Report from İzmir Education Office to the Directorship of Culture (14.10.1924), Appendix C, figure 54.
[275] List of confiscated books from the İzmir Education Office to the İzmir Directorship of Education (26.1.1925), Appendix C, figure 55.

budget of the İzmir Education Office. The books in the list varied from the fields of history, geography, and also some rare books.[276] The books were sometimes damaged in the storage where they were stocked with other items such as statues and jugs, or they might be damaged during the war and chaos in the city. The library repaired and binded these damaged books after their arrival to the museum.[277]

The correspondences prove that at least 921 of the 44,000 abandoned books were submitted to the museum library by the Directorship of Abandoned Properties in return for a determined price. The museum accepted or bought only appropriate books and their relevance was decided by the commission. composed of antique inspectors and civil servants of the museum.

Paintings

Paintings from the abandoned properties were another item that contributed to the museum. Actually the art gallery of the museum was completely composed of abandoned paintings alongside modern paintings by Turkish artists that had temporary exhibitions in the art gallery. Some artist sold their works to the museum as a result of the patronage relationship between the artist and museum and the effort of vitalizing national art. In 1923 a correspondence between the Inspectorship of Antiquities to the İzmir Directorship mentions paintings by western painters that were situated within the abandoned properties collection and these were considered as a functional tool in constituting an art gallery in the future museum, designed in

[276] List of Confiscated books from the İzmir Education Office to the Directorship of Culture, (1.3.1925), Appendix C, figure 56.
[277] Correspondence from the İzmir Education Office to the Directorship of Culture, (30.9.1925), Appendix C, figure 53.

order to foster an appreciation of art among the people of İzmir. Taking an inventory was the very first step to determine the suitable.[278] The number of paintings examined and appraised by the commissions was unclear. A number of paintings were mentioned in both regional reports and in a final report. According to Nevzat Onaran it is impossible to determine how many commissions were composed or how many district İzmir was divided into. In the archive, reports of the seventh district and the second district are available and give the number of the painting collected from these districts. However there is no available report about the other districts. The report of the seventh district was written to the Directorship of Education and dated 9 October 1923. The report states, "Referring to the correspondence from the liquidation commission, the abandoned property warehouses in the seventh district were visited and oil and water color paintings and engravings were classified. The [registration] books were submitted."[279] In the same report the number of the paintings considered by the commission were reported with these words, "As seen in the books, the number of the appraised paintings in the registration document is 32 and the number of the paintings in the warehouses range around 700-800."[280] During their mission of appraising these paintings the commission did not deem it worthwhile to appraise "personal portraits, some artistically insignificant paintings and some engravings".[281] The paintings evaluated and priced by the commission must have been allocated for the museum because in the report it was stated, "there is no obstacle to put the other pieces on public sale."[282] The report of the abandoned paintings in the second district's warehouses that were located on Kemer Street was

[278] Correspondence form the Inspector of Antiquities of İzmir and its hinterland Aziz Ogan to the Directorship of Culture, (19.6.1923), Appendix C, figure 57.
[279] Unsigned report to the Directorship of Education (9.10.1823), Appendix C, figure 58.
[280] İbid.
[281] İbid.
[282] İbid.

dated 1 November 1923. It was sent (probably from the commission) to the İzmir Directorship of Education and it reported the number of inspected and allocated paintings. Again "referring to the memorandum of the liquidation commission, 600 oil and water color paintings, engravings, and reliefs were inspected. These are all portraits, and panels that are not worthed to [be included in the museum]."[283] In the second district warehouses "only one painting (numbered as 321) that was historic was separated for the İzmir Painting Museum." As was the case for the seventh district, the pieces evaluated as appropriate for exhibition were allocated to the museum and never put on public sale. A note on the bottom of the report stated that "another 10 pieces of oil paintings were registered on the chart and they were all inspected by the commission. There is no obstacle to sell all paintings except the number 321."[284] The last correspondence informing about the number of the paintings differs from the previous two because it was sent to the Directorship of Culture and sums up the final number of paintings. This final correspondence classifies the inspection made in the warehouses with respect to their number (first, second, and third classification) rather than districts. The document was sent from the İzmir Education Office to the Directorship of Culture and dated 26 November 1923. It was noted that, "as part of the classification of historically and artistically significant pieces, more than 1,500 paintings were examined so far."[285] The accounts of the three different sessions of classification were written in details. In the first classification session "58 paintings were allocated in return for 513 liras. However, 14 of these paintings were allocated on behalf of the inspectors of the Ministry of

[283] Unsigned report to the İzmir Directorship of education (1.11.1923), Appendix C, figure 59.
[284] İbid.
[285] Correspondence from İzmir Education Office to the Directorship of Culture (26.11.1923), Appendix C, figure 60.

Finance were sent to Ankara."[286] In the second session "only one painting that is presumed to belong to the seventeenth century was evaluated as suitable to be exhibited in the museum and in return 20 liras was given."[287] The third session was "carried out in the Club Building. In that building 7 paintings, works of the eighteenth century artists, out of 64 paintings were allocated."[288] The total number of the allocated paintings except the paintings separated for the Ministry of Finance was counted as 51 and their cost was 897 liras.

Two different types of correspondence verify the museum's acquisition of at least 51 paintings. The first two were reported according to the districts and provide clues of the acquisition of 33 paintings, (but as Onaran stated, how many districts were coordinated and the number of paintings registered in the other districts cannot be counted). On the other hand whether the final report written to the Directorship of Culture follows the numbers in the previous two or whether there were two different groups of paintings is unknown. This method of inspecting the items before bidding and protecting the interest of the museum from rivals in the bidding process must have been conceived due to the limited economic resources of the museum. Of course eventually it was the state offices that were privileged to benefit from the abandoned properties.

The paintings allocated for the İzmir Museum were very specifically described in the inventory charts. There are eight charts that were formed in order to give a detailed account of the recruitment for the museum. Each chart was divided in columns for the number, the material of the painting, description of the painted scene, material of its frame, detailed measurements of its size, its artist, and its price in the currency of Turkish lira. These charts are the documents that provide the final

[286] Ibid.
[287] Ibid.
[288] Ibid.

account of the recruited paintings as inventories, but still it is unclear whether all paintings the museum bought are on these lists. The dates of these charts vary between 1923 and 1925 as a total number of 547 paintings were registered in the inventories.

The number of confiscated paintings cannot be accurately counted, but the available reports indicates at least a few thousands stored paintings in the warehouses of the Directorship of Abandoned Properties. The museum obviously was not inserting random pieces into its painting collection and following the same process it did with the books. Painting teachers, artists, and sometimes a photography instructor were asked to determine the value and price of the paintings in storage. This assignment was important for both the liquidation commission and the museum. The liquidation commission eventually sold these pieces to the museum and determined their price. Thus the museum was in need of distinguishing artistically and historically worthy paintings. It is not possible to determine whether the staff was working for the museum or the liquidation commission. On 18 September 1929 the Ministry of Education informed the Inspector of Antiquities Aziz Ogan that it would provide to help the commission in distinguishing worthy pieces for the museum. He was informed "It was considered appropriate to benefit from the expertise of Tahsin Bey who was a professor at the School Fine Art and artist Nazım Bey."[289] Aziz Ogan was further informed that the liquidation commission was going to cover the staff's expenses, but they would also determined the pieces on behalf of the museum. Another correspondence between the Inspectorship of Antiquities and the Ministry of Education dated 1923 states, "the paintings which were evaluated according to the order of the Ministry of Finance will be submitted to the museum in return for the

[289] Correspondence from the Ministry of Education to the Inspector of Antiquities Aziz Ogan (18.9.1929), Appendix C, figure 61.

determined price. It was also stated that "the Antique Inspector Aziz Bey and the Director of the Museum Ali Tevfik Bey would take them from the warehouses. These paintings which were 56 pieces were priced by the İzmir artists."[290] In this document the artists were again addressed as the experts who assisted the pricing of the paintings, but it is unclear in what portion they were involved in choosing the pieces for the museum. Sometimes the job description of a member of the committee was directly defined as pricing the confiscated paintings. For instance in an undated document the lieutenant and photograph teacher Nazım Bey from the Air Force was requested to join the committee to price the paintings in the Kemer Street warehouses of the second district.[291]

The Antiquities Collection of the Evangelical School Museum

The collections of the İzmir Museum was constituted by the precious and artistic pieces among the confiscated abandoned properties of İzmir, such as books, paintings, or, rarely, statutes. The scattered objects that had belonged to various individuals or institutions were brought together by the museum staff and inspectors to constitute the museum collections. This makes it impossible to talk about an already conceived of a collection as heritage, or as the basis on which the İzmir Archeology Museum could be founded. The remain of the Evangelical School Museum's collections, on the other hand, was the only collection of museum objects as opposed to personal collections or scattered items. There were some other mass

[290] Correspondence form the Inspectorship of Antiquities to the Ministry of Education, (7.10.1923), Appendix C, figure 62.
[291] Undated correspondence from the İzmir Education Office to the Lieutenant and Photographing Teacher Nazım Bey, Appendix C, figure 63.

collections and they were sometimes brought to museum as a whole, but these were personal collections rather than a systematically constituted museum ensemble.

The Evangelical School of Smyrna was one of the prominent institutions of the Greek-Orthodox world in the nineteenth and twentieth centuries and it was an Orthodox Church approved institution. The mission of founding such a school was to educate the nation's own children and the needy individuals with the ideals of Greekness. This deep rooted and notable institution was active even during the eighteenth century, but took the name of the "Evangelical School" in 1808 and it protected its significant spot in the Greek-Orthodox world until the Great Fire in 1922 and the following events.[292] What made this prominent institution a remarkable figure in the collecting stage of the İzmir Museum was its rich antiquie collection that partially survived in the fire. As a deep-rooted institution it was reported that the school had a significant natural science collection, a very rich library possessing about 50,000 volumes and 180 manuscripts, and finally the most helpful section for the İzmir Museum: an archeological museum.[293] The core of this collection antiquities was the collection of a Swiss merchant whose collection of antiquities was bought by a Greek consortium at auction. Before the taking over of the city by the Turkish army, the Greek administration was planning to found a major Asia Minor Museum around this collection by the brining together pieces that they pick of up from excavation sites, public buildings (some antique findings were used as building material), and some donations. In 1922 a future collection of Asia Minor

[292] Gerasimos Augustinos*, Küçük Asya Rumları: Ondokuzuncu Yüzyılda İnanç, Cemaat ve Etnisite*, trans. Devrim Evci (Ankara: Ayraç Yayınevi, 1997), p. 260, 261.
[293] Maria Georgiadou, *Constantin Carathéodory: Mathematics and Politics in Turbulent Times* (Berlin; New York: Springer, 2004), p. 145.

Museum that was stored in the school museum had 15,000 coins and approximately 3,000 various objects.[294]

The Evangelical school was one of the places that could not get away from the destruction of the fire and the museum collection was buried in the fire debris when the museum section (second floor) collapsed. The museum must not have completely collapsed because in some correspondence a spot "in front of the museum"[295] was mentioned and in order to define such a spot there must have remained some standing units. The Istanbul Museum, the Inspectorship of Antiques were already aware of the presence of such a significant book and antiquities collection in the abandoned school, and they warned the authorities in İzmir to take measures to salvage pieces from the collection. On 28 June 1923 the Directorship of Antiques (with the signature of the Director of Culture) wrote to the Inspector of Antiquities in İzmir, Aziz Ogan, about the situation of the fire ruined collections in the school. They informed Ogan that they learned about, "the presence of a book collection and a significant antiquities collection in the Greek-Orthodox school in İzmir with the name of the Evangelical School, and about their partially buried situation in the debris of the fire as the result of the collapse of the floor. They requested (from Ogan), to execute an investigation probing and if these collections remained there, to excavate and transfer them to a safer place."[296] In addition to the Antique Inspectorships, the Istanbul Museum was also directly involved in the case of exploration of the school museum's collection. In correspondence from the Museums of Antiques Substitutes to the Inspector of Antiquities in İzmir, Aziz Ogan, with the signature of the Director of the Istanbul Museum of Antiques on 20 June

[294] Davis, "Warriors for the Fatherland," p. 85.
[295] Correspondence from the Director of the District (probably abandoned property district), (9.4.1923), Appendix C, figure 64.
[296] Correspondence from the Ministry of Education to the Inspector of Antiquities in İzmir Aziz Ogan, (28.6.1923), Appendix C, figure 65.

1923, mentions the collection and its excavation and the budget that the Directorship of Culture arranged for this collection.[297] The Evangelical School museum had already had its own collection and in addition to it during the invasion the Greek army also stored some additional pieces in the building. On 26 June 1923 a report about the valuable pieces in the Evangelical School Museum was written to the Directorship of Culture of Ministry of Education. Even though there is no indication of who wrote it, it was attached to some other documents written by the Ministry of Education and the Inspectorship of Antiquities. The report states that, during the survey of the inspectors of antiquities, "It appeared that on the upstairs of the museum of the abandoned Greek-Orthodox school and church near the *Aya Fotini* church, there remained some valuable pieces and some of them were transported there by the Greeks during the invasion."[298] The report warned this was not a place to leave these valuable remnants. 30,000 kurus was demanded for transporting these objects because "it is not possible to leave these antiques in this ruin for long time, it is needed to transfer them to somewhere they can be safe."[299] Both the collection of the museum and the other pieces carried to that place during the war were covered with fire remnants and the results of the excavation verify the serious damage of the fire on the collections. On 13 September 1923, the Inspectorship of Antiques wrote to the Directorship of Museums about the harmed antique coins excavated in the fire remnants with these words: "During the excavation, 185 pieces of copper coins were found in the ruin. These objects were inventoried in five lists in addition to the lists of other antique findings. Even the less damaged coins cannot be read and they all

[297] Correspondence from the İstanbul Museum of Antiquities to the Inspectorship of Antiquities in İzmir Aziz Ogan, (20.6.1923), Appendix C, figure 66.
[298] Unsigned correspondence to the Directorship of Culture, (29.4.1929), Appendix C, figure 67.
[299] İbid.

had to be sieved to clean from the earth."[300] The presence of a valuable collection of antiquities lying inside the ruins was known and certain arrangements were made to explore and bring those pieces to the surface, but the museum staff was not much familiar with the content of the collection. This collection was already known among the antiques and museum circle. The Istanbul Museum had a catalogue of the collection was very instrumental in recognizing and evaluating the precious findings in the ruins. On 21 August 1923 a correspondence was sent from the Inspectorship of Antiques to the Istanbul Museum to request the catalogue of the Evangelical School Museum. The document informs Istanbul as such:

> The excavation of bringing the antiques of the abandoned Greek-Orthodox museum to surface has been being carried on for two days and an allowance of (50 liras) for the excavation expenses was also sent by the Directorship of Culture. In order to recognize and classify the possible findings, to distinguish more comprehensively and carefully, having the current catalogue in the museum library will be helpful. The catalogue is requested for a month. [301]

The Evangelical School Museum's collection could finally be brought to the surface and still included some valuable objects. This was the very first collection that the İzmir Museum acquired. Aziz Ogan[302] underlines this aspect in one of his letters written to General Kazım Dirlik, the province governor of İzmir in August 1923: "As a result of my application to excavate the site of the burned down Greek-Orthodox school, the ministry sent 50 liras for excavation expenses. The late Ali Tevfik Bey,

[300] Correspondence from the Inspectorship of Antiquities to the Directorship of Museums, (13.9.1923), Appendix C, figure 68.
[301] Correspondence from the Inspectorship of Antiquities to the İstanbul Museum, (21.8.1923), Appendix C, figure 69.
[302] The writer of the letter who must have been Aziz Ogan because he mentions the excavation as, "under my supervision" and at that date he was the Antique Inspector of İzmir informs the governor.

who was the director of the museum at that date, executed the excavations with that allowance under my supervision and he transported thousands of pieces to the museum building. These were the very first items to be placed in the museum building."[303] Obviously the findings from the school ruins were located in the museum in 1923, probably while the refurbishment of the church building was still in process. At the beginning even this very first collection must have rested in the storage in the garden of the courthouse. In an earlier written from the Inspectorship of Antiques to the Directorship of Education the Inspector of Antiquities İzmir, Aziz Ogan states that, "...the excavation of the antiquities in the building [school] building and carrying them to the rooms in garden of courthouse depends on the arrival of the allowance that was demanded from the Directorship of Culture."[304]

According to Ogan's statement, "thousand of pieces"[305] were transferred to the museum even though some of them such as coins must have been sieved to clean them from the earth. In addition to coins, some vases and books surprisingly survived the fire became the subjects of a correspondence written on 9 April 1923 by the Director of the Region (who must be related to the regions of abandoned properties) wrote to the Directorship of Education and demands an allowance for "evaluating the antique books and vases that stand in front of the museum and for transporting them to a proper place."[306]

The remnants of the Evangelical School museum were remarkable in the founding and constituting of a permanent collection for the İzmir museum. They differed from the other acquisition of the museum in being inherited from an already

[303] Letter from Aziz Ogan to General and Local Governor of İzmir Kazım Dirlik, (1.8.1923), Appendix C, figure 70.
[304] Correspondence from the Inspectorship of Antiquities to the Inspector of Antiquities in İzmir Aziz Ogan, (12.4.1923), Appendix C, figure 71.
[305] Appendix C, figure 70.
[306] Appendix C, figure 64.

established museum collection. Many pieces of the collection took their share from the fire, but still thousands of pieces were adopted by the museum with the assistance of the Evangelical School museum catalogue. The İzmir Museum appropriated coins, books, and objects (like vases) from the burned collection.

After the fire the İzmir Museum was founded as an indicator and instrument of the national mission of the republic. It also served the redevelopment of the city, which acted as an archetype of the republican city model, and thus the Christian heritage of the city was claimed and appropriated by the new museum. Acquiring the collection of this nationalist Greek school in order to situate it in an adverse nationalist setting is indicative of how and in which way İzmir was redeveloped as a city and the İzmir Museum was founded.

Properties of Churches

The Christian communities of Ottoman Smyrna left behind not only their personal dwellings and properties, but also the public buildings of the communities such as schools, hospitals, and most importantly churches. Since most of the churches were concentrated around the triangular district around the Frank district, the center, a significant number of the churches were destroyed by fire partially or completely burned down. The churches of the departed communities were confiscated by the liquidation commission along with their properties and revenue sources (estates for instance), and later passed on to the treasury offices.[307] The burned down church buildings were mostly used by the state offices because they were privileged in terms

[307] Onaran, *Emvâl-i Metrûke,* p. 183.

of benefiting from these transactions. The İzmir Museum was one of the institutions that took its share from liquidation and appropriation of the properties of the abandoned churches

There are traces of items from three churches, which are *Aya Yani* (Saint Giovanni), *Aya Fotini* (Agias Fotini), and *Aya Yorgi* (Saint George) churches. *Aya Vukla* could become available to be converted to a museum building because of its distance from the locus of the fire zone such was the case for the above-mentioned churches as well. These relatively distant buildings were partially damaged by the fire and that made it possible for some objects to survive. The emerging museum selected the valuable objects among the remnants of the great fire.

The *Aya Yani* church was the church around whicg the Aya Yani neighborhood (situated between the Turkish and Jewish quarters) was established. The history of the church can be traced back to the Byzantine period. It must be one of the oldest churches in the city.[308] Even though Serçe dates back the history of the church to the Byzantine period, the İzmir Directorship of Culture and Tourism points *Aya Yani* (*Saint Giovanni* in the website) as one of the destroyed churches due to the Great Fire and states its construction date as 1818.[309] It is possible to have two separate churches for a neighborhood or perhaps latter one was built on the spot of the ancient church. Whether the burned down church building could be traced back to the Byzantine period or not obviously it must have partially survived the fire, considering that it contained a wooden screen that was salvaged from the fire catastrophe. Its location indicates that it was one of the constructions situated far away from the fire center triangle and the survival of the wooden screen that was

[308] Erkan Serçe, "İzmir'de Muhtarlık Teşkilatının Kurulması ve İzmir Mahalleleri," *Kebikeç İnsan Bilimleri İçin Kaynak Araştırmaları Dergisi,* 7-8, (Summer 1999), p. 160.
[309] "İzmir'in Büyük Yangında Kaybedilen Kiliseleri", İzmir İl Kültür ve Turizm Müdürlüğü, http://www.İzmirkulturturizm.gov.tr/TR,90986/İzmirin-buyuk-yanginda-kaybedilen-kiliseleri.html.

appropriated by the museum verifies this. As the rest of the buildings that survived from the fire and were left as unclaimed, the *Aya Yani* Church was one of the limited number of large space in the city that could shelter the refugees of war and fire. Just like the other church buildings where refugees sought shelter (such as the *Aya Vukla* church), the items in the *Aya Yani* church were under the threat of harm. In a correspondence (of unclear origin and no indefinite signature) written to the administration of *Ikiçeşmelik* neighborhood in January 1924 it is stated that, "There are many valuable objects in the abandoned *Aya Yani* church. The presence of five or six refugees that reside there threatens these antique pieces and the necessity of their transportation to another place was submitted to the authorities."[310] The concern for protecting and transporting abandoned objects f historical value reappears in a copy of the document of the Ministry of Treasury written in January 1925. It reports the antiquities collected from the churches as "a wooden screen and an armorial bearing which supposedly belonged to a former Pergamon ruler."[311] As in the case of other appropriations, the suitability of the objects were examined before their insertion into the museum collection. In July 1923 it was asked (author or institution is unknown) to the Inspectorship of Antiques, "Whether the wooden screen from the *Aya Yani* Church [was] suitable for the museum or not? Is it allowed to be sold? What is the valuable of this piece."[312] In the same document contains answers to these questions. The request for the examination was written on the bottom and the result of the examination was written on the top of the document page with a description of the wooden screen. It is written (to whom and by whom is unknown), "The piece was examined and it appears that the wooden screen that has engraved reliefs on it which

[310] Correspondence with an indefinite signature to the Administration of *İkiçeşmelik*, (?.6.1923), Appendix C, figure 72.
[311] Official communication of Ministry of Education, (16.2.1926), Appendix C, figure 73.
[312] Unsigned correspondence to the Inspectorship of Antiquities, (3.7.1923), Appendix C, figure 74.

depicts every worthy thing (*her şayanı havi*) is appropriate for the museum."[313] Removing the wooden screen from the church was pointed out as an important protection measure, but its size was a barrier to relocate it in the museum, another church building that lacked the requirements and measures of a proper museum building. On 7 July 1929, it was reported by Aziz Ogan to the Ministry of Education and to the Directorship of Museums that "The size of the wooden screen made of walnut makes it impossible to be located in the existing museum. It would have to wait until the construction of the new museum building. The wooden screen was cleaned and the key of the church was delivered to the directorship of the museum. The protection of the screen should be assigned to Ismet Pasha School",[314] which surrounded the remnants of the church with its yard walls.

Aya Fotini was a Dutch Protestant church and presumably erected by the Dutch merchants in the city in the seventeenth century. It was affected by a major fire in 1796 and restored through the commission of Dutch consul Jacop van Lennep in 1827. In 1922 the Great Fire destroyed the Dutch Hospital and the Consulate, but the sanctuary survived. It is not sure whether the current building was this restored building or whether another one was built at the end of the nineteenth century.[315] The church bell of the *Aya Fotini* church was the object that the museum appropriated from this surviving church. The church bell was mentioned in two different documents. It was mentioned in a copy of the document of the Ministry of Treasury written in January 1925 that summarizes the collected church objects and mentions it as "the great church bell of the *Aya Fotini* church that was presumably made of

[313] Appendix C, figure 74.
[314] Report by the Inspector (of Antiquities) Aziz Ogan to Ministry of Education, (7.7.1929), Appendix C, figure 75, Report by the Inspector (of Antiquities) Aziz Ogan to the Directorship of Culture, (7.7.1929), Appendix C, figure 76.
[315] Onur İnal, "Levant Heritage in İzmir*"* (master's thesis, Koc University, 2006), p. 98.

gold."[316] In the other undated document a more detailed account of the church bell is provided. The document was written by the İzmir Museum of Antiquities to Directorship (of Antiquities) without a date. In the correspondence the church bell was defined as "presumably made of gold and bronze, its scale is one meter and ten centimeters. According to the inscription on it, it was a gift to the church and casted in 1906."[317]

Aya Yorgi was located in the neighborhood, which was one of the Greek neighborhoods that existed while the system of regulating the districts (*muhtarlık teşkilatı*) was being established in 1885.[318] The church was near by of the Evangelical School buildings.[319] Just like the school building it must have been partially damaged in the fire and some surviving pieces could be recruited by the museum. A copy of the document of the Ministry of Treasury written in January 1925 summarizes the antique items collected from the churches. It mentions a marble statue that stood of the door of the *Aya Yorgi* church as an object transported to the museum.

Tombstones

The tombstones that were joined to the museum collections were picked from either the dependent cemetery of a mosque or the remnants from a relocated cemetery. The museum did received 27 tombstones from the remnants of the abandoned *Sulu*

[316] Appendix C, figure 73
[317] Undated correspondence from the İzmir Museum of the Antiquities to the Directorship (of Antiquities), Appendix C, figure 77
[318] Serçe, "İzmir'de Muhtarlık," p. 161
[319] "General Views of Smyrna", Levantine Heritage the Story of a Community, http://levantineheritage.com/smyrna.htm

Mezarlık that was replaced by an endowment building.[320] On 11 May 1926, it was reported by the (İzmir) Museum of Antiquities to both the Ministry of Education and the İzmir Directorship of Endowments that "The 500 liras allowance for the transportation of the gravestones (in the shape of ancient head gear), after the relocation of the abandoned cemetery *Sulu Mezarlık* was received. Their photos will be taken soon."[321] These tombstones were inserted in the Islamic collection of the museum with the intention of "giving a glance to the headgear trends of certain professional groups in the past."[322]

The tombstones from the *Aydınoğlu Mehmed Bey* Mosque in *Birgi* were examples for the second group, tombstones from the mosques. Since these were Muslim tombstones most probably with religious inscriptions and some of them were in the shape of headgears, the Islamic Collection was thought appropriate to shelter the new recruitments. On 3 April 1929 the deputy from the Ministry of Education informed the Inspectorship of Antiques, "Your note that informs us that the tombstones from *Aydınoğlu Mehmed Bey* Mosque in *Bergi* were received by the museum. Enriching the Islamic collection with these pieces will please us."[323] These tombstones were recruited as the examples of the Seljuk Beylik period.[324]

[320] Aziz Ogan, *İzmir Müzesi Rehberi* (İstanbul: Resimli Ay Matbaasi, 1932), p. 22.
[321] Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (11.5.1926), Appendix C, figure 78.
[322] Ogan, *İzmir Müzesi Rehberi*, p. 22.
[323] Correspondence form the substitute of the Ministry of Education to the Inspectorship of Antiquities, (3.4.1929), Appendix C, figure 80.
[324] Ogan, *İzmir Müzesi Rehberi*, p. 22.

Donations and Gifts

Gifts/donations as complete collections from collectors are one of the ways by which the museums expand their collections. The İzmir Museum acquired most of its collection through confiscation of abandoned properties, but in some rare cases donations and gifts also contributed to the museum collection. The personal antiquities collection of the deceased Tahir Kenan Bey was an example of the donated pieces. Tahir Kenan Bey was a member of the *Asar-ı Atika Muhipleri Cemiyeti* (the Society of Enthusiast Antiquities) and his contribution continued even after his death as his wife donated his personal collection to the museum in March 1928. According to the reports the collection constituted 91 pieces of antiques and some of these were extremely valuable pieces.[325] The museum staff, who explored the collection at the deceased's house also provided a detailed account in the inventory.[326] A detailed description was provided for each object, including their material and sizes. The collection contains items composed of statues, portraits, some plates, and a few jugs that were earthen.

In another case the *Asar-ı Atika Muhibleri* Association functioned as the mediator between the museum and the donator. In July 1929 the president of the association (Ogan was the president at this date) wrote to the provincial administration of *Torbalı Dagkızılca* and demanded the name of the donator of a jug that was gifted to the association to be exhibited in the museum.

[325] Correspondence from the İzmir Museum of the Antiquities to the İzmir Directorship of Education, (1928), Appendix C, figure 81 , Correspondence from the İzmir Museum of the Antiquities to the İzmir Directorship of Education, (5.5.1928), Appendix C, figure 82.
[326] See Appandix B for the detailed inventory of the collection.

Conclusion

Collections are the end product of the process of detaching the objects from their original context, striping them from their use value, charging them with new meaning, and finally forming a story through narrating them. This is the case for both personal and museum collections. In the museums, objects detached from their context serve to narrate mostly a national discourse and the complex past of objects is ignored and abstracted. In the case of the İzmir Museum, the cumulated and re-ordered exhibition objects were mostly those that had already been de-contextualized as a result leaving their owners and being ravaged by the fire. The museum collection corresponded to the general environment of post-war İzmir and covered the heritage of the departed non-Muslim communities. The museum formed the most bountiful source for the museum. The donated and transported items were another area that also contributed. The finding from the excavation sites, non-Muslim properties, detached objects (tombstones mostly) constituted the base of the İzmir museum at the collecting stage. In some rare cases Ogan or other staff coincided some pieces in state offices or the recent dwellers settled in the houses of the fled people, which were considered as valuable for the museum were inserted in the collections as well.

The reconstruction of post-war İzmir was a spatial announcement of how the cosmopolitan Smyrna was replaced by a national town. The locations of the museum buildings (the former in a former non-Muslim quarter and the latter on the fair grounds) were instrumental in homogenization of the region and its memory. For Taner Akçam, "national character develops within a close relationship with each nation's process of nation-state building…. National identity is defined as 'a way of

behaving'…[it] actually takes shape within the process of nation-state building."[327] The state's attitudes towards the cosmopolitan heritage of the empire was shaped by the dynamic of nation-state building process, which carried the tendency of forgetting and suppressing the cosmopolitan or imperial heritage.[328] The formation of the nation-state gave birth of homogenizing policies, which were reflected in both the transformation of the cosmopolitan urban landscapes and the changing hand of the ownership of non-Muslim population's properties. The nationalizing of the economy as an element of homogenization was provided through the transformation of the non-Muslim subjects' properties to the newly migrated refugees and sometimes other Muslim subjects. In the territories that were formerly dominated by the non-Muslim population, the new national economy was planted as the general politic of the Republic and personally by Mustafa Kemal. In Adana, for instance, both Balkan immigrants and wealthy locals from the neighboring provinces took over the non-Muslim capital and in the process their signs were carefully erased.[329] In the Adana context the prevalent non-Muslim capital was land and factories and they became the indicator of transformed capital owners. In the case of İzmir, the non-Muslims population constituted the upper class of the city and they built a culturally rich environment in addition to accumulating capital. This capital was confiscated and transferred to the national subjects and their spatial heritage was reconstructed in a national sense. The last and maybe the most conspicuous indicator of the cultural environment that they built was their cultural properties,[330] which

[327] Taner Akçam, *From Empire to Republic: Turkish Nationalism and the Armenian Genocide* (London; New York: Zed Books, 2004), p. 48.
[328] Ibid., p. 211.
[329] Aslı Emine Çomu, "The Impact of the exchange of Populations on the Social and Economic Life of the city of Adana", (master's thesis, Boğaziçi University, 2005), p. 96-97.
[330] "Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954", United Nations Educational, Scientific and Cultural Organization (UNESCO), http://portal.unesco.org/en/ev.phpURL_ID=13637&URL_DO=DO_TOPIC&URL_SECTION=201.ht

were confiscated and resituated in first a reconstructed spatial environment, the *Aya Vukla* Church and later in a fair environment that was invented to produce pride for the national character of İzmir that rose from the ashes of Ottoman Smyrna. The move of situating the cultural heritage of the departed communities resonated very well with the state policies of erasing the traces of the non-Muslim population. The museum, full of the cultural properties of departed communities, meant not only erasing the traces of the cosmopolitan past by redeploying with new meaning, but also attaching the nation state's museology to the great narrative of art history.

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ml. *Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954* describes cultural property as "
(a) movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;
(b) buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph (a) such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);
(c) centers containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as `centers containing monuments'."

The buildings and the centers that contain large amount of cultural properties (residential districts for instance) have been already counted while the location of museums and museum buildings was being discussed. The term of "cultural property" in this section refers only to portable cultural properties acquired by the museum, which were all listed in detail in related sections.

CHAPTER IV

CLASSIFICATION (*TASNİF*) STAGE

The Role of Classification in the Museum Narrative

The relation between the objects and the collection and transformation of the meaning of the objects through the forming of collections has been already discussed in the collecting chapter. Svetlana Alpers defines this relation as the "museum effect" and states that an object situated in the museum setting acquires a "crafted visibility".[331] Through crafting these objects in a new form of visibility, objects of another culture are converted into art objects that we can view. In the museum we encounter both new and unexpected objects, but at the same time they are converted into a form the curator or organizer expects us to see when they are converted and transformed in a museum setting.[332] Exhibiting the objects in the museum setting is impossible without placing them in a narrative framework[333] or in other words narrating them.[334] This construction which charges the objects with meaning in order to situate them in the museum setting and converts them into something new we can

[331] Svetlana Alpers, "The Museum as a Way of Seeing", *Exhibiting Cultures: The Poetic and Politic of Museum Display*, ed. Ivan Karp and Steven D. Lavine (Bucknell University Press; London; Cranbury, NJ: Associated University Presses, 2001) p. 27.
[332] Ibid., p. 31-32.
[333] Michael Baxandall, "Exhibiting Intention: Some Preconditions of the Visual Display of Culturally Purposeful Objects", *Exhibiting Cultures: The Poetic and Politic of Museum Display*, ed. Ivan Karp and Steven D. Lavine (Bucknell University Press; London; Cranbury, NJ: Associated University Presses, 2001), p. 34.
[334] Mieke Bal, "Telling Objects: A Narrative Perspective on Collecting", *The Cultures of Collecting*, ed. John Elsner and Roger Cardinal, Cambridge (Mass.: Harvard University Press, 1994), p. 100.

look at is provided by labels and catalogues. The labels on the objects or the other identifiers do not merely identify the objects, their origins or history, but more likely identify the thinking of the exhibitor, curator, or the general policy of the museum.[335] The curator, as the person who arranges the labels, the catalogues, or maybe the most important one, classification, has a significant role in the creating a structure around the objects and narrating them in the museum setting. The details of history reflected in the museum are mainly under the responsibility of the curator as his/her attitude might be the most distinctive criteria to determine the reflected details. Anthony D. Buckley underlines the role of curator in the representation of the public in the museum settings. History is the concern of a small parcel of society and he calls it a "minority pursuit". [336] The curator's role is taking care of history and culture on behalf of the rest. In the museum "objects are transformed from one temporal continuity of use to another, their meaning is entirely reconstructed."[337] The original role of the object is not an issue in its location in the museum and it does not have determining role on the constructed narratives. Their placement or their story is more likely dependent on authority, and it is the people who have the authority not the objects.[338] The museum settings and classification of the objects as an element of the meaning construction or narration are highly dependent on the preferences of the curator who should not be coded as an individual but rather an executer of the general policy of the museum. For Philip Fisher Museums are the fundamental outcomes of a systematic culture that entails complex modes of storage and arrangement where results are set together from widely different times and

[335] Baxandall, "Exhibiting Intention," p. 34-35.
[336] Anthony D. Buckley, " Why Not Invent the Past We Display in Museums", *Making Histories in the Museums*, ed. Gaynor Kavanagh (London; New York: Leicester University Press, 1996), p. 49.
[337] Spencer R. Crew and James E. Sims, "Locating Authenticity: Fragments of a Dialogue", *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven D. Lavine (Bucknell University Press; London; Cranbury, NJ: Associated University Presses, 2001), p. 163.
[338] Ibid., p. 163.

experiential situations.[339] The matter of setting them together is actually a matter of classification and this determines how the final outcome looks like or what it explains. The museum visitors follow a line during the museum visit that begins at a specific spot, they follow a path and end up at a determined position. This line is a juxtaposition of various clusters that drive us to think mostly by dynamic and progressive terms through the rhetoric of contrasts. Through the components of the line, which are determined through the classification of objects and the clusters, objects are grouped together, seen in relation, and organized in the mind.[340] The clusters and organization of the objects are determined by a proper/functional classification. In the broader view, an explanation for the object, a meaning for the museum, and the narration that the museum tries to express are provided through such classification. Contrasts, similarities, sequence, and clusters all organize the final form of the story that the museum tells us. The clusters that consist of the body of the museum collection, their sizes, that classification typology, and their roles in the narration are all highly dependent on the curator.

All the items that are evaluated as worth exhibiting and configured in the museum setting have already been detached from their original contexts. Attaching the items to the clusters and classifying them for the purpose of the museum makes it possible to re-contextualize them. The classification of objects has its crucial role in this re-contextualizing stage and the preferences of the curator at this point form the narration in the museum. Mutlu Erbay proposes seven types of categorization for the resettling of the detached objects in the museums, which are: chronological classification, material based classification, classification based on the features of the

[339] Philip Fisher, "Local Meanings and Portable Objects: National Collections, Literatures, Music, and Architecture", *The Formation of National Collections of Art and Archeology*, ed. Gwendolyn Wright, (Washington, D.C.: National Gallery of Art; Hanover, N.H.: Distributed by the University Press of New England, 1996), p. 18.
[340] Ibid., p. 20.

collection, regional classification, classification based on the field of use, periodical classification, stylistic classification, and finally artist based classification.[341] The chronological order takes dating the objects as the reference. In that type of classification the visitor has the comfort of following a chronological line. The material of the objects and what this material was turned into such as furniture, weapons etc. are references of the material based classification system. In that system, the objects are grouped according to the mutual features, which can be the material that the objects are made of, or type of the objects such as medical equipment, manuscript, leather stuffs, and armory collections. The disciplinary framework of collection is another criteria to determine a classification system. In this type of classification, the field the collection is formed determines the grouping and archeology, ethnography, or folklore might be the categories used to put the objects together. In regional classification, the location of the site where the findings were located is sometimes the determiner of the classification criteria. The location mostly also implies the civilization it belongs to and therefore classification according to the location mostly means drawing the boundaries of civilizations as well. Sometimes the field or sector or the collection are constituted from the personal belongings of someone (an artist for instance) and are classified according to the fields or modes in which they are used. For instance medical collections, costumes of a certain group, the furniture of a palace are all classified according. The artistic period the work of art belongs to sometimes also determines the clusters. Renaissance, Baroque, or Classic periods are the examples for groups of periodical classification. The artistic style of the object also constitutes a classification criteria. Items are grouped according to broader stylistic categories such as Orientalist,

[341] Mutlu Erbay, *Müzelerde Sergileme ve Sunum Tekniklerinin Planlanması* (İstanbul: Beta: 2011), p. 116-118.

Cubist, or Impressionist and so on. Sometimes the artist, scientist or a person who remarkably contributed to his/her area might be a criteria for grouping and the work is brought together under one name such as Picasso or Dali collections.[342]

Classification in the Ottoman/Turkish Museums

In the case of displaying the method of the Ottoman and Turkish museology, it is hard to point one of these categories as the leading and common method, because a combination of a few methods are used for display. The case of the Istanbul Archeology Museum, which was the first museum of the empire and the final destination of the artifacts from all over the country until the founding of local museums (İzmir and Ankara museums for instance), is a significant case. At the beginning, the Istanbul Museum as the main institution at the capital functioned as the central storehouse for all the antiques transported from all over the empire's lands. For Wendy Shaw, the transportation of the antiques directly to the Istanbul Museum set the relationship between the capital and the provinces symbolically as the European museum tradition was doing so through transporting the antiques of its colonies to the metropolis.[343] However, classifying the materials purposely and setting a functional sequence with "scientific methods"[344] between objects coincides with Osman Hamdi Bey's era. Osman Hamdi Bey was the first person, who managed the spatial arrangement for the objects in the tiled pavilion and provided a mixed classification system. The entrance of the tiled pavilion was ornamented with pieces

[342] Ibid.
[343] Shaw, *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire* (Berkeley, Calif: University of California Press, 2003), p. 87.
[344] Arık, *Türk Müzeciliğine*.

brought from Halicarnassus as the pointer of the competition between C.S. Darwin and the Ottoman State for acquiring these objects and of the measurements that the state took for the protection of its antiquities. The portico of the building became the section with regional implications, where significant pieces from Cyprus and Gaza were located. Cyprus and Gaza were not the boundaries or indicators of a certain geographic district, but these regions implied the territories that the state had authority for the collecting of pieces. In the vestibule of the building, an example of chronological classification was provided as Assyrian, Egyptian, Kufic, and Hittite collections were located in chronologically.[345] However it is hardly possible to talk about a consistent system of classification in the tiled pavilion. The vestibule of the building was the only chronologically ordered section and the objects located in the central halls of the building were ordered in a manner that emphasized the territorial and imperial claims of the state. The center of these halls were occupied by the Hellenistic objects and three rooms were allocated for different regions. Wendy Shaw argues that through exhibiting conspicuously Hellenistic objects in the center of the halls, the empire manifested its victory over foreign archeologists who were competing with the Ottomans for acquiring the Hellenistic archeological heritage of the region. The bronze objects also had their own exhibition room where a display case for the objects (which were found by Schliemann) stood at the center. A room for the findings from Cyprus was also important because the territory was recently taken over by the British administration and this room was dedicated to the memory of or ongoing claims over a former territory.[346] In the categorization of the Istanbul Archeology Museum's objects, they were organized in a sense that differs from the evolutionary classification pattern suggested by the European museology tradition.

[345] Shaw, *Possessors and Possessed,* p. 153.
[346] Ibid., p. 152-154.

The museum adapted a partially chronological, partially regional classification and some remarkable objects were used as implication of political and archeological rivalry between the European Orientalists and the Ottoman state. The Istanbul museum formed a characteristic epistemology for itself. It did not exactly follow the traces of the evolutionary pattern of European tradition and ordered its objects around strategically important pieces. The strategic ordering of the objects that emphasized the archeological victories of the empire was preferred, but at the end the whole idea of an archeological museum and the state's ambition for covering the findings from the popular sites and civilizations was the consequence of the attempt of attaching itself to the grand art history narrative.[347]

The archeological museums proliferated during the 1920s in order to propagate the national ideology of the state and support the state's claim on the different regions. The archeological museums were scattered all over the country and did not adapt to the evolutionary pattern exactly but still a Hittite collection became one of the clusters in the museums in addition to Islamic and non-Islamic collections. The presence of the Hittite collection is significant, because it should be considered as an attempt to invent a root for the recently constituted nation, where the state was in a position of breaking its ties traumatically with its Islamic and imperial past. Three basic categories of Hittite, Islamic, and non-Islamic were suggested in all museums except the ones that had a lack of a Hittite collection. On the other end denying the continuity between the nation state and the dynastic tradition and the Islamic state does not mean excluding the Islamic pieces from the museum settings. Thus the main categorizations of the objects were made as Islamic and non-Islamic. Different categories Erbay suggested as sub-categories of these major collections

[347] Ibid., p. 156.

were provided and it is hard to point a single categorization. In that way the Islamic pieces were excluded from the evolutionary pattern that leads the chronology to the nation state as the final form. Clustering the Islamic pieces as a separate group means undermining their meaning as a phase in the history or as a determiner of previous phases and restricting their meaning to some artistic objects that reflects decorations, patterns of Islamic culture. In a history narrative that supposed to cut its ties with the dynastic and Islamic tradition constituting Islamic collections or clustering some objects as Islamic does not contradicts with the attempt of constructing non-Islamic or secular genealogy. Actually this attitude assists to restrict its meaning to just a artistic pattern.

The reports of the inspections ordered by Ministry of Education and executed by the inspectors of antiquities (Aziz Ogan for instance) during 1929 at various museums reveal the mentioned three categories: Islamic, non-Islamic, and Hittite were used in Anatolian museums. Sometimes under these three categories regional and periodical sub-categories are mentioned. In the case of the Adana Museum, the Hittite Collection covers the antiquities of ancient *Cerablus*, (reliefs and larger stone pieces), the Islamic Collection covers reliefs, tombstones and the non-Islamic Collection covers Roman sculptures, portraits and column bases.[348] In the Konya Mevlana Convent a different categorization under the Islamic and non-Islamic was organized since there is no Hittite collection. The subcategories of the Islamic Collection were determined according to the features of the objects and the categories of manuscripts, textiles, metal items, glassware items, weapons, reliefs, tiles, and coins (Ottoman and Seljuk).[349] The non-Islamic collection covers the

[348] Report on Adana Museum 1929, Appendix C, figure 83.
[349] Report on Konya (Museum Mevlana Dervish Convent) (10.6.1929), Appendix C, figure 84.

antique sculptures such as busts, statues, reliefs to tombstones, and sarcophagi's.[350] The Ankara Museum was later divided in Ethnography Museum and the Hittite Museum, but at the beginning (the first half of the 1920s) various objects it contained (coins, jewels, inscriptions) from various periods (Roman, Greek, Seljuk, Byzantine) were simply divided in two rooms for the Islamic and non-Islamic items.[351]

Classification in the İzmir Museums

Classification in the First Museum (Aya Vukla Church) Building

The inconsistency of the prevailing classification system in the Turkish museums was observed in İzmir Archeology Museum as well. Both the first building of the İzmir Museum the *Aya Vukla* Church (1927) and the second museum building built in *Kültürpark* (1951) had their own typical categorization system and did not correspond with each other.

In the first museum building of İzmir, the two-storied building had a different category for each floor. The two editions of the museum guide that were published in 1927 and 1932 respectively can assist us to understand the development of classification in the museum and the configuration of the additional collections through out the years. The different editions of the museum guide suggest some renovations, but essentially they try to provide a written museum tour and describe the most prominent pieces and collections to the visitors. The description of specific

[350] Ibid.
[351] Melanio Savino, "Narrating the "New"," p. 256.

objects and their location in the museum were cited rather than the clusters and the criteria according to which they had been grouped.

The first edition of the museum guide was printed in 1927 and published under the name of *İzmir Asar-ı Atika Müzesi* (the İzmir Museum of Antiques). It was the first museum guide in Turkey after the Istanbul Museum's guide.[352] This was the year the museum was officially opened and this first edition was printed when all aspects of the museum were still in progress. It is clear in this first edition, that the order of the items was decoratively or logistically configured in the building. The guide orders the sections one by one and moves to the next one during the tour that starts in the garden and continues around the building. The reference point is the object itself and which period, century, or geography it belongs to. The İzmir Museum was formed in a former Greek-Orthodox church, as the Istanbul Museum was. This coincidence was considered also as a wish to follow in the footsteps of the Istanbul Museum and reach its level among the famous European museums. The İzmir Museum followed the sample of its model in terms of arrangement of the objects as well, and situated a glass case in the middle of the main hall of the museum (the ground floor). Here the statue of an important person (governor or king, probably the Sardis statue), a statute from the Roman period, a bust and a relief were located. In the guide the tour starts in the courtyard and continues to other sections, and it seems in all sections model of the glass case was executed and many items from different periods were scattered in the sections. It is not possible to point to any section allocated for any group that was classified according to period, location, etc.. The only type of such groups were the "Islamic items" located in one of the divisions

[352] Melania Savino, "Archaeology and its Representation," p. 70.

(with the Seljuk tombstones, items from the second, seventh, and eighth century and the Roman items.)[353]

Between 1927 and 1932 the museum organization must have been improved, and the management and classification of the items were carried a few steps further. As it was the case for also the Istanbul Museum, the İzmir Museum lacked a consistent classificatory order and constituted it own style of display through a combination of several classification systems. The 1932 edition of the museum guide was published with the name *İzmir Müzesi* (The İzmir Museum). The development of the museum into a whole complex from a single exhibition hall for the antiquities was also observable in the titles of the two guides. The very first criteria for locating any piece was its dimension. The larger dimension sculptures were situated in the garden among with sarcophagi, tombstones, pieces from architectural units, and large reliefs. The classification method used for organizing the objects of the outdoor section was a combination of the chronological and regional classification schemes. This typical classification system concerned the collections of Hellenistic and Roman reliefs, and architectural elements, Roman sculptures, sarcophagi, pieces from architectural units, and Byzantine antiquities. The only collection in the outdoor section named for its region was the Didyma collection that stands right next to another collection named for its period, the Phrygian collection.[354] The last category in the outdoor section was the "Turkish tombstones", which consisted of the historic Seljuk tombstones transported from the *Aydınoglu Mehmed Bey* Mosque in Manisa, or the tombstones of *Sulu Mezarlık* (Cemetery), which was the relocated former cemetery at the center of İzmir.[355]

[353] Aziz Ogan, *İzmir Asar-ı Atika Müzesi Rehberi* (İzmir: Hafız Ali Matbaası, 1927), p. 10.
[354] Ogan, *İzmir Müzesi Rehberi*, p. 31-54.
[355] Ibid., p. 22.

It appears the outdoor section basically sheltered the larger dimension objects, which were mostly sarcophagi, tombstones, pieces removed from architectural edifices. Then these were categorized according to their period, type, rare location, or an artificial category such as "Turkish" (In my opinion simply it refers to "Muslim" in the case of the tombstones).

The indoor section of the İzmir Museum lacked a distinct classification system and similar to the Istanbul Archeological Museum, the strategic importance of the objects was the determinant factor in their location in the building. The center of the İzmir Museum was intentionally occupied by a symbol of the archeological rivalries of the state: the sarcophagus from Sardis. This strategic significance of the sarcophagus stems from the tension it caused between the Turkish and American states[356] and its symbolic value suggesting the termination of former Greek authority over the objects from Sardis. Sardis was one of very fertile excavation sites of the empire and was excavated by an American team between the years 1910 and 1914 under the supervision of professor Howard Crosby Butler from Princeton University. The good relationship that Prof. Butler developed with Ottoman authorities provided the permission for excavating the Sardis region and some other territories for Butler. The Antiquities Law of 1906 forbid the exportation of the antique findings and Prof. Butler obeyed and respected that rule in addition to taking the Ottoman State's side and its Antique Law through his writings.[357] The outbreak of World War I in 1914 reversed the situation for the Sardis team and they could not arrive at the region until the temporary Greek government took over the control of İzmir. When the Sardis

[356] James F. Goode, *Negotiating for the Past: Archaeology, Nationalism, and Diplomacy in the Middle East, 1919-1941* (Austin: University of Texas Press, 2007), p. 31-42.
[357] Fikret K. Yegül, "From the Lofty Halls of Academia to the Dusty Hills of Anatolia: Howard Crosby Butler and the First Sardis Expedition through Peace and War", *Perceptions of the Past in the Turkish Republic: Classical and Byzantine Periods,* ed. by Scott Redford and Nina Ergi, (Leuven; Walpole, Mass.: Peeters, 2010), p. 70.

team came back to the region this time they acquired the permission of the Greek government for shipping the findings to US.[358] In 1924 the Treaty of Lausanne provided the opportunity to the Turkish state to ask for the return of their antiquities from the US, but only a limited portion of the findings that Butler and his team shipped could be reacquired.[359] The sarcophagus was one of these pieces and probably the most ostentatious one among these reacquired pieces because it was positioned as the centerpiece of the main exhibition hall. The reacquisition of the sarcophagus was interpreted as a diplomatic and international success and the symbolic denial of the Greek authority that once decided on the fate of the archeological findings of the region. Giving the central position to this strategic piece was a tool to underline the national pride of possession it and regaining the authority on the fate of the archeological findings around the region.[360] The sarcophagus was surrounded with Roman busts or statues, such as a Roman bust from the second century B.C. and Hellenistic pieces, such as a statue brought from the *Eskihisar* region. The core (the sarcophagus) was surrounded with objects that were grouped according to historical period.[361] The right side of the sarcophagus was one of the sections that contained pieces from the Roman period, such as statues and a vase, in addition to some Hellenistic reliefs that were transported to the museum from Ephesus in 1926. In the windows (the window niches were inclined) Roman busts were located and Hellenistic tombstones stood right below them. At the niche of the door (one of the additional entrance of the church building was blocked), a showcase

[358] Ibid., p. 82.
[359] Savino, "Archaeology and its Representation", p. 70.
[360] Ibid., p. 73.
[361] Aziz Ogan, *İzmir Müzesi Rehberi*, (İstanbul: Resimli Ay Matbaasi, 1932), p. 44-45.

was dedicated to pieces brought from Cyprus and Rhodes dating back to the second century B.C. as well as some Byzantine pieces excavated in Istanbul.[362]

The apse of the building sheltered three showcases in which various small pieces such as vases, jugs, and candles were displayed. The two display cases were dedicated to Roman pieces excavated in Miletus and found in a construction site by coincidence in Manisa. The last showcase was dedicated to Egyptian items such as tiny sculptures and remarkable candleholders. The window niches of the apse were arranged to situate the Roman and Hellenistic busts and statues, formerly displayed in the Istanbul Museum. The other busts, broken pieces, and heads were displayed on the shelves of the apse and the objects on those shelves varied from the Greco-Roman to the Roman excavated from various sites like Miletus and Ephesus. The statues from Ephesus and Miletus excavation sites, which dated back to the second Century B.C., were also situated on a pedestal in the apse section.[363] Finally, the Islamic objects were also located in a section of the ground floor (it was referred as the "first section" in the draft of the museum guide located in the archive).[364] Tombstones and wooden minbars were mentioned as examples of the Islamic antiquities.[365] The figures, provided by the Directorship of Statistic in İzmir in the yearbook of 1934 show the increase or decrease of the items in the museum. According to this source (which gives the numbers for years 1930, 1931, and 1932, in the year of 1930 there was not any Islamic items), there were 109 pieces in 1931, and 74 in 1932.[366] The decrease between 1931 and 1932 must have stemmed from the transportation of some items to Ankara or Istanbul. The mobility of objects

[362] Ibid., p. 48.
[363] Ibid., p. 51-57.
[364] Undated draft of museum guide (handwriting), Appendix C, figure 85.
[365] İbid.
[366] Erkan Serçe, "İzmir ve Havalisi Azar-ı Atika Muhipleri Cemiyeti ve İzmir Arkeoloji Müzesinin Kuruluşu," *İzmir Kent Kültürü Dergisi,* 5 (2002), p. 315.

between İzmir, Ankara and İstanbul must be resulted from the center-periphery relation between İzmir and the others. Ankara as the capital and İstanbul Museum as the central museum must be centers that sometimes gain such objects from İzmir. In the case of the relation between regional museums and İzmir, İzmir was the center where the important pieces were transferred.

The main hall of the museum building (on the ground floor) seems to have been dedicated to the archeological findings from İzmir's hinterland. It appears that their period was the issue here rather than the region they had been excavated, except for a showcase that displayed the objects from Cyprus and Rhodes. The claim of the state on the archeological heritage of the region (which motivated the state for seeking ways of reclaiming the shipped objects like the sarcophagus) was supported by the wealth of Hellenistic and Roman collections that literally surrounded the sarcophagus.

The Islamic collection was considered an integral element of the heritage and located on the ground floor among the other items. In an undated newspaper, interview with the director Aziz Ogan replies to the question "What is your prediction for the future of İzmir Archeology Museum" as such: "It has the potential of being a very rich museum with the pieces that had already been brought to surface and being excavated in archeological sites like Bergama, Ayasolug etc. Among them, specific effort will be spent for collecting Islamic pieces which are considered the monuments of our praiseworthy nation."[367] The attitude of the museum toward the Islamic items from several Beyliks (principalities) and the Ottoman Empire was to bring them together under the title of "Islamic collection" and project them more

[367] Appendix C, figure 8.

likely as ethnographic objects.[368] The ground floor that seemed to cover the very basic frame of the "past" through exhibiting the archeological findings of the region carves a room for the Islamic objects also. These objects were part of an already vanished past, but also as heritage they were secularized in the museum setting by treating them as ethnographic objects. The ethnographic objects belong to a lower layer in the hierarchy because "Ethnographic objects…which according to the opinion of the creators of the museum belonged among ethnographic objects…could not have possibly played an equal role in creating traditions and (country's) identity as the symbols of the country."[369] Perceiving the Islamic collections as ethnographic and labeling them with this title made secondary degree references in identity making and lowered their rank in the hierarchy of museum objects.

The second floor of the building had much more complicated and varied collections, which were, for Savino, proposed as "alternative Turkish art".[370] The second floor of the museum was categorized in the museum guide under the title of "Pictures, Coins, Turkish Carpets and Hittite Antiquities Section." This section of the museum guide starts with the art gallery and fifty paintings that belong to "painters of our country and some of the famous Western painters" were defined as "ornamenting this section."[371] Sheltering the paintings in this section must have been a temporary situation because it was stated that in the museum guide these paintings

[368] These "Islamic" objects were transferred to the ethnographic museums after the emergence of ethnographic museums. The first museum buildings (such as the İzmir Museum) later gained the character of archeological museum and only "archeological" items were exhibited in them. This transformation from "museums" to " archeological museums" caused to perceive the Islamic objects as the ethnographic objects and they were sheltered and exhibited in ethnographic museums.
[369] Joze Hudales, "Ethnographic Objects as Material Culture and as Cultural Heritage: Ethnographic Collections and Exhibitions in Slovenia Until the First Half of 20th Century," *Croatian Journal of Ethnology & Folklore Research*, 47 (2010), p.76.
[370] Savino, "Archaeology and its Representation," p. 75.
[371] Ogan, *İzmir Müzesi Rehberi,* p. 63.

would be transported to a convenient place when a wide gallery would be found for the coinage section (the whole section was abbreviated as the "coinage section").[372]

The coinage collection of the museum had 2,204 pieces in 1932. The coinage cannot be considered as a collection but the worthy pieces in the collection gave the hope of a valuable future collection. The coinage was classified even though (for Ogan) they hardly constituted a collection. The museum guide categorized them mainly as Islamic (94 golden, 1,278 silver, 547 cupric coinage) and non-Islamic (54 golden, 320 silver, 21 copper coinage). The coinage was exhibited in four showcases and a consistent classification for the showcases did not exist. In the first showcase the coinage of Alexander the Great belongs to 324-335 B.C. and next to it the coinage of kings and Anatolian cities that belonged to the 7th B.C. were located next. The second showcase was dedicated to the Roman emperors' coinage that dated back between 1 B.C and 3 A.D. The third show case similarly displayed the coinage of Roman emperors and empresses. The forth showcase was the place where Islamic coinage was kept and it was stated that they were not yet classified properly. In addition, some small jewelry such as rings and earrings were also exhibited in this showcase in addition to Venetian golden coinage. The carpets and prayer rugs were located right opposite the windows, which were the pieces brought from the Aydınoğlu Mehmet Bey Mosque in Birgi from İzmir Fettah Mosque and some provinces such as Uşak, Ladik, Kula.[373]

As Savino proposed, the spatial division of the museum's objects in two floors was arranged to differentiate the ancient past and from the modern "true" narrative of Turkish past and Turkish art. On the first floor the visitors had the chance of seeing the Greek and Roman pieces in addition to the Islamic tombstones.

[372] İbid .,
[373] Ibid., p. 65-66.

These episodes of the region's history were the narrative the Turkish Republic tried to position as a distant past and melt in the recent narrative in order to promote the secular and nationalist ideology of the Republic. The second floor was held for the new trendy period in Turkish history, which was the Hittite narrative integrated into modern art pieces (even though they were temporally located in the museum building) and the ethnographic pieces. Considering the limited space and opportunities of the museum building location of the Hittite collection might be a choice motivated by logistic reasons. On the other hand, both this Hittite collection, modern art gallery and the others were the favorites of the state which all had a role in the recently constructed narrative.

Classification in the Second (*Kültürpark*) Museum Building

The first İzmir Museum in the church of *Aya Vukla* was designed as a culture complex that sheltered not only the exhibition halls for the antiques but also an art gallery (even though it was temporarily located in the building) and a library that consisted of both reference books and rare books as later additions. The moving of the museum to the *Kültürpark* in 1951 was a radical transformation in many senses starting with the structure of the foundation. First, the museum building that used to be a former church was transformed to a single large gallery. The structure of the museum that functioned more like a cultural center was transformed as well, and only the antiquities were transferred to the building in the *Kültürpark*. The church building after 1951 was used as a depot for some objects and the remaining objects were supposed to be moved to the İzmir Regional Museum (ethnography museum),

which construction started on the *Bahribaba* Park (the former Jewish Cemetery).[374] The remaining items in the church must have been the ethnographic objects, because only an ethnographic museum was established in the lands of the Bahribaba Park in the former school (initiated by the local governor Rahmi Bey initiated). The ethnographic objects must have been allocated for the ethnographic museum instead of combining antiques and ethnographic objects all together in the new museum. The fate of the library materials is unknown, but for sure they were not been moved to the *Kültürpark* museum, which had no room for such a collection. The pieces from the art collection, on the other hand, were located in their own gallery in the *Kültürpark* in 1952 a year after the moving of the museum.[375] The pieces from the art gallery must have been sheltered in the *Kültürpark* gallery until the opening of the İzmir Art and Sculpture Museum in 1973.[376] At end of the moving process, the cultural complex was turned into a large exhibition hall reserved only for antiquities.

The *Kültürpark*, already discussed in the first chapter in detail, was born out of the international economic fair and later became a permanent zone of greenery and socialization for the city's residents. The international fairs, due to which the *Kültürpark* witnessed its most dynamic and crowded days, were designed to revitalize the economy of the city in the post war period. But these fairs were also remarkable organizations that bonded people with the Republic. They displayed what the Republic had achieved in the country and the capacity of the Turkish people with its profound and exceptional abilities.[377] This yearly gathering was designed to create a market and advertising ground, but since the beginning the pavilions for

[374] Mehmet Önder, *The Museums of Turkey and Examples of the Masterpieces in the Museums*, trans. Priscilla Mary Butler (Ankara: Türkiye İş Bankası, 1983), p. 121.
[375] "İzmir Heykel Müzesi Hakkında", T.C. Kültür ve Turizm Bakanlığı İzmir Resim Heykel Müzesi ve Galerisi, http://www.İzmirresimheykelmuzesi.gov.tr/hakkinda.html.
[376] Önder, p. 124.
[377] Aslan Tufan Yazman, " İzmir Fuarının Manası", *İktisadi Yürüyüş*, 18 (1940), p. 1.

governmental organizations and other state enterprises were located in the fair ground as well in order to achieve the state's goal of self-affirmation. There were not commercial goods in these pavilions that made them commercially functional, but various objects that enhanced the self-pride of the state and exhibited the advancement of the Turkish Republic in various fields. State enterprise banks such as *Sümerbank* in the fair of 1948 had its own pavilion and it was a permanent building rather than a temporary fair structure. In this vast building the products of *Sümerbank* and charts and statistics which demonstrated the achievement of the bank, were exhibited to the visitors.[378] These products and documents were presented as the proof of the advancement of the state's enterprises rather than as purchasable offerings. The *Emlakbank / Emlak Kredi Bankası* (Real Estate Loan Bank) was another state enterprise whose pavilion in the 1951 fair was supposed to exhibit to the visitor the contribution of the bank to the extensive reconstruction of the country.[379] There was also a private bank in the fair grounds, *Garanti Bankası,* but its mission in the fair was more likely to present itself to potential clients and marketing the Renault cars that it represented in Turkey.[380] The state enterprises had the mission of underlining the advancement of the Republic in addition to marketing their goods. The state-funded pavilions did not just house the economic enterprises of the state. Also included were state charitable foundations such as Child Protection Agency's (*Çocuk Esirgeme Kurumu*) pavilion in which the role and power of the state in terms of providing protective social services was underlined. How this

[378] Affan Kırımlı, Muhlis Türkmen, Muhteşem Giray, "1948 İzmir Fuarında Sümerbank Paviyonu", *Akitekt*, 1948, Sayı: 1948-07-08 (199-200), p. 158.
[379] Tuğrul Devres, "İzmir Enternasyonal Fuarında Tükiye Emlâk Kredi Bankası Pavyonu", *Arkitekt*, 237-238 (1951-09-10), p. 159.
[380] Muhlis Türkmen, Abidin Zarif, "1948 İzmir Enternasyonal Fuarı T. Garanti Bankası A. O. Paviyonu", *Arkitekt*: 199-200 (1948-07-08), p. 153-154.

agency handles the matters of protection and raising of the children were exhibited to the visitors.[381]

The İzmir Archeological Museum in the *Kültürpark* was established in the former pavilion of the Ministry of Education. The reason for arranging a pavilion for the Ministry of Education was the state's enthusiasm for self-representation to the foreigners and the common people who had the chance of observing the recent developments of Turkish Republic. Since the museum establishment was administered as a sub-branch of the cultural affairs division of the Ministry of Education, it was located in this ground where the major aim was boosting national pride. Before the museum was moved to this location, the objects exhibited in the pavilion were students' handcrafts produced in technical schools.[382]

In the beginning, the international fair at *Kültürpark* was a very local affair with particular economic aims. It had separate sections for the local products of various provinces, and the regions where these products came from constituted the criteria for grouping them. İzmir was the eventual destination and the center of the peripheries where these goods could be gathered to present to the international market. Interestingly, after its transfer to the *Kültürpark*, the İzmir Archeology Museum, acquired a similar classification system and its objects were grouped according to the region from where they were brought.

The dates of the museum objects varied from the Chalcolithic period to the Byzantine, and both regional and chronological classification systems were used instead of abolishing the periodic classification entirely.[383] The pavilion was in the shape of a single large gallery rather than a multi-sectional building divided into

[381] Nihal Sanlı, "İzmir Fuarında Çocuk Esirgeme Kurumu Paviyonu", *Arkitekt*, 153-154 (1944-09-10), p. 198.
[382] See the image newspaper in Appendix D, image 15, *1944 İzmir Fuarında,* p. 10.
[383] Mehmet İ. Tunay, "Kültürpark Arkeoloji Müzesi," *Arkitekt*, 336 (1969-04), p. 161.

sections with walls. This large gallery was in shape of a rectangle with engaged corners. Actually it was engaged with the corners and more than twenty corners were inserted to its walls. As it is seen in image 16 these corners also separated the sections from each other.[384] In a similar way with the former museum building where there was an outdoor section (the courtyard) for the display of large dimension sculptures, also in the new museum building tombstones and sarcophagi were located in the outdoor sections. In the new museum, Pergamum, Bayraklı, Denizli, Sardis, Ephesus, Muğla, and Miletus, had their own sections. The region of the objects was not the only criteria for arranging their spots in the building but also they were divided in categories according to types of the objects. According to the museum plan provided in a brochure of the museum published in 1953, there are five categories for the objects in the museum. These were sculptures, pieces from architectural edifices, tombstones, sarcophagi and little pieces displayed in showcases. The corners drew the borders of the sections and each three corners constituted individual sections toward the edges of the walls. The majority of the pieces displayed were sculptures. The edges of the walls were dotted with those sculptures except sections of the gallery to the extreme left and right (taking the entrance gate as the reference). The sculptures were not scattered randomly but a form of regional categorization was preferred to order them. İzmir and Miletus had two sections for the sculptures. The objects from Pergamum, Sardis, Bayraklı, Denizli, Muğla and Aydın were all limited to one section for each location. Ephesus had the largest share from the space with three sections and a more central spot considering the other wall edges. The space between these sections and the entrance gate was almost empty and this made it easy to orient the gazes of the visitors

[384] Appendix D, image 16.

directly to these sections. The museum objects were mostly situated in the wall edges and in the two sections on the extreme left and the right edges of the building. At the center of the exhibiting hall, there were only rows of sculptures that stood opposite to each other which were the sculptures from Ephesus and Pergamum. The tombstones, pieces from architectural units were situated on the leftist section of the hall and they were categorized under the name of "archaic age". So in this section, the regional classification was replaced by a single chronological category. Tunay's article[385] clearly states that both regional and chronological classification were preferred in the museum. However chronological category was not preferred in any other sections as we can gather from the brochure.

In the former museum building, the priority of the newly emerged museum's classification system was to emphasize the state's gains vis-à-vis the archeological rivalries with foreign powers. It was also important to form the genealogy of the newly emerged nation state through the construction of object-based narratives. *Kemalist* history narrative was the product of a nationalist process, which has its origins in the 1870s emerging as a result of Russia's colonist acts toward the Turkic societies and it was adapted after 60 years of processing.[386] At the beginning of 1920s and the emergence of Turkish Republic the European territories were almost completely lost. Anti-Turkish statements in Europe and the negative history discourse on Turkish identity, which Afet İnan personally dealt with was another motivation for searching for a new praisable identity that discredited the negative attitudes of European oriented views. In addition, the historical territorial claims of the Armenians and the Greeks whose presence on the Anatolian land was removed during and after World War I were challenged with a Republican counter narrative.

[385] Tunay, "Kültürpark Arkeoloji Müzesi," p. 161.
[386] Etienne Copeaux, *Türk Tarih Tezinden Türk-İslam Sentezine: Tarih Ders Kitaplarında, 1931-1993*, trans. Ali Berktay (İstanbul: Tarih Vakfı Yurt Yayınları, 1998), p. 20.

This counter narrative projected the Hittites as the ancestries of the Turkish people in order to support the claim to autochthonous existence in Anatolia.[387] The aim of refuting such claims and inventing an origin were in accordance with a planned future, which foresaw a nationalist and secular state. A new future had to have a new past on which it was to be built.[388] The Asiatic origins and the invented Hittite links became the base of a new history narrative for the Turkish republic and sometimes it reached absurd levels like the Sun Language Theory. This nationalist history narrative was invented in 1920s and reached its peak during 1930s with the emergence of Turkish History Survey Association (*Türk Tarih Tetkik Cemiyeti*). However Mustafa Kemal died in 1938 and afterwards more critical historians could find a ground to express themselves. The first and strongest waves for Kemalist nationalism lost its enthusiasm and intellectual power. The critiques of this nationalist discourse were not expressed loudly and it also did not gained full recognition in the circle of Turkish historians and intelligentsia. 1940s and afterwards were the years that the narrow historical view, which suggested a history writing around the Turkish people mostly with invented phases, was abandoned. A new trend, which Etienne Copeaux calls "humanism" re-credited the Western civilization and Greco-Latin roots as the real source for Anatolian civilization. During the same era many Greek, Latin and Western classic books were translated and published. [389]

The move of the museum to *Kültürpark* coincides with two important shift which were perception of history and the character of the economic fair. The credited historical were diversified during 1940s and this fractured the "Turkish centered"

[387] Ibid., p. 32.
[388] Bernard Lewis, *History: Remembered, Recovered, Invented* (Princeton: Princeton University Press, 1975), p. 71.
[389] Copeaux, *Türk Tarih Tezinden,* p. 55.

history perception. During 1940s with the economic impact of World War II the fair gained a touristic character. A museum building where small portions from the praise-worth excavations sites could be exhibited fitted very well to this touristic site. The new museum building (1951) in the *Kültürpark* was more adapted to the pavilion system of an international fair. The international fairs were the grounds where countries exhibit their goods to foreign eyes. In many cases the countries exhibited also the goods from their colonies and peripheries through marking themselves as the center of those peripheries. Since the idea of fair was based on the motivation of gaining affirmation by foreign eyes and advertise itself, the museum building advertised the capacity of the state for crediting the antique heritage of antique world of Aegean region. In addition, the peripheral antique sites of İzmir were represented and İzmir was marked as the center of antique world of Aegean region.

In many aspects, the İzmir museum followed in the footsteps of the Istanbul Archeology Museum and was designed as a representative of the same vision of history and museology. Especially in the displaying method and classification of the museum objects, the İzmir Museum followed its grand counterpart. Its inner organization was arranged according to the strategic importance of various pieces. The most conspicuous victory symbols were located at the center as the locus of the whole museum building. The first museum building in the *Aya Vukla* church had not entirely abandoned the antique heritage in the nationalist historical environment of its era. Actually the antique heritage was credited in very strongly with the motive of linking itself to the grand narrative of world art history. This claim of being a part of modern art and art history was strengthened with underlining modern art through establishing a gallery in the museum building. When the museum institution was

moved to the *Kültürpark* area, a narrative conspicuously set the relation of center and periphery through organizing the objects regionally. In this new museum building, in addition to transforming the former cultural center to an archeology museum, humanistic bias was observed in the bold attempt of underlining ancient civilizations. Among those archeological sites that were represented in the new museum building in *Kültürpark,* Ephesus had a significant position. The sculptures from Ephesus were situated right opposite the entrance door. Ephesus sculptures also constituted one of the two rows of sculptures that stood at the very center. In the second building, the İzmir Museum could gain the character of archeology museum with the impact of dominating historical view of 1940s and 1950s, which criticized the Turkish-centric national narrative and proposed a more global or "humanist" view. The reason for pointing Ephesus among the other antique sites might be its bigger international fame and richer archeological reserves.

Conclusion

The museum setting is always an environment for meaning making, and in this artificial environment museum objects are the elements of a greater narration, beyond their meaning as single objects. The ordering of the museum objects with a certain classification system mostly determines this great narration, or in other words the general policy of a museum, the motivations of the background of the museum determines the classification of the museum objects.

In the European museological tradition, a genealogy of making the modern world was traced from its very beginnings in Mesopotamia to modern Europe with a clear evolutionary view. Here a chronological order is followed closely where the

current European civilization is situated the ultimate destination where the most improved form of human kind can be found. In this colonizing and hegemonic museology discourse, art and artifacts of the non-western world can carve their places only as the previous stages of development or as exotic and ethnographic pieces from far away lands.

In Ottoman/Turkish museology, this strict chronological order was replaced by a special combination of various types of classification. The museum objects of the Ottoman domain were composed around certain symbolic pieces chosen to represent the archeological victories of the state over European rivals. The main objects of this rivalry were the Greco-Roman and Latin pieces. These were projected as the pieces belonging to antique heritage, and owning them was quite important to demonstrate the claim of being civilized enough to shelter pieces of world's heritage. In the İstanbul Archeology Museum the main focus of the museum setting was the rivalry, but later with the total nationalization of history narrative, the museums were nuanced with the elements, which were situated in the museum to support the local narratives coexisting with this grand narrative of linking itself to the global story art. The İzmir Museum was a case of in which classification was nuanced with a combination of local and national claims.

The classification systems in the archeology museums of İzmir followed were in accordance with museum policy. In the first museum building the two-storied building was divided in two sections, one section for the distant past, which was the combination of the Roman and the Greek, as well as the Islamic past. The word "distant" does not simply refer to the chronology but to the relevance of these phases to the focus of the history narrative, which is the continuity of presence of Turkish people on Anatolia. A separate section for the modern narrative that comprised of the

newly invented phases of "Turkish" history such as Hittite history and pieces of modern art was constituted. Its distance in the chronological order was not the matter but its proximity to the focus of the narrative was the matter. The nationalist history narrative supported by such phases became the base on which the nation state was constructed. The nation state's claim of being linked to the modern world and its ambition for appreciating modern art (and also introducing it to the people in order to contribute to their encounter with the concepts of the modern world) and art were illustrated in the art gallery section of the museum. Pieces of these two ambitious attempts of the nation state, which were narrating a nationalist history discourse and internalization of modern art, were situated in the same section of the museum. In the second museum building the institution adapted itself to the fair environment, which was founded to bring together the various pieces from various regions and industries to produce and present pride for the nation state. In the new museum building, the regional categorization of the objects was preferred in order to create a mini archeological fairground on which each site could display its findings. The İzmir Museum, especially in the first museum building, had some similar aspects with the İstanbul Archeology Museum in terms of crediting the archeological victories of the state. But local nuances that were supposed to differentiate the nation state from Ottoman Empire made it difficult to track an identical pattern. The second museum building was organized around a center-periphery relation but still it was not same center-periphery relation that the İstanbul Museum set through ordering its objects. In the *Kültürpark* museum İzmir was marked as the final destination of the archeological findings of the Aegean region but the İstanbul Museum's collecting pieces from Eastern provinces (mostly) had more likely a political character and marked İstanbul as the capital of the Empire. In the first museum building the

museum setting was purposely arranged to create an "alternative Turkish art."[390] This alternative art was differentiated from the classical age and Islamic art, but the museum and Turkish art in general was attached to the general greater narrative of art history through allocating a significant space for the classical age on the first ground. In order to define this alternative Turkish art, the Hittite collection had its significant place among others considering the ambitious emphasize on Hittite history in the Republican history narrative for tracing back the Turkish nation. The Republican ideology had a tendency of defining and differentiating itself from the dynastic and Islamic tradition in every sense in accordance with the invented history narrative, which suggests a unifying narrative for former and current civilizations living in Anatolia (see Chapter I). In the museology practices of such an ideology, the national museum must express the new type of nationalism and cut the ties with the other sources of its heritage at least with classical and Islamic ones. For Etienne Copeaux the over protective attitude toward Anatolia as the only one left in the hands of Turkish people after losing European lands and the unexpected attitude of Arap provinces during the war which was defined as betrayal drove the nation state invent and discover new roots for Turkishness. Islam was considered as the "glaze" on the "true" Turkish culture, which was defined with references to Asiatic roots and Turkish's ancestors in Anatolia (which was Hittites in this conceptualization). Copeaux does not elaborate the meaning of being the "glaze". However my observation in the İzmir Museum's setting suggests that Islamic collection in the museum was situated in the museum as a marker of its ethnographic value (later Islamic pieces were moved to the ethnographic museums). As it is observed in Celal Esad Arseven study, Islamic pieces were not merely the products of Arab or Iranian

[390] Savino, "Archaeology and its Representation," p. 75.

cultures as Muslim canons but Turkish art had a formative effect on them. These pieces were exhibited as something that the Turkish art impacted. Turkish art was the local grand art (other than the European canon) whose veins could be traced back to both Asian and Islamic roots. Various veins that Arseven tried to elaborate created (for Arseven and leading intelligentsia of the early Republic) something characteristic and different than Byzantine or Muslim canon. In order to achieve this differentiation the disparities from Islamic art and the other sources of Turkish art (Asia and other Turkic sources) were studied for instance by Celal Esad Arseven in his book *Türk Sanatı* (Turkish Art).[391] For Arseven the reason for why it took so long to define "Turkish art" is the European attitude of not designating Turkish pieces of art, but more likely attaching them to the Byzantine or the Iranian canon.[392] He studied and illustrated many examples in his book in order to distinguish Turkish art from Islamic and Byzantine art, but at the same time to construct its veins, which was Asia, in Arseven's book. Arseven's aim was to illustrate a progressive pattern in Turkish art. He differentiated it from Byzantine, Islamic art but demonstrated the Ottoman-Turkish art as the one that benefited from these sources and created an artistic style above them. For instance he acknowledges the effect of Islamic canon but suggest that the over ornamental and ostentatious taste was not adapted by the Turkish art. In Turkish art it took a simpler form. In the museum Turkish art was differentiated from the classical and Islamic past and with the addition of the Hittite collection and other ethnographic objects, in addition to modern paintings, Turkish art was defined in the museum. The enthusiasm for defining Turkish art did not hold anybody back from crediting the classical age pieces and Islamic pieces, because the ambition of inserting themselves also into the grand art history narrative still existed

[391] Celal Esad Arseven, *Türk Sanatı* (İstanbul: Cem Yayınevi, 1970).
[392] Doğan Kuban, "Celal Esad Arseven ve Türk Sanatı Kavramı", *Mimarlık*, 7 (1969), p. 18.

among the motivations for founding the museum. For Wendy Shaw the early museums cannot be defined as national museums and if the term of "national museum " refers to "a single or limited network of institutions designated for and underwritten by the state for the express purpose of expressing issues of national identity, values, and ideals," then, "the Republic of Turkey has no national museums."[393] For Shaw the separation of the ethnographic collections and the founding of the ethnographic museums (initiated in 1922, first in Ankara)[394] gave birth of the closest form to a national museum, which is the ethnographic museum. In the case of İzmir, the first steps were taken for constituting an ethnographic museum with the separation of ethnographic objects before the moving the museum to the *Kültürpark*, but in the *Kültürpark* museum the center-periphery relation still prevailed. In both two museum building the ambition of linking Turkish history to the recently invented periods and the ambition for linking to the grand art history narrative through crediting the classical heritage were represented in bold form.

[393] Wendy Shaw, "National Museums," p. 927.
[394] Ibid., p. 926.

CHAPTER V

CONCLUSION

The concept of museum became a rising trend during the nineteenth century due to the general environment during this turbulent period. Nineteenth century is a turbulent time for the empires and the disintegration of empires as a result of the rise of nationalism. Eric Hobsbawm's term "the long nineteenth century"[395] covers a time frame that started in 1789 with the French Revolutions, which was pointed as the beginning of nationalist trends and ended in 1914 with World War I, which was the final destruction for the unity of the empires. Both the disintegrating empires and recently formed nation-states had to invent some methods for strengthening their identity, whether it was in process of disintegrating or being formed. Museums with the opportunities they suggested for the creating references for identities and history narratives became the rising trend during nineteenth and early twentieth centuries in for empires and nation-states.

The Ottoman Empire's experiencing the nineteenth century and onwards was not very distinctive from the other empires. In this period Ottoman Empire's westernizing and raising a western-minded generation projects started to give their fruits. Modernization of the country in political sense and constitutional reform were executed by the efforts of this invested generation. İlber Ortaylı identifies the

[395] Hobsbawm explain this term through out his trilogy; *The Age of Revolution: 1789-1848*, *The Age of Capital: 1848-1875*, *The Age of Empire: 1875-1914.*

nineteenth century of the Ottoman Empire and the early twentieth century as "the longest century of the empire" [396] in a similar sense with Hobsbawm. Disintegration thread to the Ottoman Empire was received in nineteenth century and ended up with the declaration of the Turkish Republic, which means the emergence of Turkish nation-state.

The concept of museum was introduced to the empire in the nineteenth century and served in many ways. Through this new concept the Empire found a way to carve a room for itself in the cultural circulation and the grand art narrative. The artifacts from the territories and archeological findings from an extensively large excavation geography from Mesopotamia to Aegean regions were accumulated in the central museum: İstanbul Archeology Museum. In the eve of disintegration the Empire was broadcasting the message of being the center of all peripheries. The museum was the showcase of how the Empire could go further in the science of archeology and could protect its antiquities from the foreign archeologists who were highly involved in bringing the Empire's antiquities to surface. The classification of the objects in İstanbul Archeology Museum demonstrated the claim of the empire on the archeological heritage on its land.

İstanbul Archeology Museum was founded at the end of the nineteenth century in such an environment. The museum was an outcome of the concern for constructing a unifying identity for the subjects of the Empire. İstanbul was still the center, and the artifacts from peripheries were stored in this central museum as the pieces glorifying the sultanate. İzmir Archeology Museum, on the other hand, was a project of the Republic and the nation-state. It was emerged as one of the provincial museum that proliferated all over Anatolia (Konya, Adana, and Bursa for instance).

[396] İlber Ortaylı, *İmparatorluğun En Uzun Yüzyılı* (İstanbul: İletişim Yayınları, 2002), p. 31.

The political environments, which around the museums in İstanbul and İzmir flourished might seem contradicting to each other but the parallelism between them propose a more complicated relation between the two museums.

One of the reasons that persuade the Ottoman Empire for the necessity of an archeological museum was the desire for demonstration of the Empire's adequacy and capacity to appreciate the archeological findings. This desire and claim was exhibited through the arrangement of the museum around the pieces that were seen as a sign of the archeological victories. The foreign archeologists and countries had been digging and taking the archeological findings of the empire abroad for centuries until a functioning regulation was constituted in 1884. In the İzmir Archeology Museum the main concerns of İstanbul Archeology Museum, which were linking itself to the grand art narrative and demonstrating state's victory of keeping its antiquities were still on the agenda. The identity policies of the Ottoman Empire and the Republic might be contradicting. However İstanbul Archeology Museum was still considered as the center of the peripheries and an archetype for the İzmir Archeology Museum. On the other hand some institution of the Ottoman Empire including the Ministry of Education, which was the responsible body for managing the conservation and museum affairs were sustained in almost the same structure. Using the archeological items functionally as the demonstrators of the territorial claims was another shared aspects of the İstanbul and the İzmir museums. The items which were subject of the rivalry between the state and foreign archeologists were situated at the centers of both the İstanbul Museum and the İzmir Museum. The continuity in some of the institutions of the Empire and the Republic and in the perception of antiquities were valid and effective reasons for the parallelism between the İstanbul and İzmir Archeology Museums but the impact of the personalities

should not be ignored. Aziz Ogan, the founder of the İzmir Archeology Museum was trained by Osman Hamdi Bey who was the most important figure for transformation of the İstanbul Archeology Museum with his scientific classifications methods. It is quite understandable to see Ogan practicing in İzmir what he learned from his mentor.

İzmir archeology Museum was an institution that emphasized the universal messages of the Republic, which were the link to the grand art narrative through housing the Greco Roman heritage. The museum demonstrated the right of the Republic on the antique sites and antiquities through pointing the center of the museum with significant and symbolic pieces. On the other hand, the museum institution was a local museum, which had a very local agenda (which is nationalization of the city) combined with its broader agenda.

The role of the museum in the nationalization of the city and removing the traces of the cosmopolitan past was significant with its two aspects: the location of the museum buildings and the sources it acquired most of its collections from. The first museum building situated in one of the rare undamaged church buildings which was the *Aya Vukla* church. It meant the radical conversion of one the rare remnants of the Greek architectural heritage. The second museum building's location was a pavilion in *Kültürpark* and this park site was an invention for the re-development and transformation of the fire zone and at the same time producing national pride through advertising the advancement of the Republic to local and foreign eyes

The collecting policy of the museum was another issue that gave a differentiating character to the museum. İzmir Archeology Museum gained a significant amount of books and painting from the abandoned properties of the departed communities, which were confiscated by the state. The base of the museum

as all the locations it was situated on and the materials that the museum constituted its collection from were the properties of the departed non-Muslim population of the city. The museum utilized from and nationalized the heritage of the departed non-Muslim communities. In my opinion this aspect of the museum and the role of the abandoned properties in this foundation makes it a special case among the other Republican provincial museums in addition to the central position of İzmir Archeology Museum on the Aegean cost.

Aziz Ogan took the matter of founding a museum in İzmir as a serious academic study and constituted the first archeology museum of the city out of a damaged church building. As he was schematized his methodology of founding museum in one of the reports he wrote later, he executed all the stages of founding in İzmir Archeology Museum. Ogan first of all arranged a proper building for the museum and officially initiated the process. He brought the objects to constitute the museum collections from the excavation sites of İzmir's hinterland and the abandoned properties depots in addition to some donated collections and gifts. The classification of these objects was the final phase to shape the museum. Founding a museum was an academic process for Ogan, which could not be completed without publishing academic writings on them. In the cases of founding of İzmir Archeology Museum and excavations around İzmir, Ogan finalized these academic processes with the publications he prepared with the contributions of İzmir *Asar-ı Atika Muhipleri Cemiyeti* (the Society of Enthusiast Antiquities). Their most important publication is the museum guide, which has two editions in 1927 and 1932 and consists of 300 pages and 200 photographs.[397] The translation of the museum guide in French was also published. Aziz Ogan and the Association considered the

[397] Erkan Serçe, "İzmir Havalisi," p. 170.

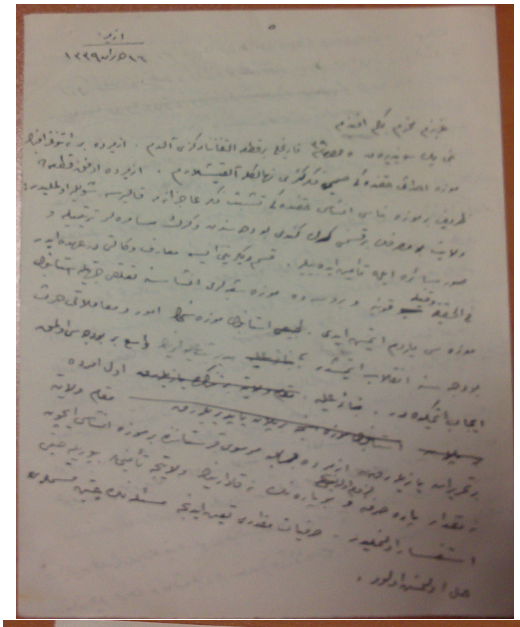
excavation and conservation work as their academic studies and in addition to the museum guide they published various academic papers and some other museum guides for the local antique sites (Ephesus for instance).[398]

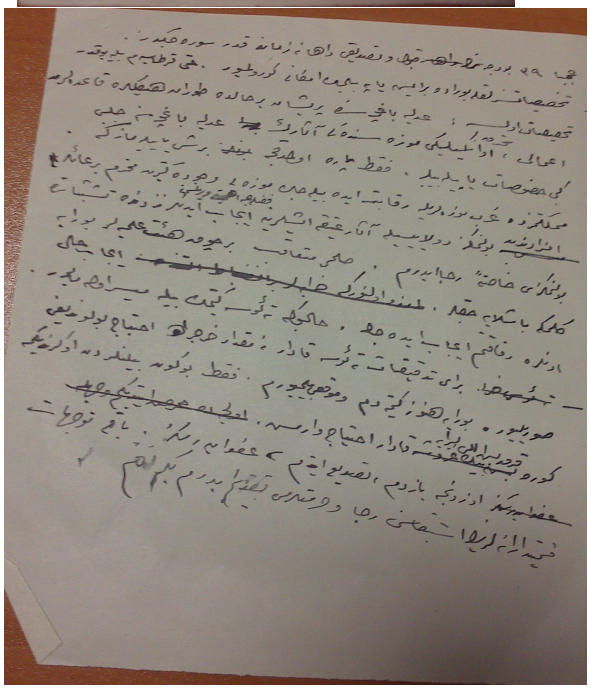
İzmir Archeology Museum was emerged as an institution, which had both local and universal agendas generated within the context of the post-World War I environment. The museum and other conservational issues surrounding it were executed by a highly conscious team under the supervision of Aziz Ogan who should be named as the founder of the museum. These processes should be considered as serious academic processes of which outputs are the academic publications on excavation sites and local museums of İzmir and its hinterland. This master thesis attempted to explore and elaborate the process of founding İzmir Archeology Museum in details under the guidance of Aziz Ogan's personal archive and its relation with the dynamics of post-war environment, which is a time of both political and demographic vitality.

[398] See Appendix B for the complete list of *Âsar-ı Atika Muhibleri Cemiyeti* and Aziz Ogan's publications.

APPENDIX A

TRANSLITERATION OF THE CRUCIAL DOCUMENTS





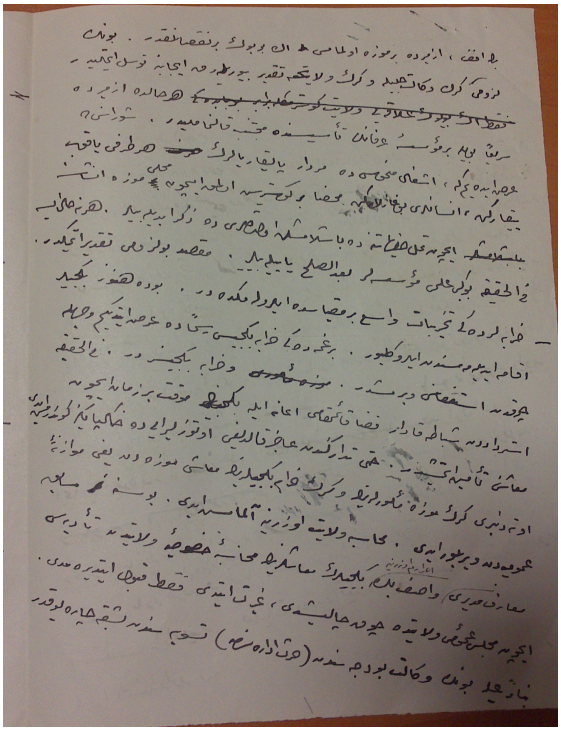


Figure 1. Unsigned letter to Aziz Ogan (16.06.1923)

Transliteration of Figure 1

İzmir

16 Haziran 1339

Azizim muhterem beyim efendim,

Beni pek sevindiren 5 Haziran 39 tarihli bir kıta iltifatnamenizi aldım. İzmirde bir Etnografik müze ihdâsı hakkındaki samîmi fikrinizi tehâlükle alkışlarım. İzmirde ufak kıt‘ada zarif bir müze binâsı inşâsı hakkındaki teşebbüs fikr-i âcizâneme kalırsa şöyle olmalıdır: Vilâyet bu masrafın bir kısmını gerek kendi bütçesinden ve gerek müsâmereler tertîbiyle ve suver-i sâire ile temin edebilir. Kısm-ı diğerini ise Maârif Vekâleti deruhde eder. Fi'l-hakika vaktiyle Konya ve Bursa'da müze şubeleri inşâsına ta‘alluku cihetiyle İstanbul Müzesi yardım etmiş idi. Tabiî İstanbul müzesinin umûr ve muâmelatı hars bütçesine inkılâb etmiştir. Müdîriyet-i aliyyelerinin vâsi‘ bir bütçesi olmak îcâb etmektedir. Binaen aleyh evvel emirde makam-ı vilâyete bir tahrîrât yazılarak İzmir'de Bahribaba (?) Musevi kabristanında bir müze inşâsı için ne mikdar para sarfına lüzum olacağı ve bu paranın ne kadarının vilayetçe temin buyurulacağı istifsâr olunmalıdır. Sarfiyât mikdârı tayin edilince meselenin çetin kısımları hal olunmuş olur.

Bey Efendi İzmir’de bir müze olmaması en büyük bir noksanlıktır. Bunun lüzumu gerek vekâlet-i celîle ve gerek vilâyetçe de takdîr buyurularak îcâbına tevessül etmelidir. Her halde İzmir’de serî‘an böyle bir müessese-i irfanın tesîsinde müctenib

kalınmamalıdır. Şurasını da arz edeyim ki, işgal-i menhûsda murdar palikaryaların her tarafı yakıp yıkarken, insanları boğazlarken mahzâ bir gösteriş olmak için mahallî müze inşâsı için temel hafriyâtına başlamış oldukları da zikredilebilir. Her ne hâl ise fi'l-hakîka bu gibi ilmi müesseseler ba‘de's-sulh yapılabilir. Maksad bu lüzumu takdîr etmekdir. Harabelerdeki tahrîbât vâsi‘ bir mikyasda ilerlemekdedir. Bu da henüz bekçiler ikâme edilememesinden ileri geliyor. Bergama'daki harâbe bekçisi resmen de arz ettiğim vechile çokdan isti‘fâsını vermişdir. Ve harâbe bekçisizdir. Fi'l-hakîka istirdâddan Şubat'a kadar kaza kaymakamı iâne ile bekçinin muvakkat bir zaman için maaşını temin etmiştir. Hatta tedârikinden âciz kaldığı otuz lirayı da hâk-i pâyinize göndermiş idi. Öteden beri gerek müze memurlarının ve gerek harâbe bekçilerinin maâşı müzeden yani muvâzene-i umûmiyeden veriliyor idi. Muhâsebe-i vilâyet üzerine almamış idi. Bu sene sâbık maârif müdürü, Vasıf Bey ısrârım üzerine bekçilerin maâşlarının muhâsebe-i husûsiye-i vilâyetden te’diyesi için meclis-i umûmiye-i vilâyetde çok çalıştı, gayret etti. Fakat kabul ettiremedi. Binâenaleyh bunun vekâlet bütçesinden (hars idaresinin) tesviyesinden başka çare yokdur.

Acaba 39 bütçesinin kabul ve tasdiki daha ne zamana kadar sürecektir. Tahsisatsızlıkla burada bir iş yapabilmek imkanı görülmüyor. Hatta kırtasiyem bile yoktur. Tahsisat olsa: adliye bahçesinde perişan bir halde duran heykellere kaideler imali, muhterik Evangelikî Müzesi'ndeki âsârın adliye bahçesine celbi gibi husûsat yapılabilir. Fakat para olmadıkça bir şey yapılamaz ki. Memleketimizde garb müzeleriyle rekâbet edebilecek müzeyi vücûda getiren muhterem bir aile efrâdından bulunmanız dolayısıyla âsâr-ı atîka işlerine fazlaca ehemmiyet verilmesini îcâb idenler nezdinde teşebbüsâtda bulunmanızı hâssaten rica ederim. Sulhu müteâkib

birçok heyet-i ilmiyeler buraya gelmeye başlayacaklar. Îcâb-ı hâl onlara refâkatim îcâb edecek. Halbuki Teos'a gitmek bile müyesser olamıyor. Berây-ı tedkîkât-ı Teos'a kadar ne mikdar harcırâha ihtiyaç bulunduğu soruluyor. Buraya henüz gitmedim ve mevkii bilmiyorum. Fakat bugün bilenlerden öğrendiğime göre kırk beş elli liraya kadar ihtiyaç varmış. Uzunca yazdım, tasdî' ettim, afvedersiniz bâkî teveccühât kıymetdârânelerinin istibkâsını rica ve hürmetlerimi takdîm ederim beyim efendim.

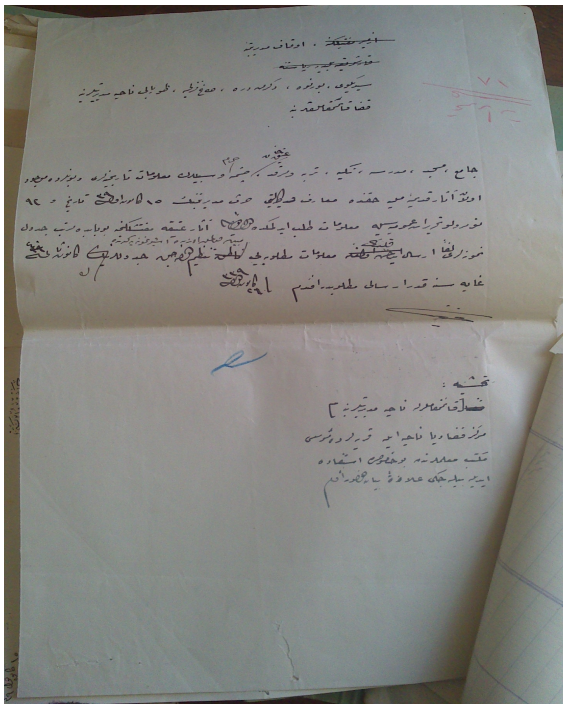


Figure 2. Unsigned correspondence to the Directorship of Pious Endowments (11.10.1923)

Transliteration of Figure 2

Evkaf Müdiriyetine,

Seydhîköy, Bornova, Değirmendere, Dağkızılca, Torbâlı Nâhiye müdiriyyetlerine,

Kazâ kâymakâmlıklarına;

Câmî‘, mescid, medrese, tekye, türbe ve merkad, ‘atik han, çeşme, hamâm ve sebillerin ma‘lûmâ’t-ı tarihiyyeleri ve bunlarda mevcûd olan asâr-ı kadime-i milliyye hakkında Ma‘ârif Vekâleti Hars Müdiriyetinin 10 Kânûn-ı Evvel 39 târih ve 92 numaralı tahrirât-ı ‘umûmiyesiyle ma‘lûmât taleb edilmekte olduğundan asâr-ı ‘atîka müfettişliğince bu babda müretteb cedvel numûneleri leffen irsâl kılındı. Ma‘lûmât-ı matlûbeyi mübeyyin olmak üzere işbu numûneye göre tanzîm kılınacak cedvellerin Kanunısani 40 gayesine kadar irsali matlubdur efendim. Fi 26 Kânûn-ı Evvel 339.

Tahşiye:

[Kâymakâmlarla nâhiye müdiriyetlerine]

Merkez kazâ veya nahiye ile karyelerde mü’esses mekteb mu‘allimlerinden bu husûsda istifâde edilebileceği ‘ilâveten beyân olunur efendi

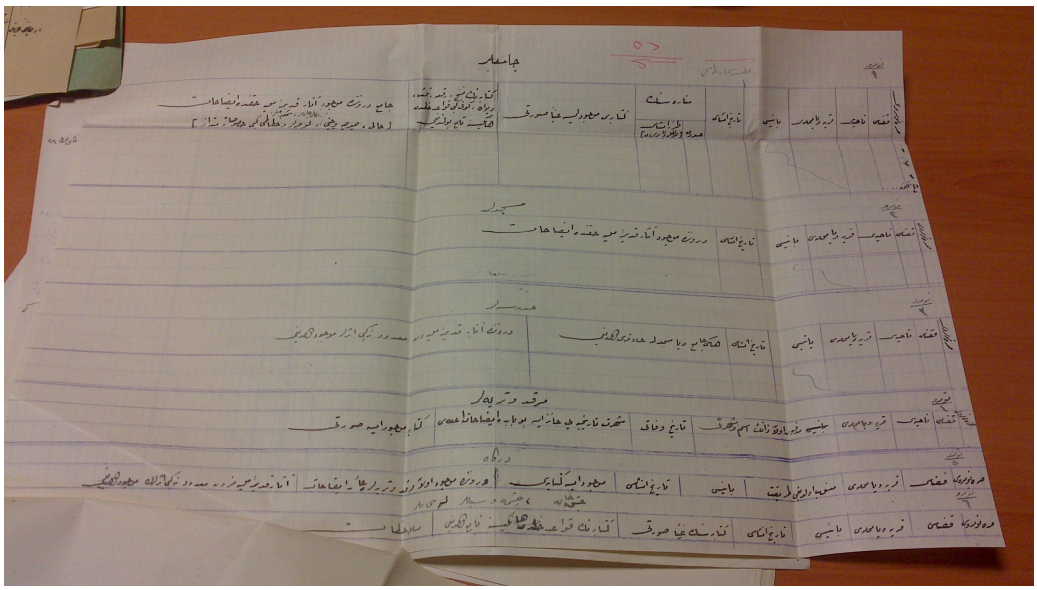


Figure 3. Undated investigation/inventorying chart

Transliteration of Figure 3

	Camiler									
Sıra Numaras	Kazası	Nahiyesi	Karye veya mahallesi	Bânisi	Tarih-i inşâsı	Minaresinin		Kitabesi mevcud ise ‘aynen sureti	Kitabenin nesih, rik‘a, sülüs, divani, kufi gibi kava‘id-i hattan hangisine tabi bulunduğu	Cami‘ derununda mevcud asar-ı kadimiyye-i milliyye hakkında izahat (Halı, sırça ve çini, renkli camlar, şamdanlar, localar ve hattatî gibi hususata mütedâir)
						‘Adedi	Tarz-ı İnşası (Tuğla veya mermerden)			
1 2 3										

Numara 2

	Mescidler					
Sıra Numara	Kazası	Nahiyesi	Karye veya Mahallesi	Bânisi	Tarih-i İnşası	Derununda mevcud asar-ı kadimiyye-i milliyye hakkında izahat

Numara 3

	Medreseler						
Sıra Numara	Kazası	Nahiyesi	Karye veya Mahallesi	Banisi	Tarih-i İnşası	Hangi cami‘ veya mescidle alakası olduğu	Derununda asar-ı kadimiyye-i milliyyeden ma‘dud ne gibi eserler mevcud olduğu

Numara 4

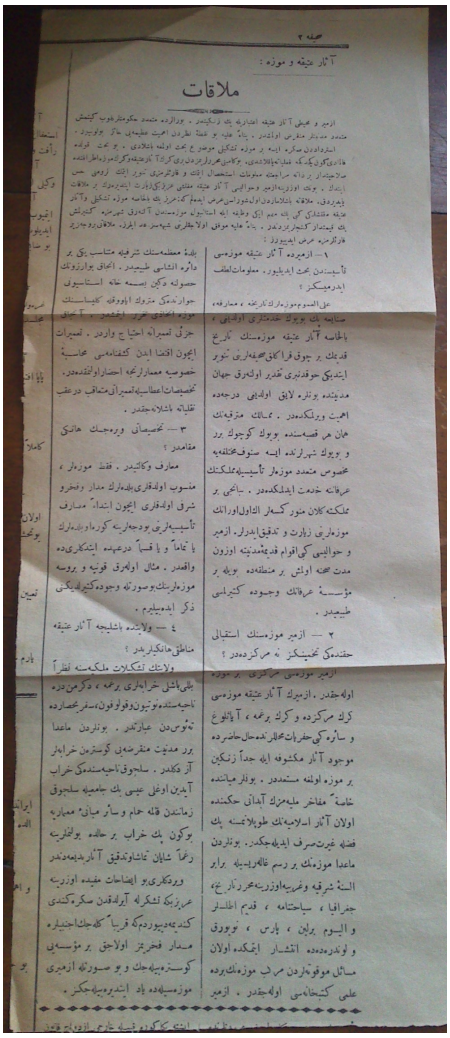
	Merkad ve Türbeler						
Sıra Numara	Kazası	Nahiyesi	Karye veya Mahallesi	Medfun olan zatın isim ve şöhreti	Tarih-i vefatı	Şöhret-i tarihiyyeyi haiz ise bu babda izahat i‘tası	Kitabe mevcud ise sureti

Numara 5

	Dergah							
Sıra Numaras	Kazası	Karye veya Mahallesi	Mensub olduğu tarikat	Banisi	Tarih-i inşası	Mevcud ise kitabesi	Derununda mevcud olan merkad ve türbelere aid izahat	Âsâr-ı kadimiyye-i milliyyemizden ma‘dud ne gibi eserlerin mevcud olduğu

Numara 6

	Atik han, çeşme ve sebillerle hamamlar						
Sıra Numarası	Kazası	Karye veya Mahallesi	Banisi	Tarih-i inşası	Kitabesinin aynen sureti	Kitabenin kava‘id-i hattan hangisine tabi olduğu	Mülahazat



آثار عتیقه و موزه :

ملاقات

ازمیر و عیبلی آثار عتیقه اعتبارله یك زنگینلر . یوزلرله متعدد مکومظروف کیشی متعدد مدیر متفرق اولمقدر . بناء علیه بو نقطه نظردن اهمیت مخصوصه‌یی حائز بولنیور . استردادین صکره ایسه بر موزه تشکیل موضوع بحث اولمه بتلادی و بو بحث قوله قادینی کون یکدیگه قبیله‌واقلاشدی، بوکا سبب عرض زیارت دن بری کرك آثار عتیقه‌کرك موزه‌لر اقلیه ملاقیتلر بر داه مراجعت معلومات استحصال ایتمك و قارئلرمزی خبردار ایتمك زرومی حس ایدرك ، بوحث اوزرینه‌ازمیر وحوالیسی آثار عتیقه معاونی مرکز کیاوزارت ایله‌برابر بر ملاقات ویدیرمك ملاقاته بتلادیلردن ایسه‌بو امر عرض ایدیلمکله مرکز یك خاطره موزه تشکیل وآثار عتیقه متفرقاتی کی بابه مهم ازکی وظیفه ایله امتیازلی موزه‌سندن آثار عتیقه شعبه‌سی کتیرلش یك قیمتدار کتیرلردندر . بناءً علیه موقع اولا مظهری شعبه‌سی هده ایکرك ملاقاتی روجه‌ایله قارئلرمزه عرض ایدیوزر :

۱ — ازمیرده آثار عتیقه موزه‌سی تأسیسندن بحث ایدیلیور . معلومات لطف ایدرمیکز ؟

علی‌العموم موزه‌لرك تاریخچه ، معرفه‌ه صنایعه یك بویوك خدمتلری اولدیغی ، بالطبع آثار عتیقه موزه‌سنك تاریخ قدیمك پر جوق قرا کافی صحیفه‌لرینی تنویر ایتدیکی حوقدرلری تقدیر اولنه‌رق جهان مدنیتده و نظره لایق اولدیغی درجه‌ده اهمیت ویرلدیکه‌در . ممالك متمدنه‌نك هپسی هر قصبه‌سنده بویوك کوچوك بر و بویوك شهرلرنده ایسه صنوف مختلفه‌یه مخصوص متعدد موزه‌لر تأسیسیله ملکتك عرفانه خدمت ایتدکلرینه‌در . ساعی بر ملکتك کالان منور کسه‌لر الداولوراتك موزه‌لرینی زیارت و تدقیق ایدرلر . ازمیر و حوالیسی کی اقوام قدیمه‌مدنیه اوزون مدت تحته اولش بر منطقه‌ده بولنه بر مؤسسهٔ عرفانك وجوده کتیرلمسی طبیعیدر .

۲ — ازمیر موزه‌سنك استقبالی حقنده‌کی تخمینکز نه مرکزده‌در ؟

ازمیر موزه‌سی هرحیثی بر موزه اولمه‌جقدر . ازمیرك آثار عتیقه موزه‌سی کرك مرکزده و کرك برخه ، آیالوغ و سائره کی حفریات عملیاتی ده‌حال حاضرده موجود آثار مکشوفه ایله جداً زنکین بر موزه اولمه مستعددر . بونلر میانده خامهٔ مفاخر ملیه‌مزك آبدانی حکمنده اولان آثار اسلامیه‌نك طوپلانمسه یك فضله غیرت صرف ایدیلمه‌جکدر . بونلردن ماعدا موزه‌مك بر رسم خاکه‌ریله برابر السنهٔ شرقیه و غربیه‌اوزره‌عصر لر تاریخ ، جغرافیا ، سیاحتنامه ، قدیم اخلاق و الیوم برلین ، پاریس ، نیویورق و لوندره‌ده انتشار ایتمکده اولان مسائل موقوفه‌لردن مرکب موزه‌لك پرده علمی کتبخانه‌سی اولمه‌جقدر . ازمیر بلدهٔ معظمه‌سنك تام مقابل بر دائره انشائیه طبیعیدر . اتفاق یوازیونك حصوله وکین بصسه خانه استانبول جوار ندمکی متروك ایوه‌قلیه کلیسالرنك موزه اعدادی حقنده جزئی تعمیراته احتیاج واردر . تعمیرات ایچون اقتضا ایدن کتفقاته‌سی محاسبهٔ خصوصیه معمارلرنکه احضار اولنه‌جقدر . تخصیصات اعطائیه‌سی تعمیرات مذکوره‌یه تقابله باشلایه‌جقدر .

۳ — تخصیصاتی ویرمه‌جك هانکی مقامدر ؟

معارف وکالتیدر . فقط موزه‌لر ، منسوب اولدقلری بلده‌لرك مدار وفخری شرفی اولدقلری ایچون ابتداءً مصارف تأسیسیه‌لری بودجه‌لریه کوره‌بلده‌لرك یا تماماً و یا قسماً درعهده ایتدکلری‌ده واقعدر . مثال اولمق اوزره و بروسه موزه‌لرینك وصورتله وجوده کتیرلدیکنی ذکر ایدهبلیرم .

٤ — ولایتده باشلیجه آثار عتیقه مناطق هانکلرلدر ؟

ولایتك تشکیلات ملکیه‌سه نظراً بلی‌باشلی خرابه‌لری برخه ، ذکر من‌ده ناحیه‌سنده‌نوتیون وفوکیه‌سفر بحصارده تموس‌دن عبارتدر . بونلردن ماعدا بر مدنیت منقرضه‌یی کوستره‌جك خرابه‌لر آز دکلدر . ملحوق ناحیه‌سنده‌کی خراب آیدین اوغلی عیسی بك جامعیله سلجوق زمانندن قلعه حمام و سائر مبانی معماریه بر کون بك خراب بر حالده بولنمقده رغماً شایان تماشا و تدقیق آثار بدیعه‌دندر ویرهکلری‌یو ایضاحات مفیده اوزره عریزیکه لشکریله آیرلدقدن صکره کندی کندیه‌دیه‌یورم‌که قریباً کلهجك اختیاره مدار فخریتر اولاجق بر مؤسسه‌یی کوسترمیه‌جك و بو صورتله ازمیری موزه‌سیه‌ده یاد ایتدیره‌میه‌جکدر .

Figure 4. Undated interview with Aziz Ogan from an anonymous newspape

Transliteration of Figure 4

Asar-ı ‘Atika ve Müze:
Mülakat

İzmir ve muhiti asar-ı ‘atika i‘tibariyle pek zengindir. Buralarda mütemeddid hükümetler gelip gitmiş, mütemeddid medeniyetler münkarız olmuştur. Bina’en‘aleyh bu nokta-i nazardan ehemmiyet-i ‘azimeyi haiz bulunuyor. İstirdaddan sonra ise bir müze teşkili mevzu‘-bahs olmağa başladı. Bu bahis ..(kavlde) kalmadı gün geçdikçe fi‘liyata yakalandı. Buna mebni muharrirlerimizden biri gerek asar-ı ‘atika ve gerek müze etrafında salahiyetdar bir zata müraca‘atla ma‘lumat istihsal etmek ve kari’lerimizi tenvir etmek lüzumunu …(hiss) ettik. Bunun üzerine İzmir ve hevalisi asar-ı ‘atika müfettişi ‘Aziz Bey’i ziyaret ettirerek bir mülakat yaptırdık. Mülakata başlamazdan evvel şurasını ‘arz edelim ki: ‘Aziz Bey bilhassa müze teşkili ve asar-ı ‘atika müfettişliği gibi pek mühim iki vazife ile İstanbul müzesinden alınarak şehrimize getirilmiş pek kıymetdar gençlerimizdendir. Bina’en‘aleyh muvaffak olacaklarını şüphesiz ….(Mülakatı..) kari’lerimize ‘arz ediyoruz.

1- İzmir’de Asar-ı ‘Atika müzesi te’sisinden bahsediliyor. Ma‘lumat lütfeder misiniz?

‘Alel‘umum müzelerin tarihe, ma‘arife, sanayi‘e pek büyük hizmetleri olduğunu, bilhassa asar-ı ‘atika müzesinin tarih-i kadimin birçok karanlık sahifelerini tenvir etiği çoktan beri takdir olunarak cihan-ı medeniyette bunlara layık olduğu derecede ehemmiyet verilmektedir. Memalik-i müterakkiyenin hemen her kasabasında büyük küçük birer ve büyük şehirlerinde ise sunuf-ı muhtelifeye mahsus müte‘addid müzeler tesisiyle memleketin ‘irfanına hizmet edilmektedir. Yabancı bir memlekete gelen münevver kimseler en evvel oranın müzelerini ziyaret ve tedkik ederler. İzmir ve hevalisi gibi akvam-ı kadimiyye-i medeniyyete uzun müddet sahne olmuş bir mıntıkada böyle bir mü’essese-i ‘irfanın vücuda getirilmesi tabi‘dir.

2- İzmir Müzesinin istikbali hakkındaki tahminleriniz ne merkezdedir?

İzmir müzesi merkezi bir müze olacaktır. İzmir’in asar-ı ‘atika müzesi gerek merkezde gerek Bergama, Ayasuluğ vesaire gibi hafriyat mahallerinde hal-i hâzırda mevcud asar-ı mekşufe ile cidden zengin bir müze olmağa müsta‘iddir. Bunlar meyanında hassaten mefahir-i milliyyemizin âbidâtı hükmünde olan asar-ı İslamiyyenin toplanmasına pek fazla gayret sarf edilecektir. Bunlardan ma‘ada müzenin bir resim galerisiyle beraber elsine-i şarkıyye ve garbiyye üzerine muharrer tarih, coğrafya, seyahatname, kadim atlaslar ve elyevm Berlin, Paris, New York ve Londra’da da intişar etmekte olan mesa’il-i mevkutelerden müretteb müzenin bir de ‘ilmi kütüphanesi olacaktır. İzmir belde-i mu‘azzamasının şerefiyle mütenasip yeni bir daire inşası tabi‘dir. Ancak bu arzunun husulüne değin Basmahane istasyonu civarındaki metruk Ayavukla kilisesinin müze ittihazı takarrür etmiştir. Ancak cüz’i ta‘mirata ihtiyaç vardır. Ta‘mirat için iktiza eden keşifnamesi muhasebe-i hususiyye mi‘marlarınca ihzar olunmaktadır. Tahsisat i‘tasıyla ta‘miratı müte‘akib der‘akap nakliyyata başlanılacaktır.

3- Tahsisatı verecek hangi makamdır?

Ma‘arif vekaletidir. Fakat müzeler mensub oldukları beldelerin medar ve fahr ve şerefi oldukları için ibtidai masarıf-ı te’sisiyyelerini bütçelerine göre o beldelerin ya tamamen veya kısmen deru‘hde ettikleri de vakidir. Misal olarak Konya ve Bursa müzelerinin bu suretle vücuda getirildiğini zikredebiliriz.

4- Vilayette başlıca asar-ı ‘atika menatıkı hangileridir?

Vilayetin teşkilat-ı mülkiyesine nazaran belli başlı harabeleri Bergama, Değirmendere nahiyesinde Nevtiyon (?)ve Kolofon, Seferihisar’da Teos’dan ‘ibarettir. Bunlardan ma‘ada birer medeniyyet-i münkarizeyi gösteren harabeler az değildir. Selçuk nahiyesindeki harab Aydınoğlu ‘İsa Bey Cami‘yle Selçuki zamanından kalma hamam vesa’ir mebani-i mi‘mariyye bugün pek harab bir halde bulunmalarına rağmen şayan-ı temaşa ve tedkik asar-ı bedi‘adandır.

Verdikleri bu izahat-ı müfide üzerine ‘Aziz Beye teşekkürle ayrıldıktan sonra kendi kendime diyordum ki kariben gelecek ecnebilere medar-ı fahriyemiz olacak bir mü’esseseyi gösterebilecek ve bu suretle İzmir’i müzesiyle de yad ettirebileceğiz

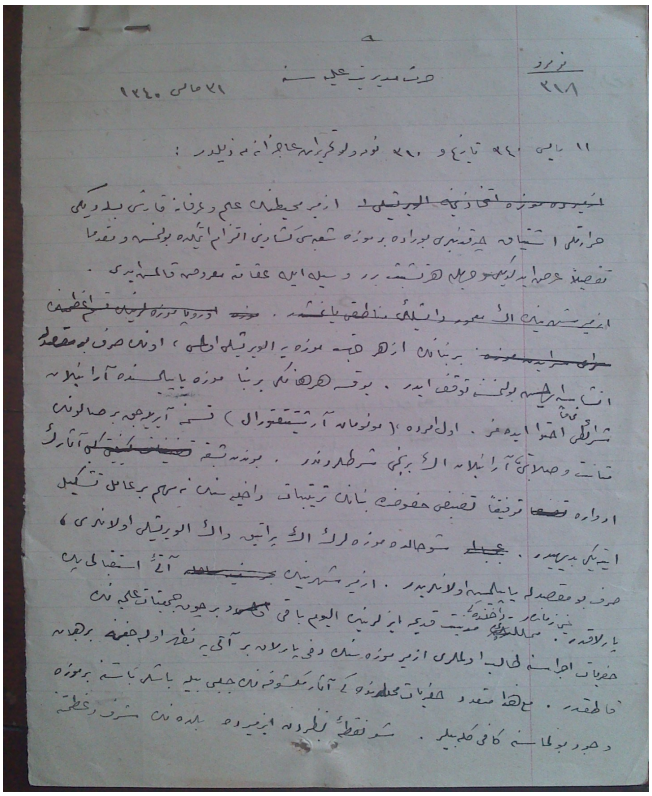


Figure 5. Undated report to the Directorship of Culture (31.5.1924)

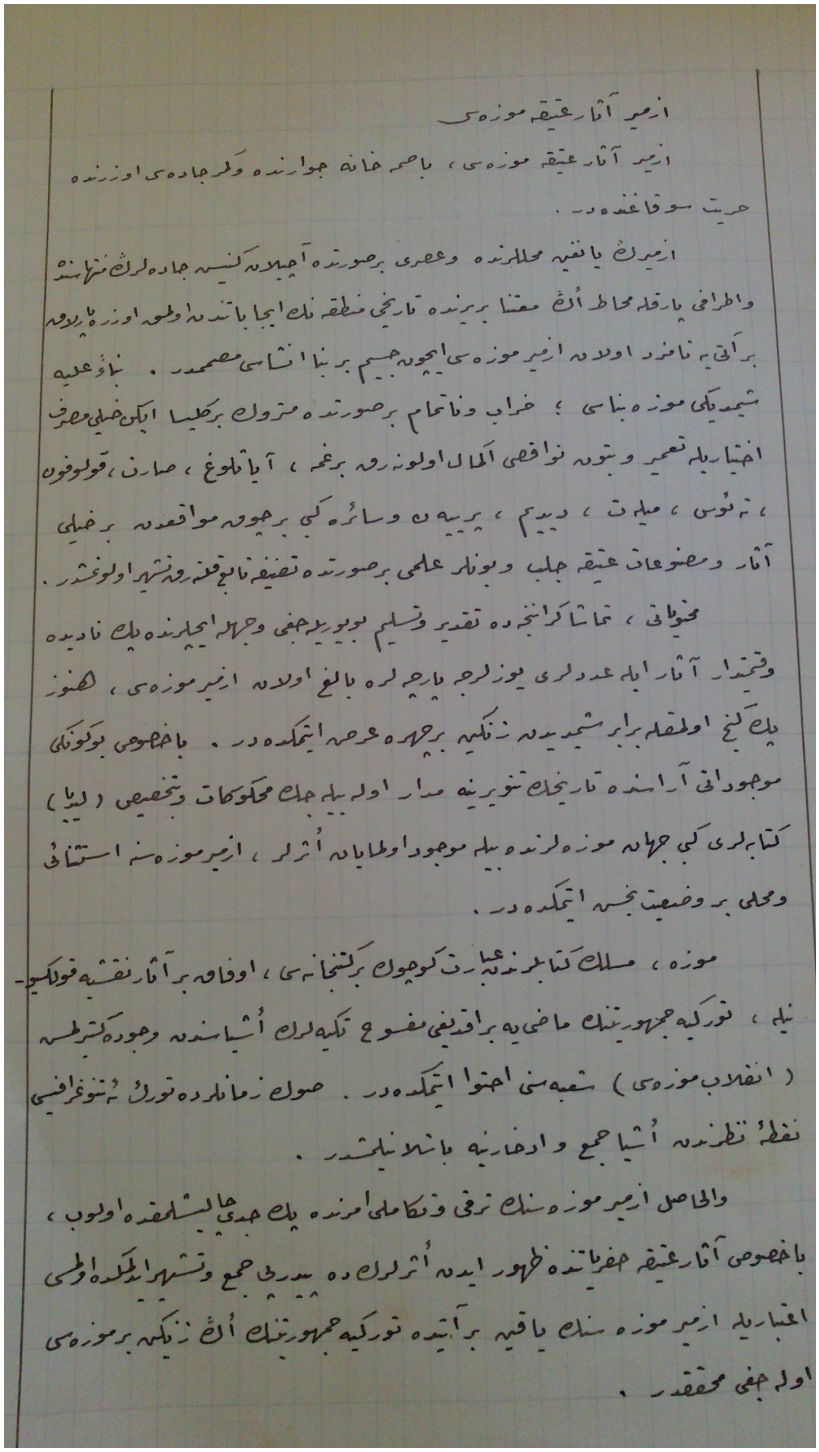
Transliteration of Figure 5

Numara: 318 31 Mayıs 1340

Hars Müdiriyeti ‘Aliyyesine

11 Mayıs 340 târih ve 310 numaralı tahrirat-ı ‘âcizâneme zeyldir:

İzmir muhitinin ‘ilim ve ‘irfâna karşı beslediği harâretli iştiyâk çokdan beri burada bir müze şu‘besi küşâdını iltizâm etmekte bulunmuş ve mukaddemâ tafsîlen ‘arz edildiği vecihle her teşebbüs birer vesile ile ‘akâmete ma‘ruz kalmış idi. Bir binânın ez her canib müzeye elverîşlî olması, onun sırf bu maksadla inşâ edilmiş bulunmasına tevakkuf eder. Yoksa herhangi bir binâ müze yapılmasında aranılan şeraiti tamamen ihtivâ edemez. Evvel emirde (Monuman arşitektoral) kısmına ayırılacak bir sâlônun metânet ve salâbeti aranılan en birinci şartlardandır. Bundan başka asârın orada tevfikan tasnîfi husûsunda binânın tertibât-ı dâhiliyesinin ne mühim bir ‘âmil teşkîl ettiği bedîhîdir. Şu hâlde müzelerin en pratik ve en elverîşlî olanları sırf bu maksadla yapılmış olanlarıdır. İzmir şehrinin âtî-i istikbâli pek parlakdır. ‘Aynı zamanda memleket dahilindeki medeniyyet-i kadîme izlerinin elyevm bâkî ve birçok Cemiyyât-ı ‘âliyyenin hafriyât icrâsına tâlib olmaları İzmir müzesinin dahi parlak bir âtîye mazhar olacağına burhân-ı kât‘idir. Me‘a-hazâ, müte‘addid hafriyât mahâllerindeki asâr-ı mekşûfenin celbi bile bâşlı bâşına bir müze vücûd bulmasına kâfî gelebilir. Şu nokta-i nazardan İzmir’de beldenin şeref ve ‘azametine



ازمیر آثار عتیقه موزه سی

ازمیر آثار عتیقه موزه سی ، باجمله خانه جوارنده وکرجاده سی اوزرنده حریت سوقاغنده در .

ازمیرك یاقنیه محللرنده وعصری برصورتده آچیلدیغی کیبی جاده لرك منتهاسنده واطرافی یارقله محاط اُلمقله برابر بزنده تاریخی منطقه نك ایجابانتدیغی وطوه اوزره یاپدیغی برآقچه یه نامزد اولدیغندن ازمیر موزه سی ایچون جسیم بربنا انتخاسی مصممدر . بناءعلیه شیمدیکی موزه بناسی ؛ خراب وناتمام برصورتده متروك برکلیسا ایکن خیلی مصارف اختیاریله تعمیر وبتون نواقصی اکمال اولونمق برغم ، آیاتاوغ ، صاری ، قولوفون ، نه نوس ، میلت ، دیدیم ، پریه ن وسائره کبی برچوق مواقعدن برخیلی آثار ومصنوعات عتیقه جلب وبونلرك علمی برصورتده تصنیف تابع قیلنمق وفنتهر اولونمقدر .

مخوطاتی ، تماشاکرانجه ده تقدیر وتسلیم نوبوریه جلب وجلب ایچیلنده یك نادیده وقیمتدار آثار ایله عدد لری یوزلرجه یازیلمه بالغ اولدیغی ازمیر موزه سی ، لهنوز یك کنج اولمقله برابر شمدیدن نکیه برچوق خصوصیتکده در . باخصوص بوکونکی موجوداتی آراسنده تاریخك تنویرینه مدار اولمق جهتله محکوکات وتخصیص (لیدیا) کتابه لری کبی جهانه موزه لرنده بیله موجود اولمایان اُثرلر ، ازمیر موزه سنه استثنائی ومحلی بر وضعیت بخش ایتمکده در .

موزه ، مسلك کتابجه سنده عبارت کوچوك برکتبخانه سی ، اوقاعه بر آثار نفیسه قولکسیونیله ، تورکیه جمهوریتنك ماضی یه براقدیغی مفتوح تکیه لرك اُشیاسندن وجوده کتیرلمسیله (انقلاب موزه سی) شعبه سنی احتوا ایتمکده در . صوك زمانلرده تورك تتوغرافیسی نقطه نظرندن اُشیا جمع واداره یه باشلانیلمشدر .

والحاصل ازمیر موزه سنك ترقی وتکاملی امنده یك جدی چالیشمغه اولوب ، باخصوص آثار عتیقه حفریاتنده ظهور ایدن اُثرلرك ده بدرجه جمع وتشهیر ایتمکده اولمی اعتباریله ازمیر موزه سنك یاقنیه برآتیده تورکیه جمهوریتنك اُك زنکین برموزه سی اولمه جهی محققدر .

Figure 6. Undated draft of museum guide (handwriting)

Transliteration of Figure 6

İzmir Asâr-ı ‘Atîka Müzesi

İzmir Asâr-ı ‘Atîka Müzesi, Basmahâne civârında ve Kemer Caddesi üzerinde Hürriyet Sokağındadır.

İzmir’in yângın mahallerinde ve ‘asrî bir sûretde açılan geniş caddelerin müntehâsında ve etrâfı parkla muhâtten mu‘tena bir yerinde târihî mıntıkanın icâbâtından olmak üzere parlak bir âtîye nâmzed olan İzmir Müzesi için cesim bir binâ inşâsı musammemdir. Binâ’en‘aleyh şimdiki müze binâsı; harâb ve nâtamâm bir suretde metrûk bir kilise iken haylî masraf ihtiyâriyle ta‘mîr ve bütün nevâkısı ikmâl olunarak Bergama, Ayasuluğ, …., Kolofon, Teos, Milet, Didim, Periyen (?) vesa’ire gibi birçok mevâki‘den bir haylî asâr ve masnû‘ât-ı ‘atîka celb ve bunlar ‘ilmî bir suretde tasnîfe tâbi’ kılınarak teşhîr olunmuştur.

Muhtevîyâtı, temâşâgirânınca da takdîr ve teslîm buyurulacağı vechle içlerinde pek nâdîde ve kıymetdâr asâr ile ‘adedleri yüzlerce parçalara bâliğ olan İzmir Müzesi, henüz pek genç olmağla beraber şimdiden zengîn bir çehre ‘arz etmektedir. Bahusûs bugünki mevcûdâtı arasında târihin tenvîrine medâr olabilecek mahkûkât ve tahsîs (Lidya) kitâbeleri gibi cihân müzelerinde bile mevcûd olmayan eserler, İzmir Müzesi’ne istisnâ’î ve mahallî bir vaziyyet bahş etmektedir.

Müze, meslek kitâplarından ‘ibâret küçük bir kütüphânesi, ufâk bir asâr-ı nakşiyye koleksiyônuyla, Türkiye Cumhûrîyeti’nin mâzîye bıraktığı mefsûh tekyelerin eşyâsından vücuda getirilmiş (İnkılâb Müzesi) şu‘besini ihtivâ etmektedir. Son zamânlarda Türk etnografisi nokta-i nazarından eşyâ cem‘ ve iddihârına başlanılmıştır.

Velhâsıl İzmir Müzesi’nin terakki ve tekâmülü emrinde pek ciddî çalışılmakta olup, bahusûs asâr-ı ‘atîka hafriyâtında zuhûr eden eserlerin de peyderpey cem‘ ve teşhîr edilmekte olması ‘itibârıyla İzmir Müzesi’nin yakîn bir âtîde Türkiye Cumhûriyeti’nin en zengin bir müzesi olacağı muhakkaktır.

APPENDIX B

THE LIST OF THE PUBLICATION OF AZIZ OGAN AND *ASAR-I ATIKA MUHIPLERİ CEMİYETİ* (THE SOCIETY OF ENTHUSIASTS OF ANTIQUITIES)

1. Aziz Ogan *İzmir Âsar-ı Atika Müzesi Rehberi*. İzmir: Hafiz Ali Matbaası, 1927.

2. Aziz Ogan. *Efezos-Ayasulug Rehberi*. İzmir: Hafiz Ali Matbaası. 1927.

3. Aziz Ogan. *Guide du Musée de Smyrne.* İstanbul: Imprimerie Resimli Ay. 1933.

4. Bernard Hausoulier, *Bergama Tarihi ve Rehberi*. Translated by M. Rahmi and A. Aziz. İzmir: Hafız Ali Matbaası, 1929.

5. Félix Sartiaux. *Küçük Asyada Ölmüş Şehirler,Priyen-Mile-Didim-Hierapolis*. Translated by M.Rahmi Balaban. İzmir: Hafiz Ali Matbaası, 1931.

6. Bonavantür F. Slars ve Ikonomos. *İzmir Hakkında Tetkikat.* Translated by Arapzade Cevdet. İzmir: Marifet Matbaası, 1932.

7. H. C. Butler. *Sart Harabeleri.* Translated by M. Rahmi Balaban and Cezmi Tahir. İzmir: Marifet Matbaası, 1932.

8. Aziz Ogan. *İzmir Müzesi Rehberi.* Istanbul: Resimli Ay Matbaası T. L. Şirketi,1932.

9. Selahaddin Kandemir. *Turova Harabeleri ve Akalar, Hitit Imparatorluğu Konferansı.* İzmir: Nefaset Matbbası, 1933.

10. *İzmir Rehberi.* Istanbul: Resimli Ay Matbaası T. L. Şirketi, 1934.

11. *Les Ruines Efes*. İzmir: Nefaset Matbaası, 1934.

12. *Efes Harabeleri Rehberi.* İzmir: Nefaset Matbaası, 1934.

13. *Bergama Harabeleri.* İzmir Nefaset Matbaası: 1934.

14. *İzmir Panoraması.* İzmir: Nefaset Matbaası, 1934.

15. *The Antiquities of Ephesus.* İzmir: 1934.

16. *Les Ruines Bergama*. İzmir: Nefaset Matbaası, 1934.

17. *Bergama Harabeleri* (İngilizce)

18. *Guide Panaromique d'İzmir*. İzmir: Nefaset Matbaası, 1934.

19. Helene Miltner - Y. Bahlan. *Eski İzmir, Navluhan - Tantalis ve Larisa Şehirleri Harabeleri.* İzmir: Nefaset Matbaası, 1934.

20. *Guide d'İzmir*. Istanbul: Resimli Ay Matbaası T. L. Şirketi, 1934

APPENDIX C

THE DOCUMENTS FROM AZİZ OGAN'S ARCHIVE

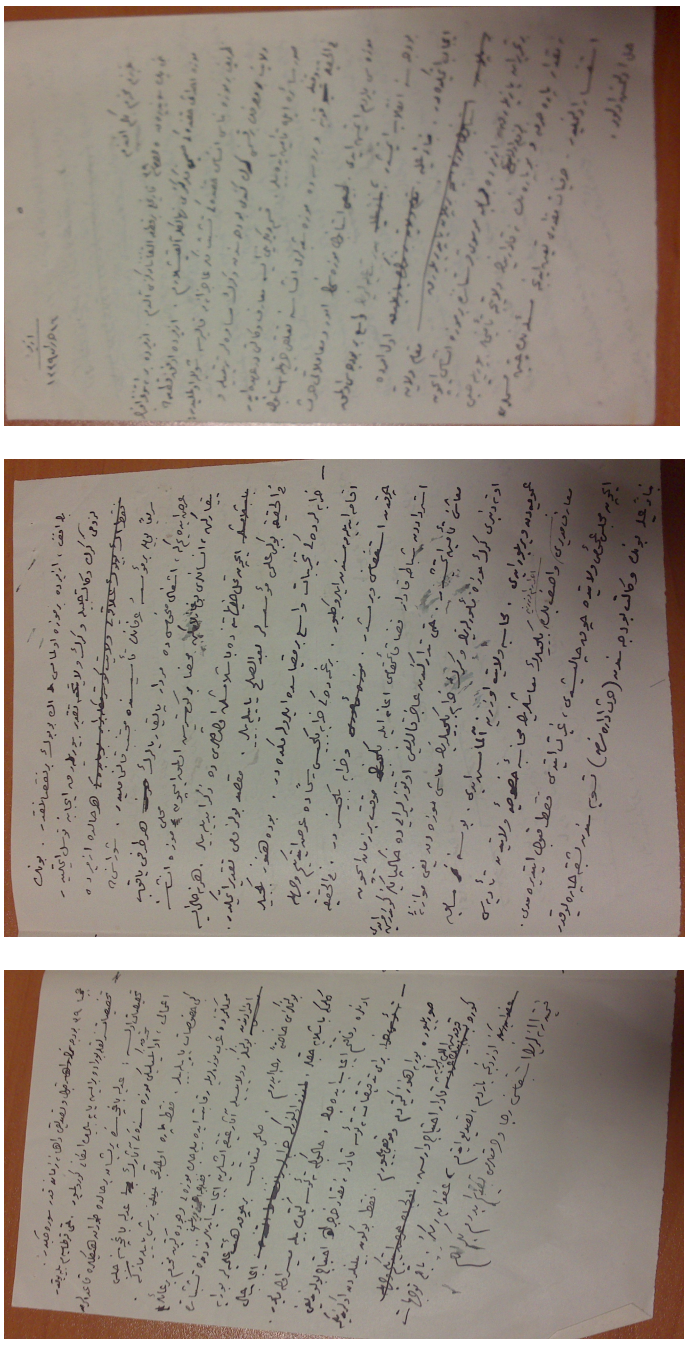


Figure 1. Unsigned letter to Aziz Ogan (16.6.1923)

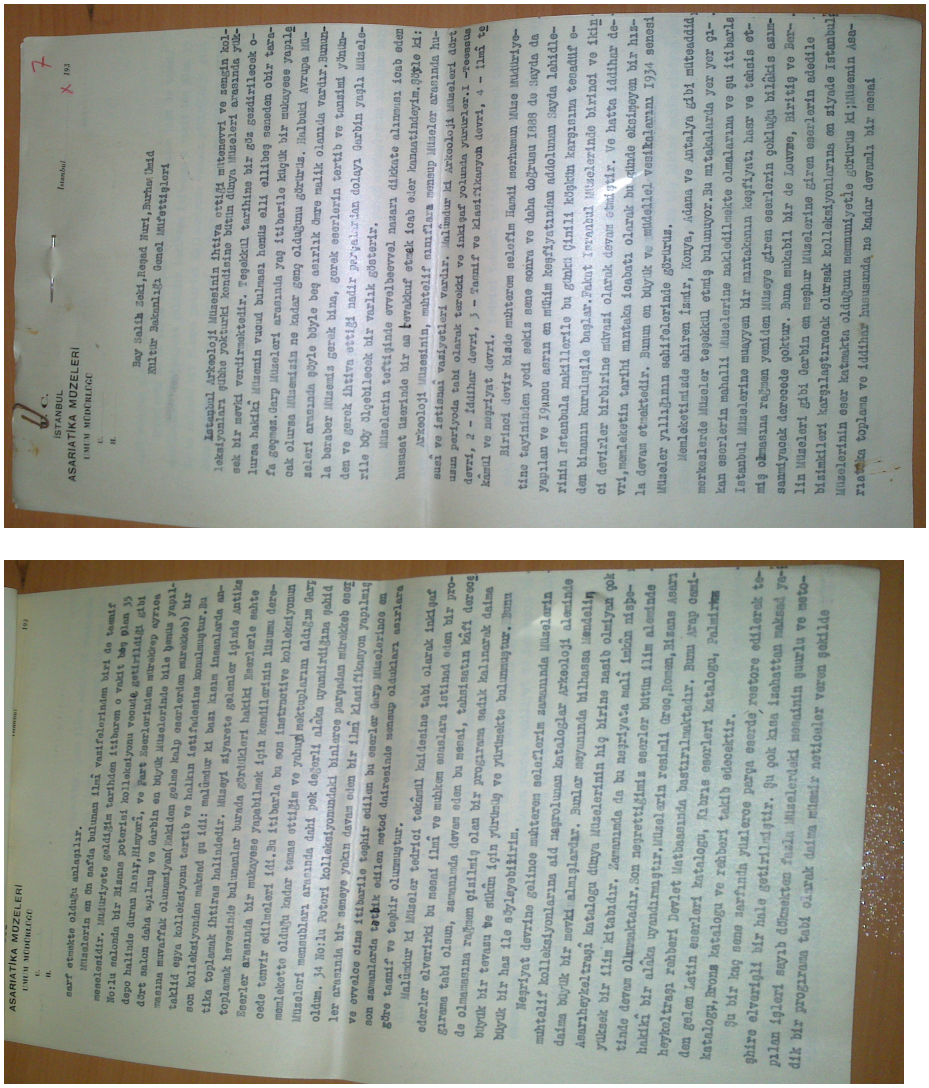
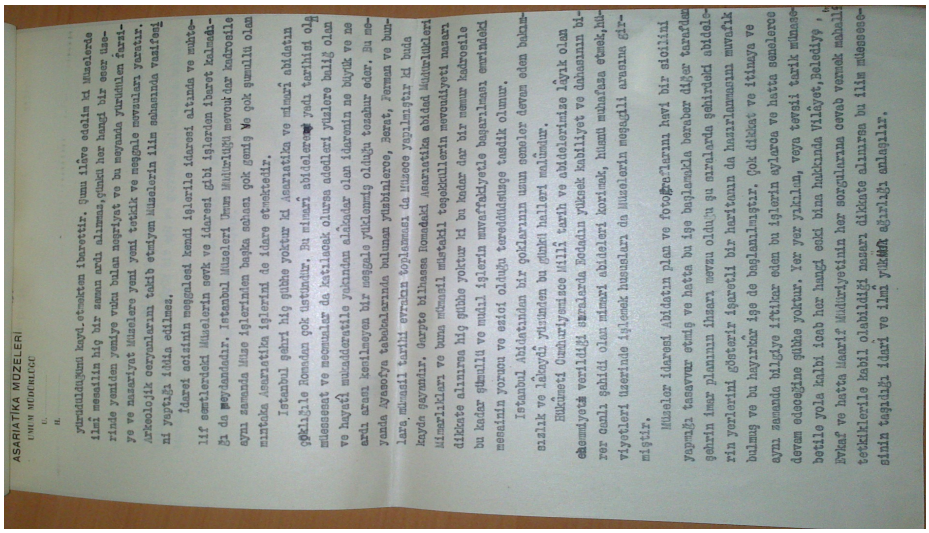


Figure 2. Report by Aziz Ogan (Director of İstanbul Archeology Museum) to the inspectors of the Ministry of Culture (he must refer to the Directorship of Culture), (1937)



ASARIATİKA MÜZELERİ
UMUM MÜDÜRLÜĞÜ

yürüdüğünü kayd.etmekten ibarettir. Bunu ilâve edelim ki Müzelerde ilmî mesaiin hiç bir zaman artık olamaz,çünkü her hangi bir eser müzesinde yeniden yeniye vücu bulan meziyat ve bu meyanda yurdumuzun fevkalâde zengin olan eserlerinin tasnifi ve mukayesi yeni yeni tetkik ve neşrine mevzular yaratır. Arkeolojik ceryanların takib etmiyen Müzelerin ilim sahasında vazifesini yapmağa imkân edilmez.

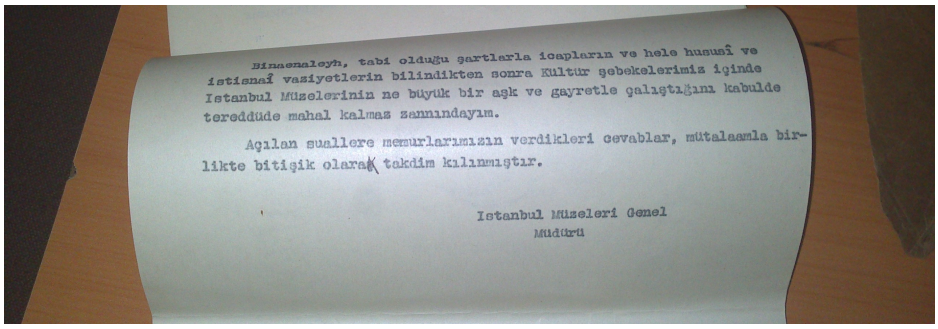
İdarei âmirinin meşgalesi kendi işlerile idarei altında ve muhtelif şemilerdeki Müzelerin sevk ve idaresi gibi işlerden ibaret kalmadığı da meydandadır. İstanbul Müzeleri Umum Müdürlüğü mevcudiyet kadrosile aynı zamanda Müze işlerinden başka sahası çok geniş ve çok çetin olan mıntıka Asariatika işlerini de idare etmektedir.

İstanbul şehri hiç şüphe yoktur ki Asariatika ve mimarî abidelerin çokluğile Roma'dan çok üstündür. Bu mimarî abidelerden yıkılmış veya yıkılmak üzere olanlarla müessesat ve mecmualar da katılacak olursa abideleri yıkılmış veya yıkılmağa mahkûm olan ve hayatî muhafazasile yakından alâkadar olan idarenin ne büyük ve ne ağır ameli kendiliğinden bir meşgale yüklemiş olduğu tasavur edilir. Bu meyanda Ayasofya tabakalarında bulunan yıkılmalarla, Beyrut, Perşembe ve bunlara mümasil tarihî eserlerin toplanması da Müzece yapılmıştır ki buda kayda değmiyecek kadar azdır. Gerçi bilhassa Romadaki Asariatika abidesi Müdürlükleri Mimarlıkları ve buna mümasil müstakil teşekküllerin mevcudiyeti nazarı dikkate alınırsa hiç şüphe yoktur ki bu kadar dar bir memur kadrosile bu kadar çetin ve mühim işlerin muvaffakiyetle başarılması ewvelâdel mesainin yorucu ve sarsıcı olduğu tereddüdüneşe tasdik olunur.

İstanbul Abidatından bir çokluğunun umum senelerden devam eden bakım ve ihtiyacı yüzünden bu gibi halleri mahdûrdur.

Hükûmeti Cumhuriyemizce Milli tarih ve abidelerimize ilgiyk olan ehemmiyete verildiği sırralarda Bodadın yüksek kabiliyet ve dehasının bir eseri olarak şahidi olan mimarî abideleri korumak, hüsnü muhafaza etmek,hüviyetleri üzerinde işlemek hususlara da müzelerin mesaili arasına girmiştir.

Müzeler idarei Abidatın plan ve fotoğraflarını havi bir eldilini yapmağa tasavvur etmiş ve hatta bu işe başlamakla beraber diğer taraftan şehrin imar planının ihtiyarı mevzu olduğu gibi arsalarda şehirdeki abidelerin yerlerini gösterir işaretli bir haritanın da hazırlanmasını muvafık bulmuş ve bu hayırlı işe de başlanılmıştır. Çok dikkat ve itinaya ve aynı zamanda bilgiye ihtiyar eden bu işlerin ayları ve hatta senelerce devam edeceğine şüphe yoktur. Yer yer yıkılan, veya tevsii tarik mülahazile yola kalbi icab her hangi eski bina hakkında Vilâyet,Belediye , Evkaf ve hatta Hariç Müdüriyetinin her sorgularına cevab vermek mahallî tetkiklerile kabil olabildiği nazarı dikkate alınırsa bu ilim müessesinin teşkilâtı idarî ve ilmî yükünü ağırlığa anlaşılır.



Binaenaleyh, tabi olduğu şartlarla icapların ve hele hususî ve istisnaî vaziyetlerin bilindikten sonra Kültür şebekelerimiz içinde Istanbul Müzelerinin ne büyük bir aşk ve gayretle çalıştığını kabulde tereddüde mahal kalmaz zannındayım.

Açılan suallere memurlarımızın verdikleri cevablar, mütalaamla birlikte bitişik olarak takdim kılınmıştır.

Istanbul Müzeleri Genel
Müdürü

2. Report by Aziz Ogan (Director of the İstanbul Archeology Museum) to the inspectors of the Ministry of Culture (he must refer to the Directorship of Culture), (1937)

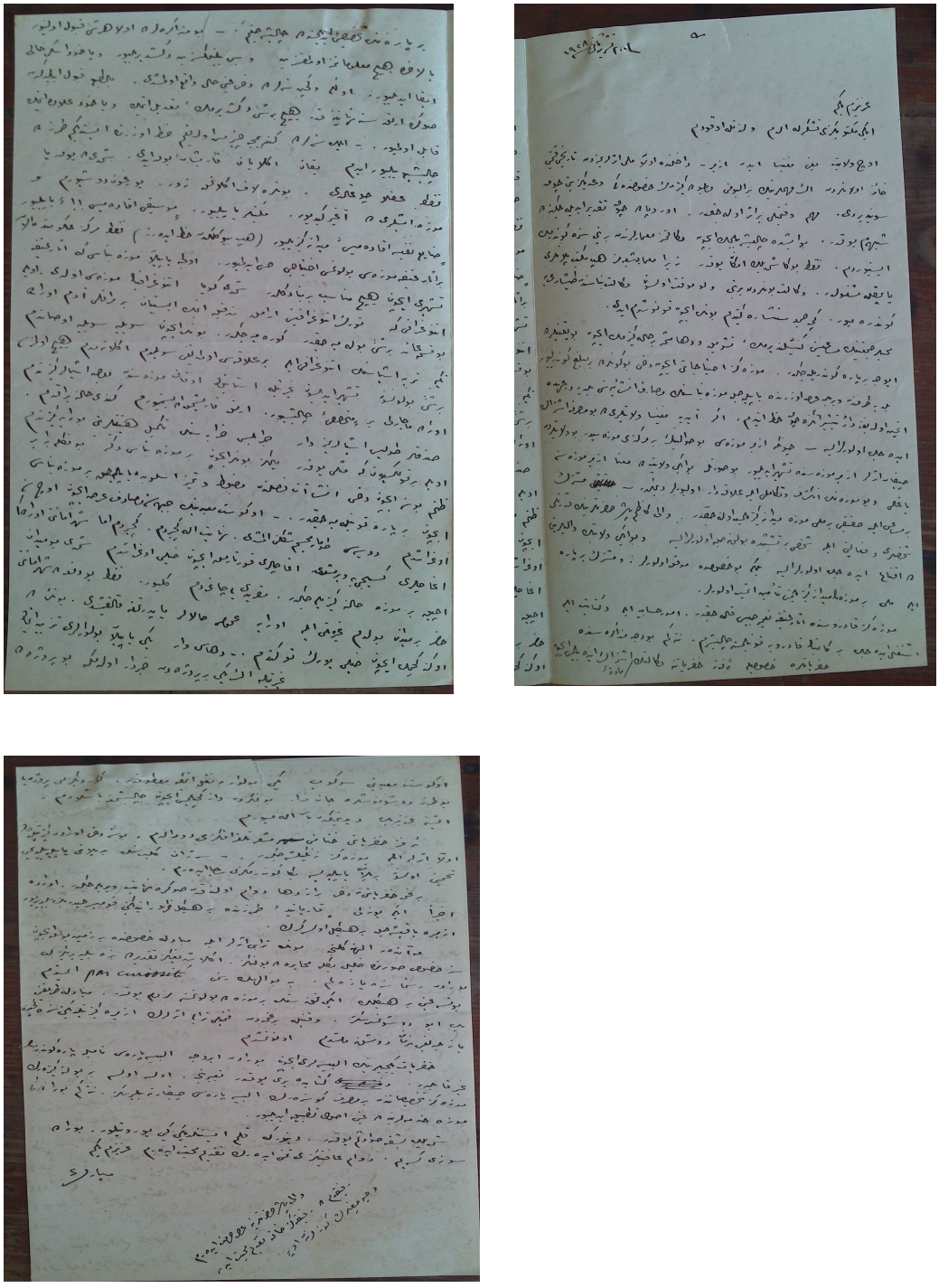


Figure 3. Unsigned letter to Aziz Ogan (November or December 1928)

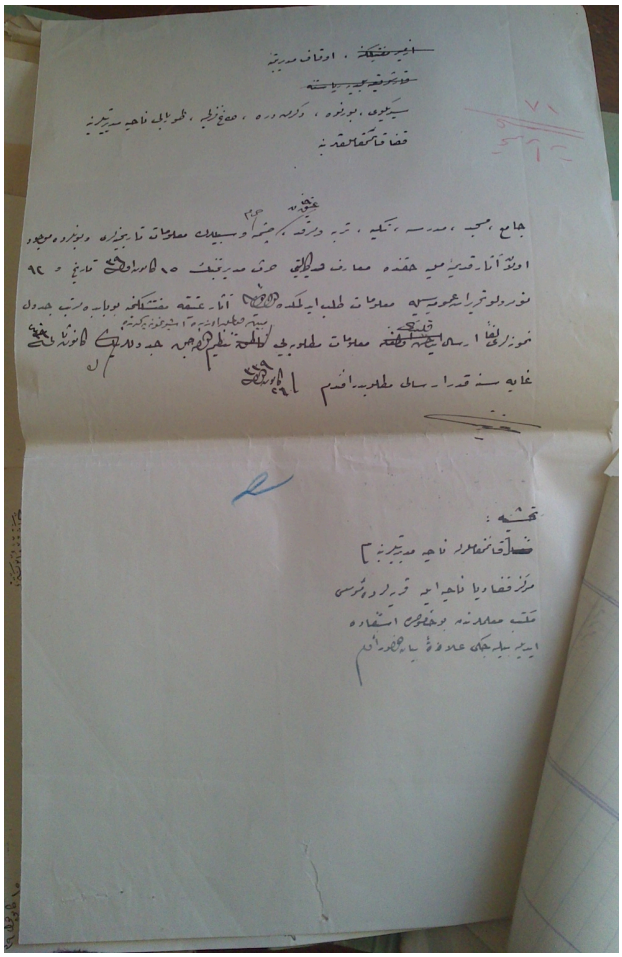


Figure 4. Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (Teşrin-i evvel, 1926)

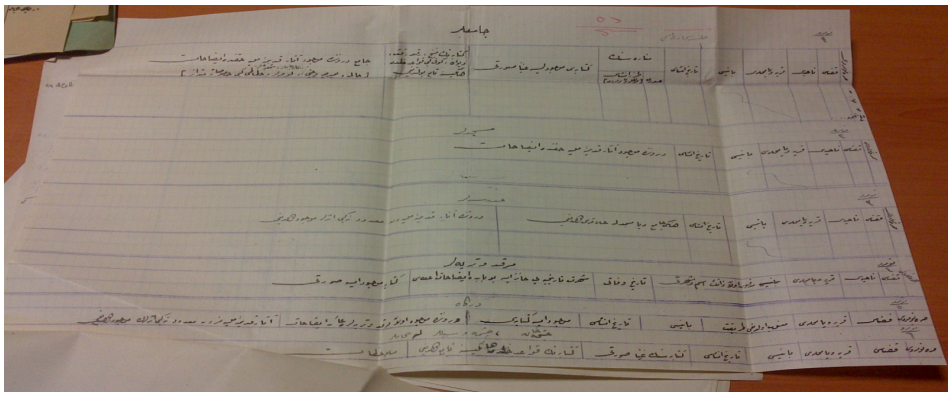


Figure 5. Undated investigation/inventorying chart

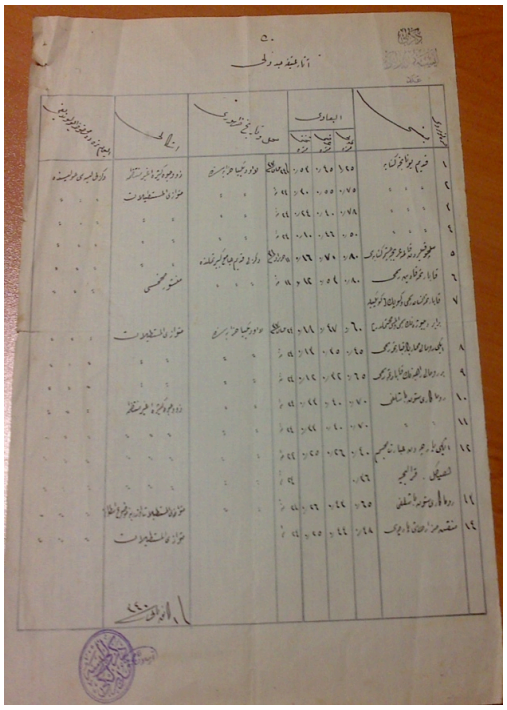


Figure 6. Investigation/inventorying chart (1.1.1924)

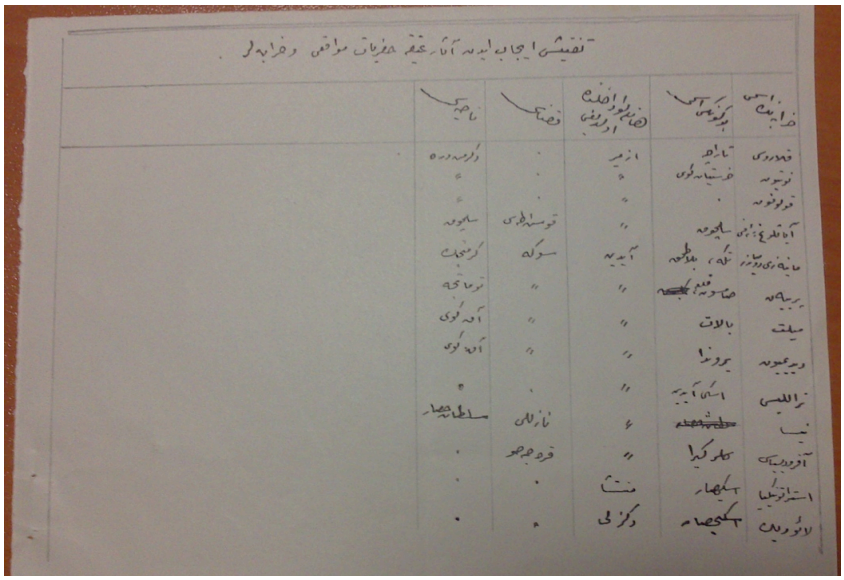
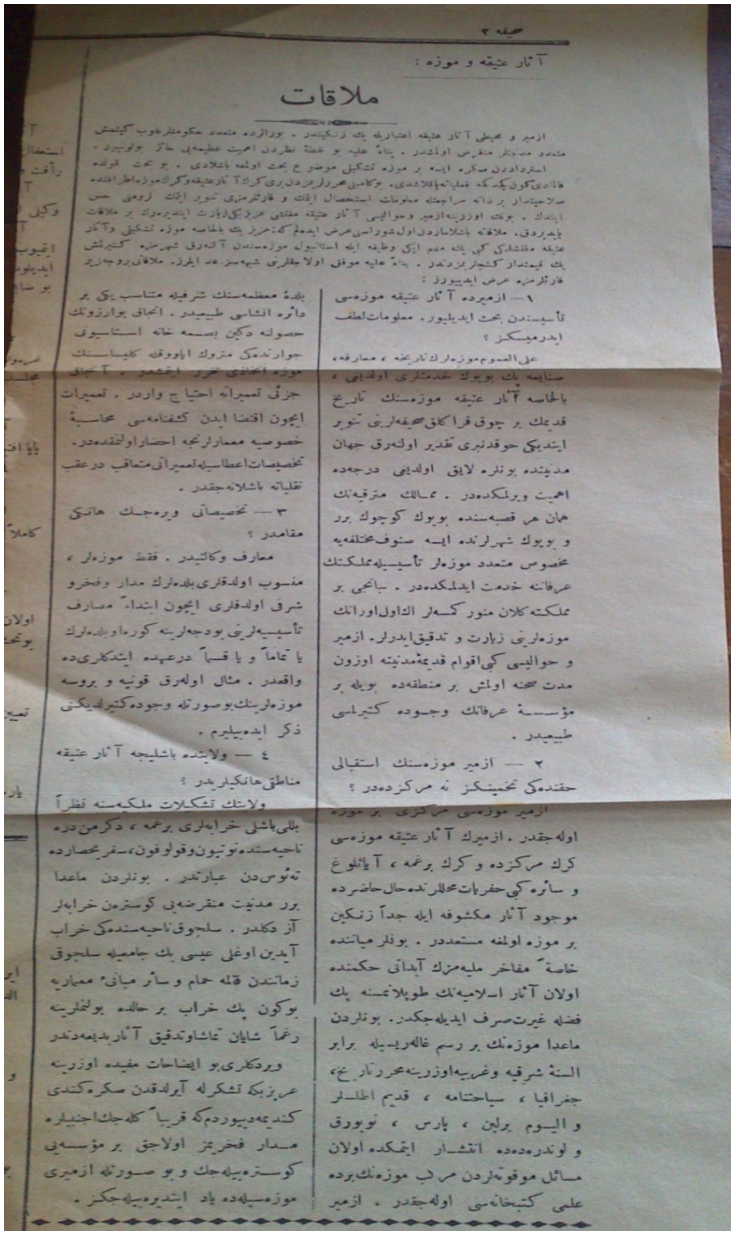


Figure 7. Undated, unsigned investigation/inventorying chart



آثار عتیقه و موزه :

ملاقات

ازمیر و محیطی آثار عتیقه اعتباریله بك زنگینلردر . بورالرده متعدد حکومتلر خوب کچنمش متعدد مدنیتلر منقرض اولمشدر . بناءً علیه بو نقطهٔ نظردن اهمیت عظیمه‌یی حائز بولونیور . استردادیدن سکره ایسه بر موزه تشکیلی موضوع بحث اولمه باشلادی . بو بحث قیزغین هلا دوام ایتمکده‌در . بو بحث مناسبتیله آثار عتیقه‌یه کرك موزه‌لرك تأسیسی و کرك موزه‌لرك ملاحیتدار بر ذاته مراجعتله معلومات استحصال ایتك لزومی حس ایتدك . بونك اوزرینه ازمیر و حوالیسی آثار عتیقه مفتلی عزیزیکی زیارت ایتدیرمك بر ملاقات یاپدیردق . ملاقاته باشلامازدن اول شوراسنی عرض ایدهم که : عزیز بك بالخاصه موزه تشکیل و آثار عتیقه مفتشلکی کبی بك مهم ایکی وظیفه ایله استانبول موزه‌سندن آلدیغی شهرتله کنیرلدیکی بك قیمتدار کونجلر بزدندر . بناءً علیه موفق اولاجقلرینی شیمدیدن عد ایلرز . ملاقاتی بروجه‌زیر قارئلرمزه عرض ایدیبوروز :

۱ — ازمیرده آثار عتیقه موزه‌سی تأسیسندن بحث ایدیلیور . معلومات لطف ایدرمیسکز ؟

علی العموم موزه‌لرك تاریخه ، معارفه ، صنایعه بك بویوك خدمتلری اولدیغی ، بالخاصه آثار عتیقه موزه‌سنك تاریخ قدیمك بر چوق قرا کافی صحیفه‌لرینی تنویر ایتدیکی حوقدنبری تقدیر اولنه‌رق جهان مدنیتده بونلره لایق اولدیغی درجه‌ده اهمیت ویرلمکده‌در . ممالك مترقیه‌نك همان هر قصبه‌سنده بویوك کوچوك برر و بویوك شهرلرنده ایسه صنوف مختلفه‌یه مخصوص متعدد موزه‌لر تأسیسیله مملکتك عرفانه خدمت ایدلمکده‌در . بیانجی بر مملکته کلان منور کیمسه‌لر الك اول اورانك موزه‌لرینی زیارت و تدقیق ایدرلر . ازمیر و حوالیسی کبی اقوام قدیمهٔ مدنیته اوزون مدت تخته اولمش بر منطقه‌ده بویله بر مؤسسهٔ عرفانك وجوده کتیرلمسی طبیعیدر .

۲ — ازمیر موزه‌سنك استقبالی حقنده‌کی تخمینکز نه مرکزده‌در ؟

ازمیر موزه‌سی مرکزی بر موزه اولهجقدر . ازمیرك آثار عتیقه موزه‌سی کرك مرکزده و کرك برغمه ، آیاتلوغ و سائره کبی حفریات محللرنده حال حاضرده موجود آثار مکشوفه ایله جداً زنکین بر موزه اولمغه مستعددر . بونلر میانده خاصةً مفاخر ملیه‌مزك آبداتی حکمنده اولان آثار اسلامیه‌نك طوپلانمسنه پك فضله غیرت صرف ایدیلهجکدر . بونلردن ماعدا موزه‌نك بر رسم غالهٔ ریسیله برابر السنهٔ شرقیه وغربیه اوزرینه محرر تاریخ ، جغرافیا ، سیاحتنامه ، قدیم اطلس و الیوم برلین ، پاریس ، نیویورق و لوندره‌ده انتشار ایتمکده اولان مسائل موقوته‌لردن مرکب موزه‌نك بر ده علمی کتبخانه‌سی اولهجقدر . ازمیر بلدهٔ معظمه‌سنك شرفیله متناسب بیکی بر دائره انشاسی طبیعیدر . انحای پوارزونك حصولنه دکین بسمه خانه استانبولی جوارندهکی متروك اباووقله کلیاسنك موزه انحائی خرج ایتمیدر . آنجاق جزئی تعمیراته احتیاج واردر . تعمیرات ایچون اقتضا ایدن کشفنامه‌سی محاسبهٔ خصوصیه معمارلرنجه احضار اولنقده‌در . تخصیصات اعطاسیله تعمیرات متعاقب درعقب نقلیاته باشلانه‌جقدر .

۳ — تخصیصاتی ویرهجك هانکی مقامدر ؟

معارف وکالتیدر . فقط موزه‌لر ، منسوب اولدقلری بلده‌لرك مدار وفخرو شرف اولدقلری ایچون ابتداءً معارف تأسیسه‌لرینی بودجه‌لرینه کورمه‌لرك یا تماماً و یا قسماً درعهده ایتدکلری ده واقعدر . مثال اولهرق قونیه و بروسه موزه‌لرینك بوصورتله وجوده کتیرلدیکنی ذکر ایده‌بیلیرم .

٤ — ولایتده باشلیجه آثار عتیقه مناطقی هانکیلریدر ؟

ولایتك تشکلات ملکیه‌سنه نظراً بللی باشلی خرابه‌لری برغمه ، دکرمن دره ناحیه‌سنده‌نوتیون وقولوفون ، سفریحصارده تمتوس دن عبارتدر . بونلردن ماعدا برر هدیت منقرضه‌یی کوسترمن خرابه‌لر آز دکلدر . سلجوق ناحیه‌سنده‌کی خراب آیدین اوغلی عیسی بك جامیله سلجوق زمانندن قلعه حمام و سائر مبانی معماریه بوکون پك خراب بر حالده بولنمقلرینه رغماً شایان تماشا وتدقیق آثار بدیعه‌دندر

ویردکلری بو ایضاحات مفیده اوزرینه عزیزکه تشکرله آیرلدقدن سکره کندی کندیمه دیبوردم که قریباً کلهجك اجنبیلره مسدار فخریتز اولاجق بر مؤسسه‌یی کوسترمیله‌جك و بو صورتله ازمیری موزه‌سیله ده یاد ایتدیره‌جکز .

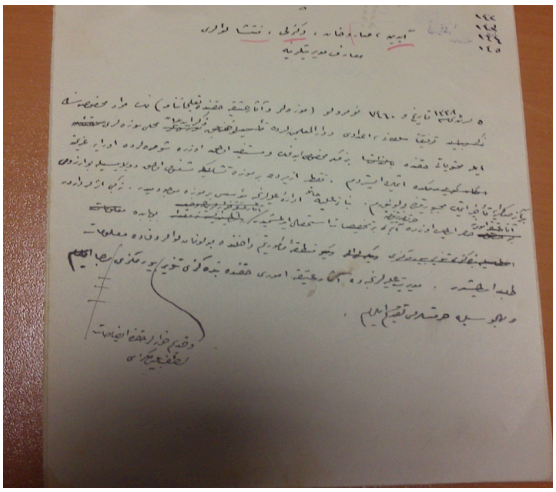


Figure 9. Unsigned (erased) correspondence to the Directorships of Education in Aydın, Saruhan, Denizli, Menteşe

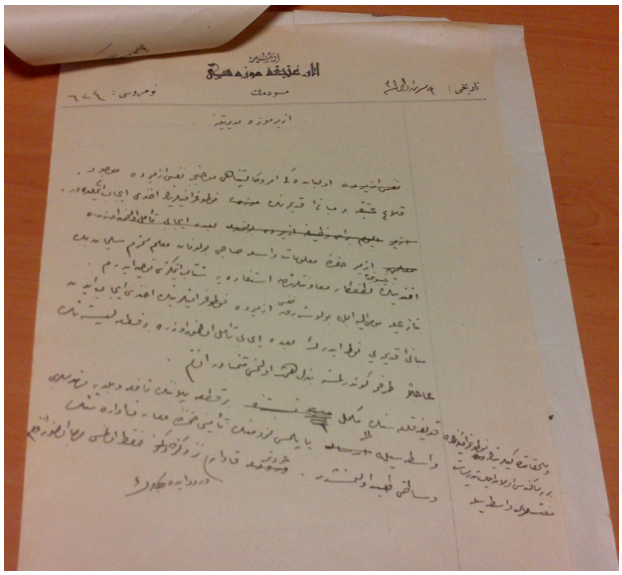


Figure 10. Unsigned report demanded from the İzmir Museum of Antiques (9.10.1925)

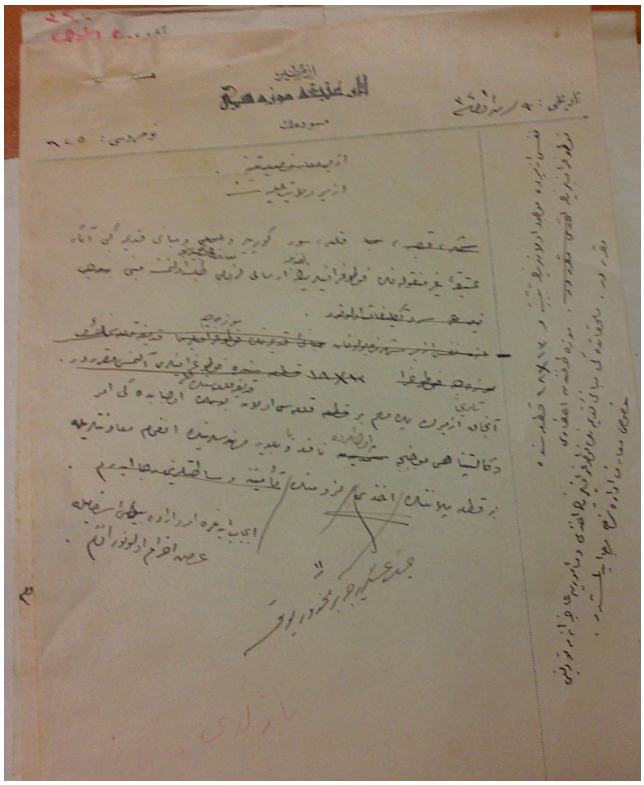


Figure 11. Report written by the İzmir Museum of Antiquities to the administration of İzmir (9.10.1925)

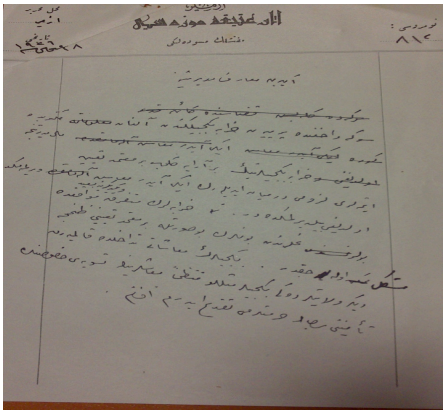


Figure 12. Correspondence from the İzmir Museum of Antiquities to Aydın Directorship of Education (28.5.926)

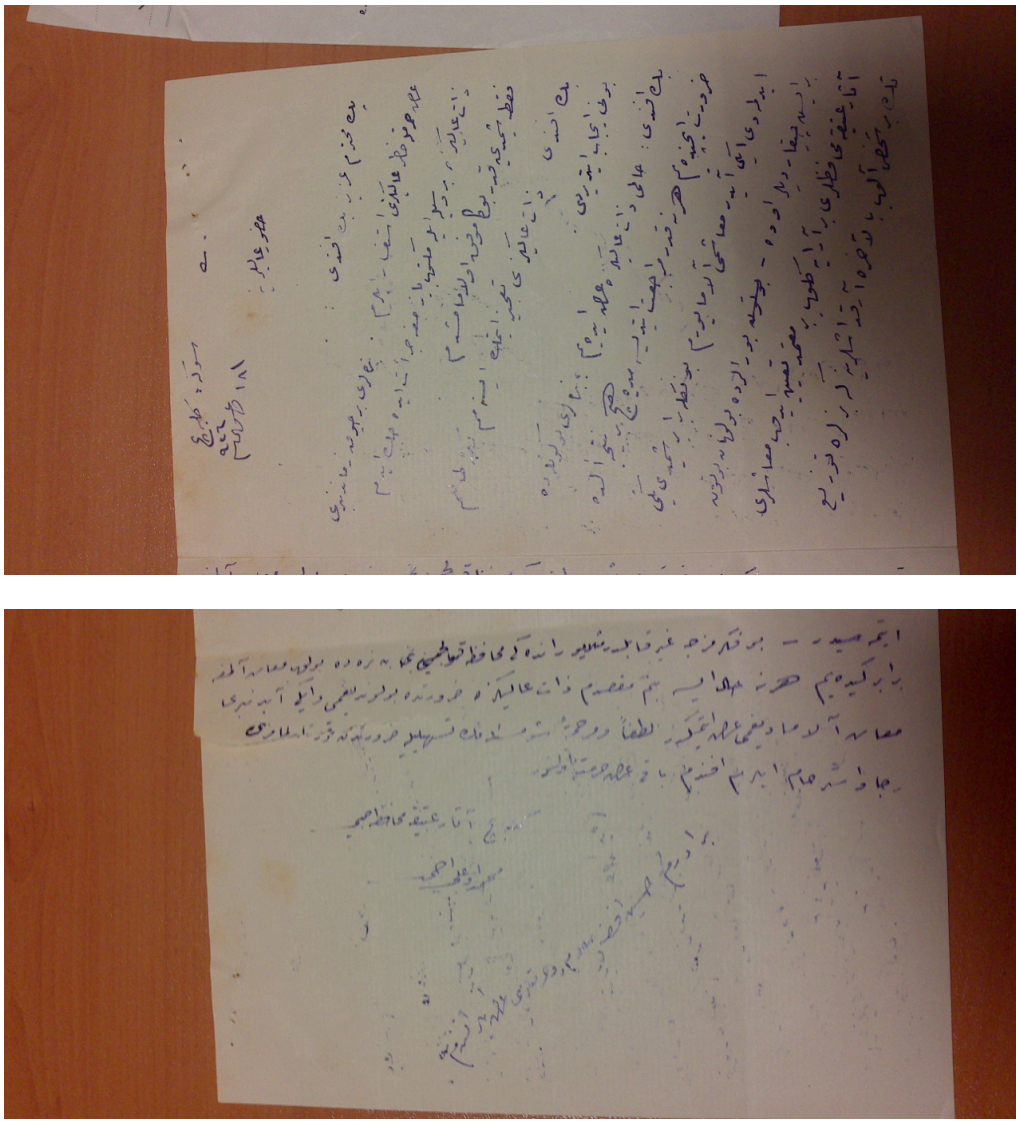


Figure 13. Letter from a staff member to Aziz Ogan (18.8.1926)

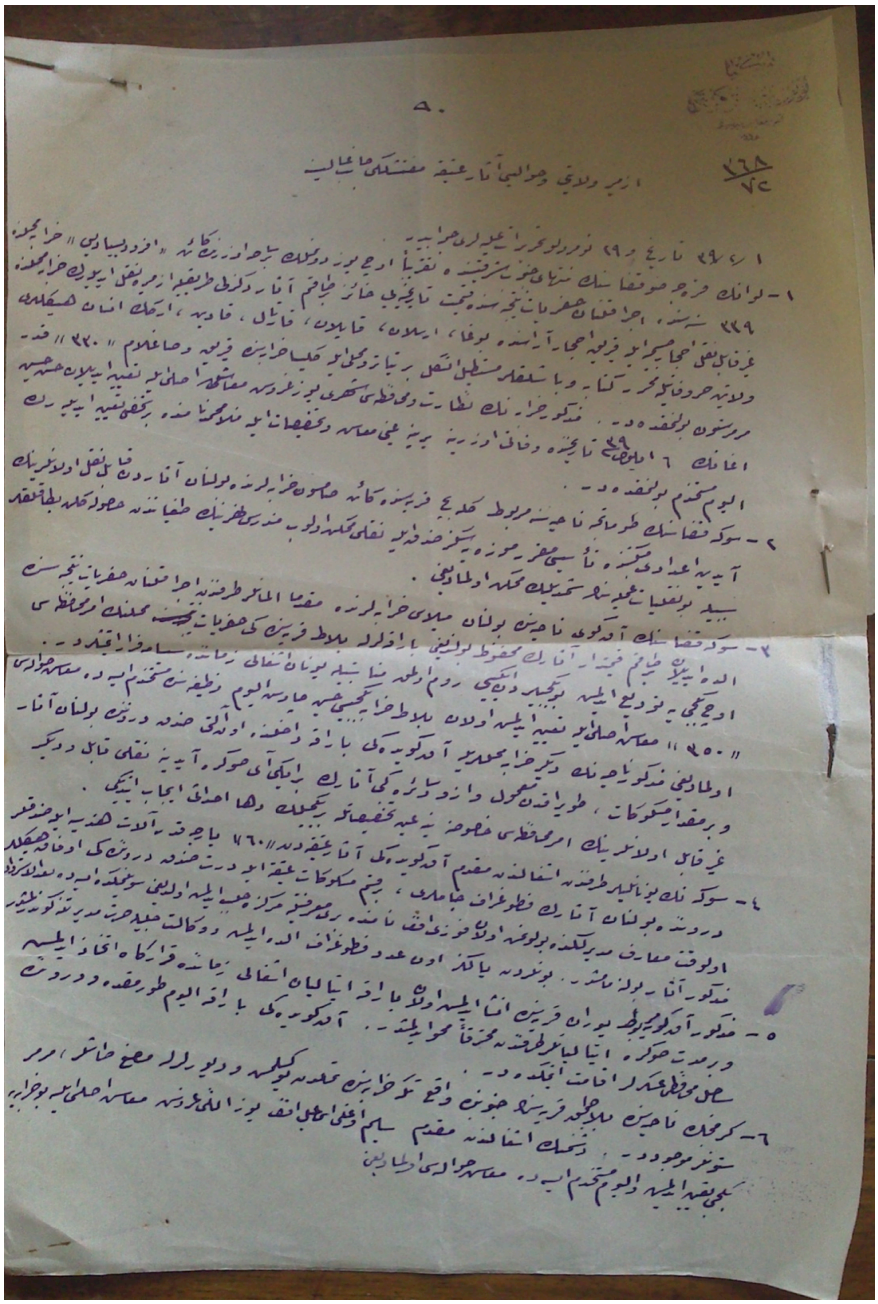


Figure 14. Damage assessment report (with an erased letter head) written to the Inspectorship of İzmir Region (6.9.1923)

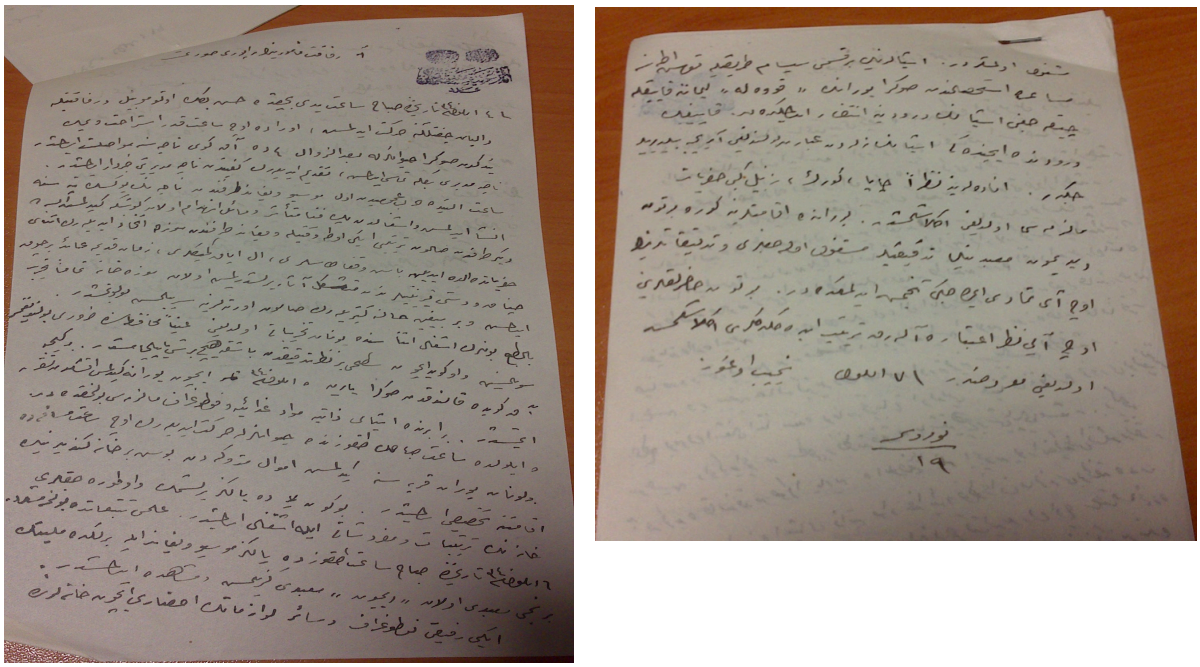


Figure 15. Undated report of the civil servants of the Directorship of Pious Endowments,

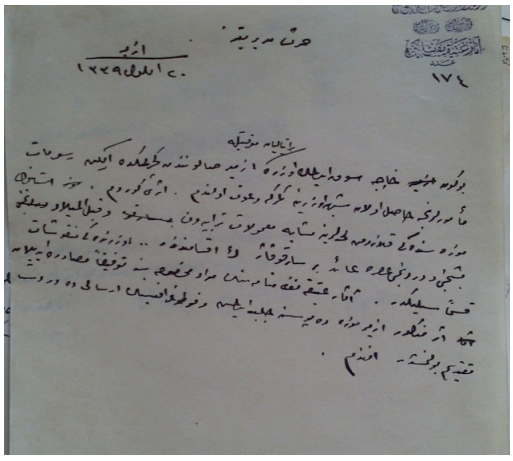


Figure 16. Examination report from a civil servant of the Inspectorship of Antiquities to the Directorship of Culture (20.9.1923)

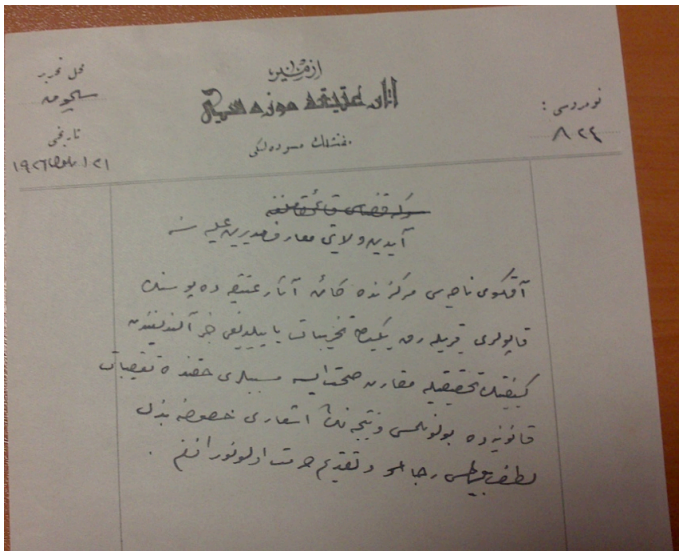


Figure 17. Correspondence from the of Antiquities to the Directorship of Education in Aydin (26.9.1926)

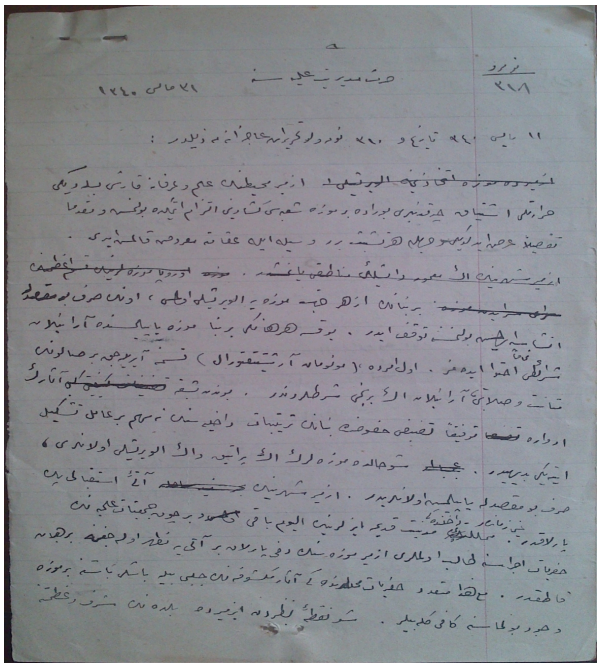


Figure 18. Undated report to the Directorship of Culture (31.5.1924)

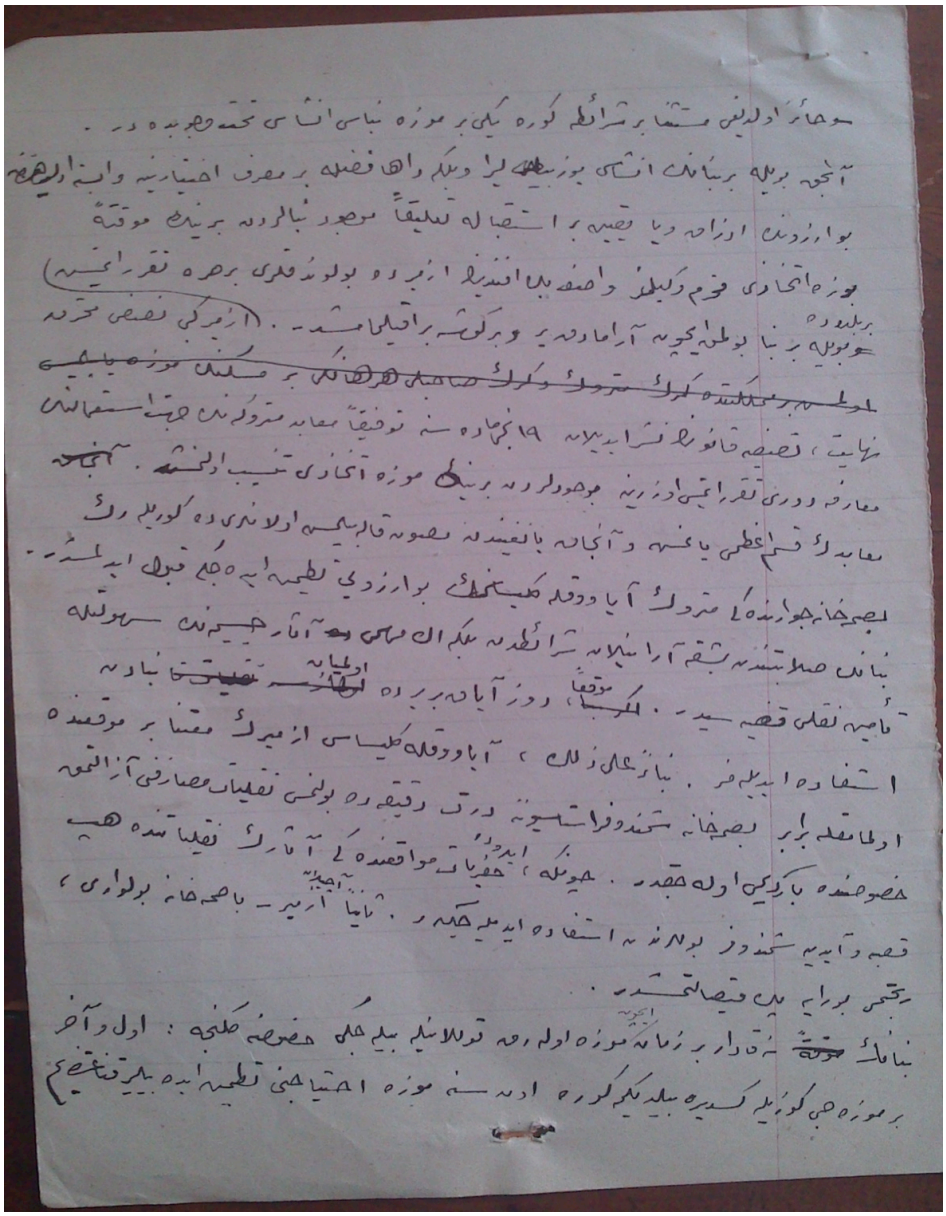


Figure 19. Undated report to the Directorship of Culture (31.5.1924)

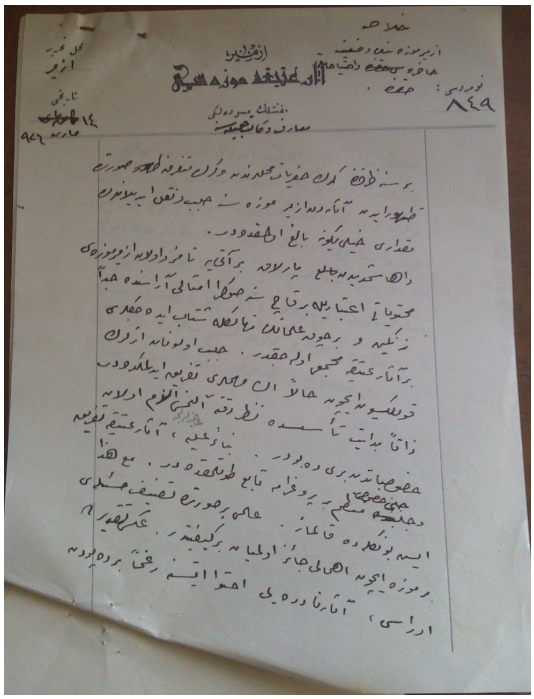


Figure 20. Report from the İzmir Museum of Antiquities to the Ministry of Education (14.3.1926)

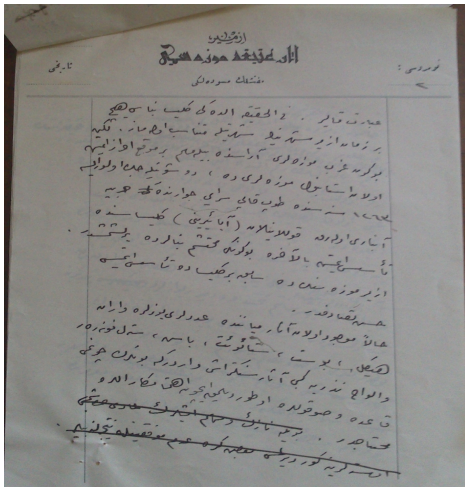


Figure 21. Report from the İzmir Museum of Antiquities to the Ministry of Education (14.3.1926)

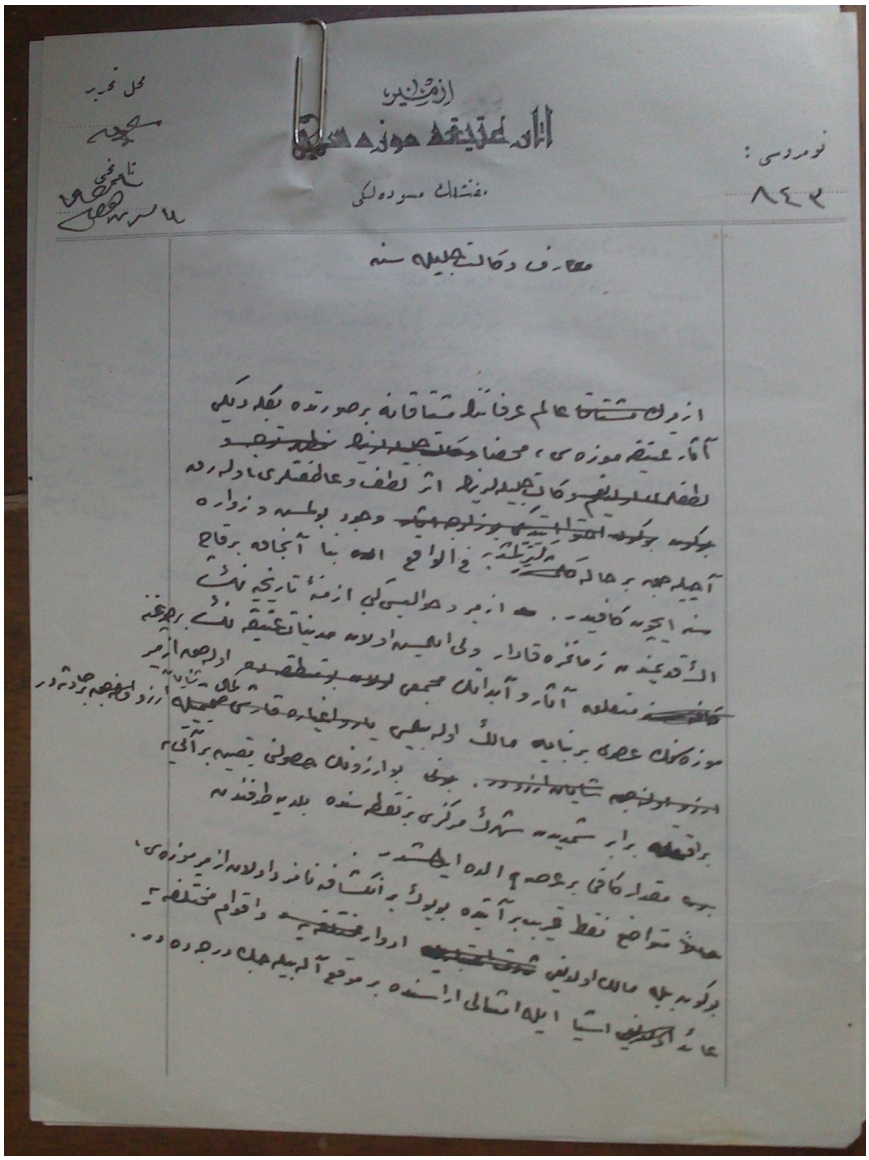
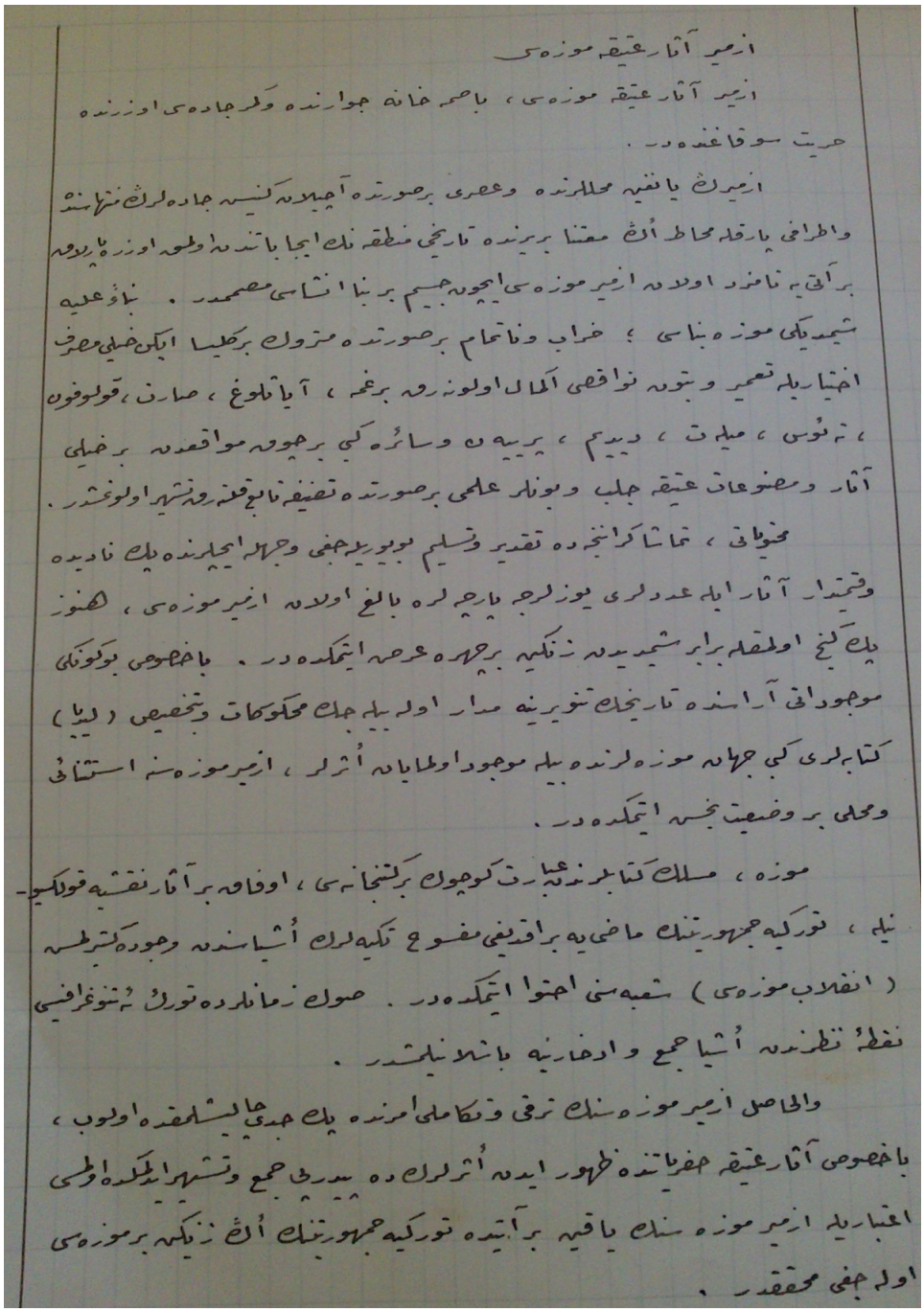


Figure 22. Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (Teşrin-i evvel, 1926)



ازمیر آثار عتیقه موزه سی

ازمیر آثار عتیقه موزه سی ، باجمله خانه جوارنده ولرجاده سی اوزرنده حریت سوقاغنده در .

ازمیرك یاقنیه محللرنده وعصری برصورتده آچیلدیغنه کیسه جاده لرك منتهیسنده واطرافی یارقله محاط اث مقتنا برینده تاریخی منطقه لك ایجاباتندیغی وجهه اوزره پاروه برآتی یه نامزد اولدیغندن ازمیر موزه سی ایچون جسیم بربنا انشاسی مصممدر . بناءعلیه شمدیکی موزه بناسی ؛ خراب وناتمام برصورتده متروك برکلیسا ایکن خیلی مصارف اجتنابیله تعمیر وتوسعه نوافقی اکمال اولونرق برغمه ، آیاصوفیا ، صارد ، قولوفون ، ترتوس ، میلت ، دیدیم ، پریه ن وسائره کبی برچوق مواقعدن برخیلی آثار ومصنوعات عتیقه جلب وبونلر علمی برصورتده تصنیف تابع قطعه وقطعه تشهیر اولونمشدر .

مخیواتی ، تماشاکرانجه ده تقدیر وتسلیم بولونیرجهتی وجهله ایجابنده یاك فاندیده وقیمتدار آثار ایله عمدتاری یوزلرجه پارچه لره بالغ اولدیغندن ازمیر موزه سی ، لهنوز یاك کنج اولمقله برابر شمدیدن ترکیه برچهره عرضه ایتمکده در . باخصوص بوکونکی موجوداتی آراسنده تاریخ تنویرینه مدار اولدیغی جهله محکومکات وتخصیص (لیبا) کتابه لری کبی جهانه موزه لرنده بیله موجود اولمایان اثرلر ، ازمیر موزه سنه استثنائی ومحلی برخصوصیت بخش ایتمکده در .

موزه ، مسلك کتابلرنده عبارت کوچوك برکتبخانه سی ، اوقافه برآثار نقشیه فوتوکسوگرافیله ، ترکیه جمهوریتك ماضی یه براقدیغی مفتوح تکیه لرك اشیاسندن وجوده کتیرلمسنه (انقلاب موزه سی) شعبه سنی احتوا ایتمکده در . حول زمانلرده تورك تئوغرافیسی نقطهٔ نظرندن اشیا جمع وادخاریه باشلانیلمشدر .

والحاصل ازمیر موزه سنك ترقی وتکاملی امرنده یاك جدی جالیشلمقده اولوب ، باخصوص آثار عتیقه حفریاتندن ظهور ایدن اثرلرك ده یدرجی جمع وتشهیر ایدیلمکده اولمسی اعتباریله ازمیر موزه سنك یاقینده برآتیده ترکیه جمهوریتك اك زنکین برموزه سی اولمسی محققدر .

Figure 23. Undated draft of museum guide (handwriting)

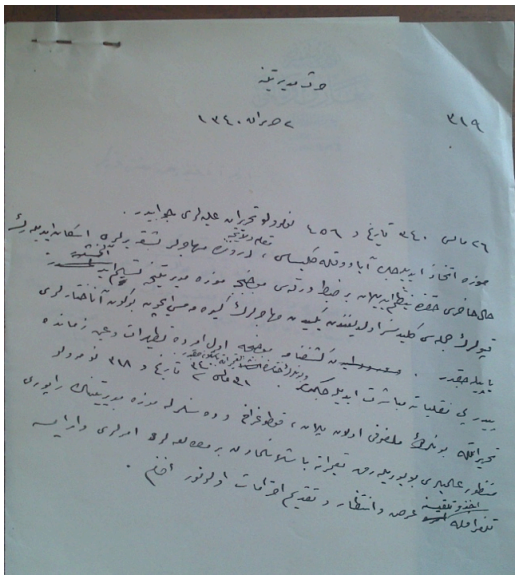


Figure 24. Unsigned correspondence to the İzmir Directorship of Education (6.9.1923),

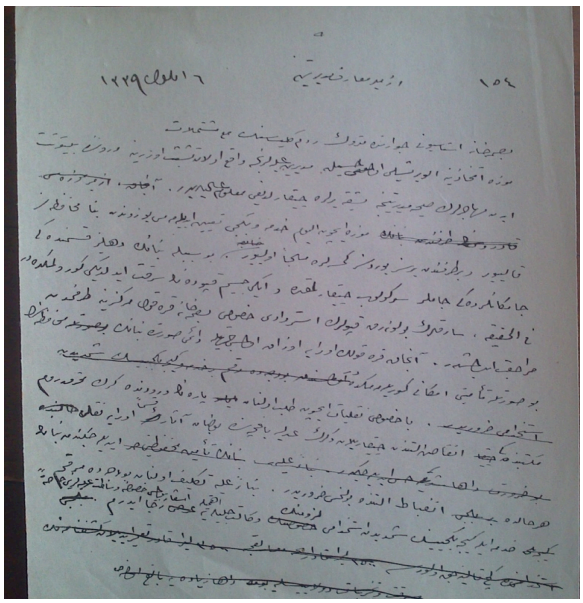


Figure 25. Unsigned correspondence to the Directorship of Culture (3.6.1924)

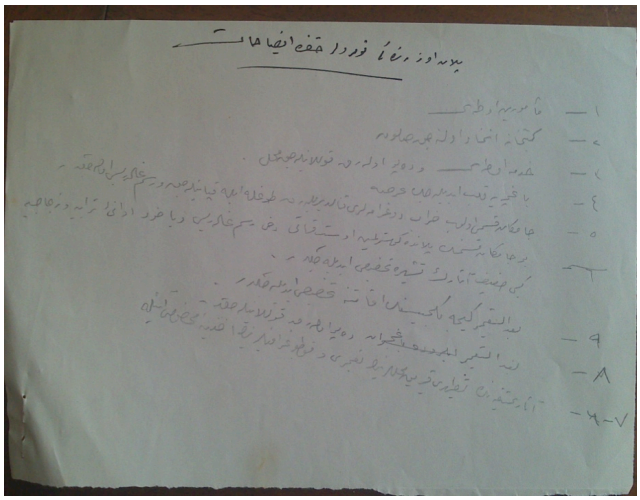


Figure 26. Undated, unsigned list for the museum sections,

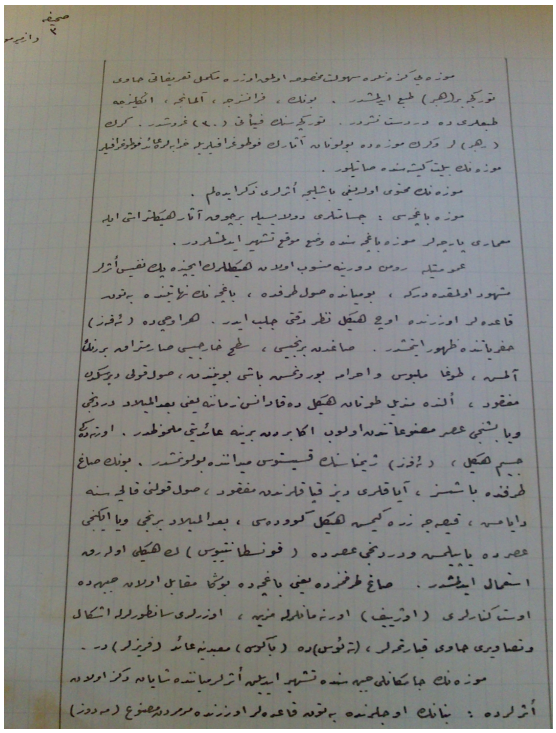


Figure 27. Undated draft of museum guide (handwriting)

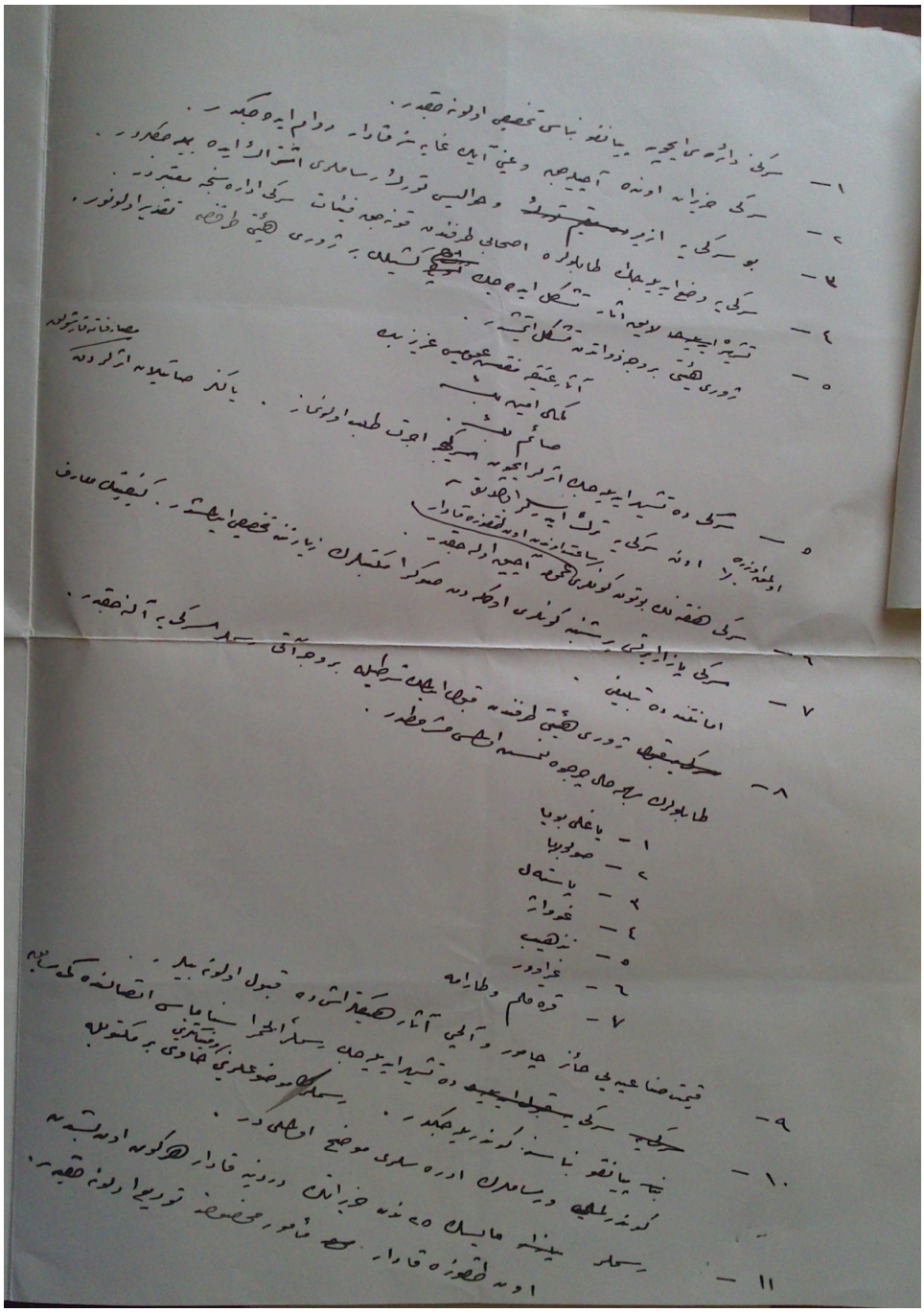


Figure 28. The guideline of the painting exhibition organized by the İzmir Museum (June, 1927)

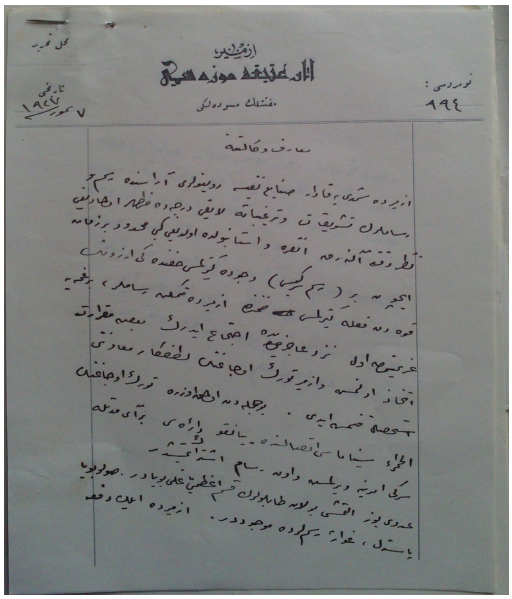


Figure 29. Correspondence from the İzmir Museum of Antiquities to Ministry of Education (7.7.1927)

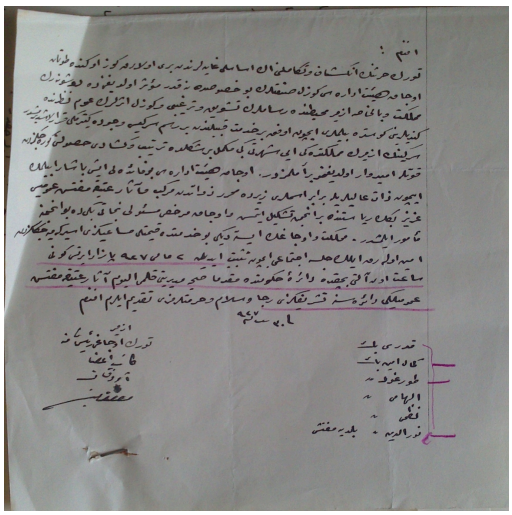


Figure 30. A letter from the president of Turkish Heart in İzmir to Aziz Ogan (30.4.1927)

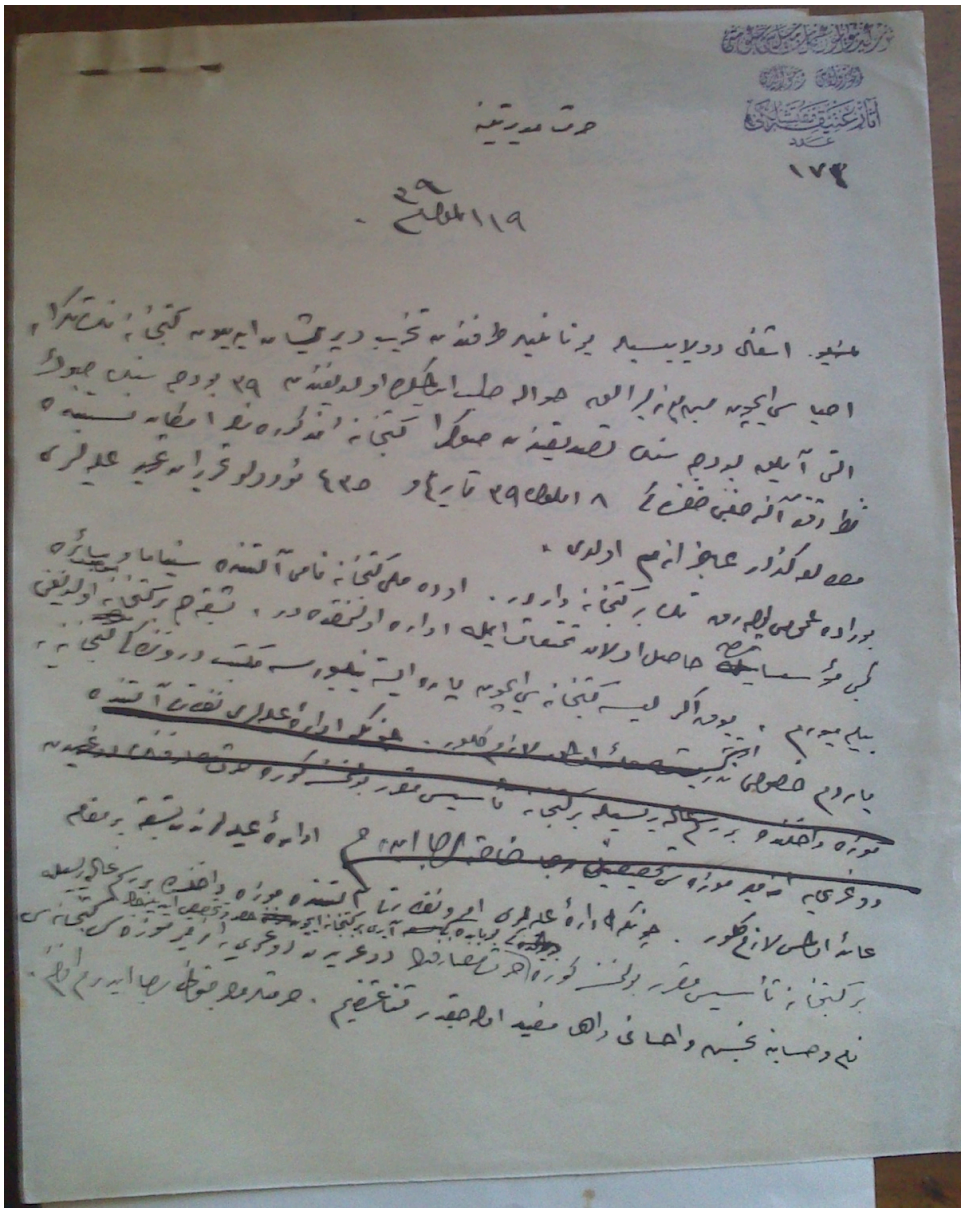


Figure 31. Report about the current situation of libraries in İzmir from the Inspectorship of Antiquities to the Directorship of Culture (9.19.192)

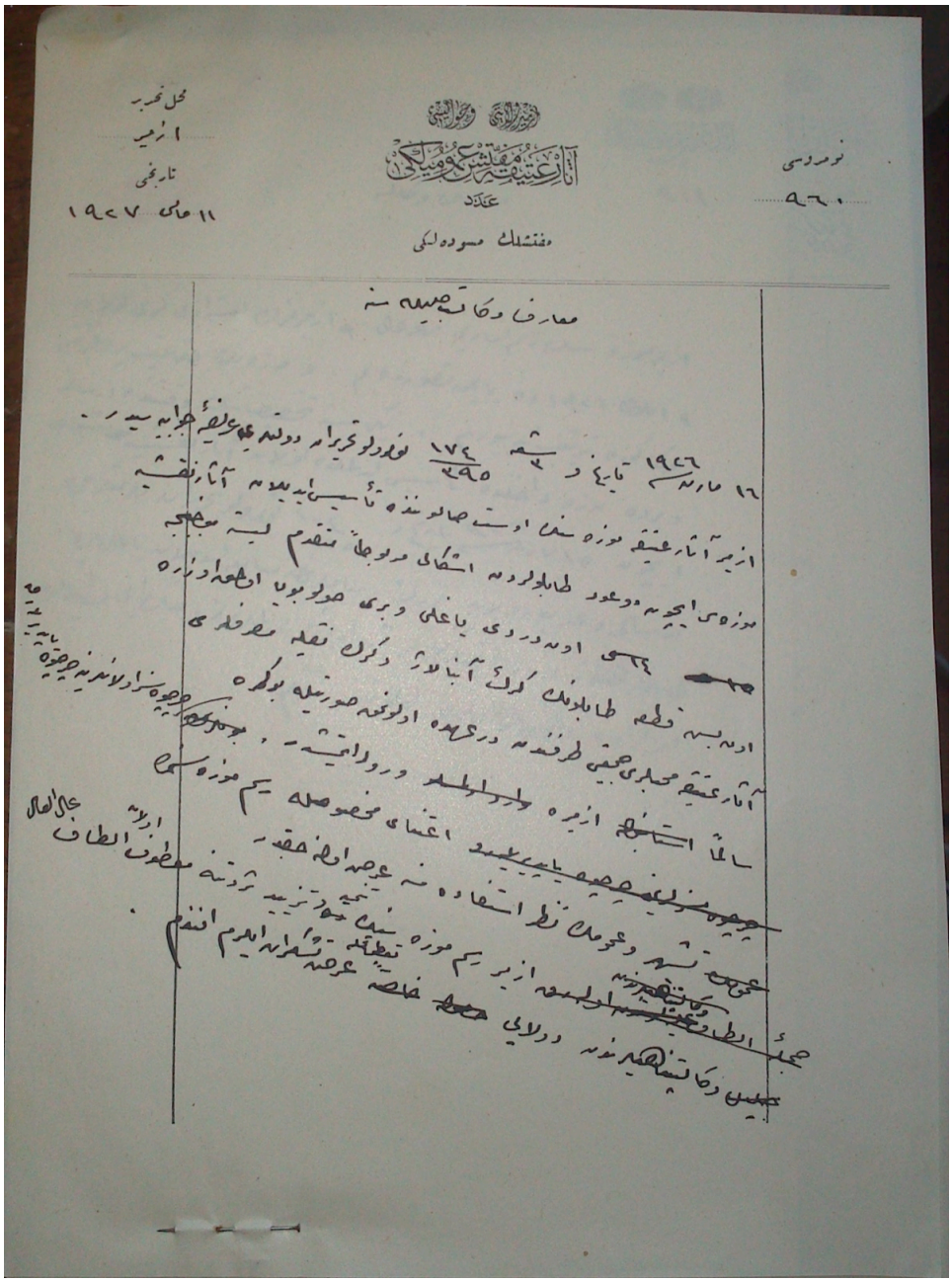


Figure 32. Report from the Inspectorship of Antiquities to Ministry of Education (1.5.1925

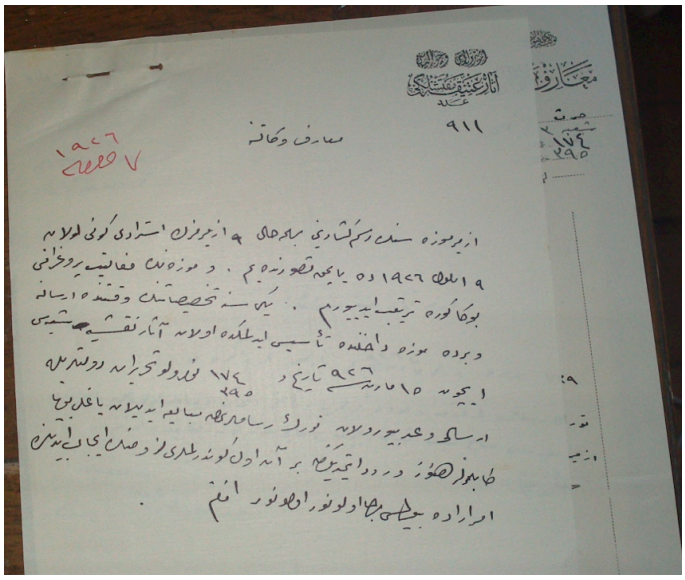


Figure 33. Correspondence from the Inspectorship of Antiquities to the Ministry of Education (7.9.1926)

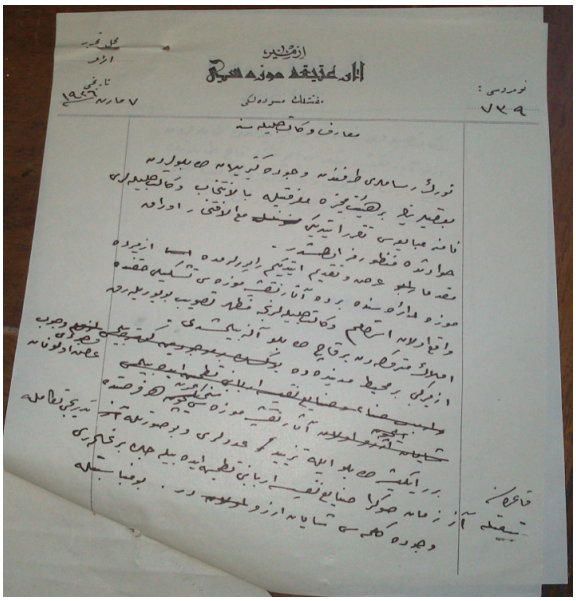
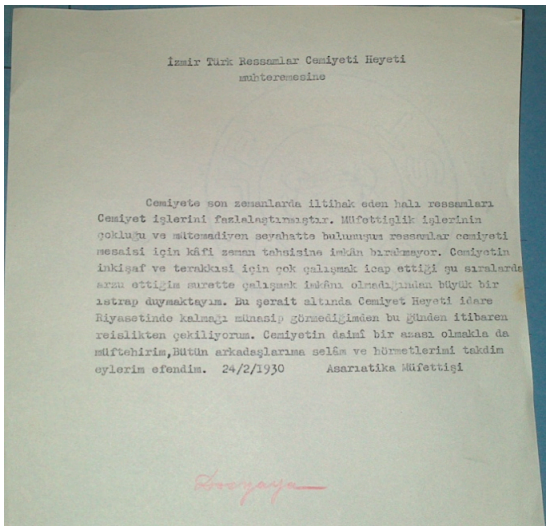


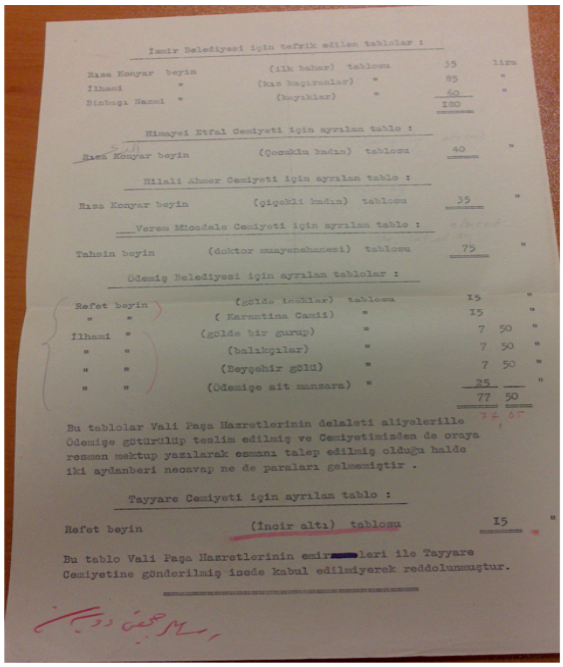
Figure 34. Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (7.3.1926)



İzmir Türk Ressamlar Cemiyeti Heyeti
muhteremesine

Cemiyete son zamanlarda iltihak eden hala ressamları Cemiyet işlerini fazlalaştırmaştır. Müfettişlik işlerinin çokluğu ve mütemadiyen seyahatte bulunuşum ressamlar cemiyeti mesaisi için kâfi zaman tahsisine imkân bırakmıyor. Cemiyetin inkişaf ve terakkisi için çok çalışmak icap ettiği şu sıralarda arzu ettiğim surette çalışmak imkânı olmadığımdan büyük bir ıstırap duymaktayım. Bu şerait altında Cemiyet Heyeti idare Riyasetinde kalmağı münasip görmediğimden bu günden itibaren reislikten çekiliyorum. Cemiyetin daimî bir azası olmakla da müftehirim, Bütün arkadaşlarıma selâm ve hörmetlerimi takdim eylerim efendim. 24/2/1930 Asarıatika Müfettişi

Figure 35. Aziz Ogan's resignation letter to the Association of Turkish Artists in İzmir (24.2.1939)



İzmir Belediyesi için tefrik edilen tablolar :

Rasa Konyar beyin	(ilk bahar)	tablosu	35	lira
İlhami "	(kaz kaşırcılar)	"	85	"
Binbaşı Nazmi "	(kayıklar)	"	60	"
			180	

Himayei Etfal Cemiyeti için ayrılan tablo :

Rasa Konyar beyin (Çocuklu kadın) tablosu 40 "

Hilali Ahmer Cemiyeti için ayrılan tablo :

Rasa Konyar beyin (çiçekli kadın) tablosu 35 "

Veremle Mücadele Cemiyeti için ayrılan tablo :

Tahsin beyin (doktor muayenehanesi) tablosu 75 "

Ödemiş Belediyesi için ayrılan tablolar :

Refet beyin	(gülde inekler)	tablosu	15	"
" "	(Karantina Camii)	"	15	"
İlhami "	(gülde bir gurup)	"	7	50 "
" "	(balıkçılar)	"	7	50 "
" "	(Beyşehir gölü)	"	7	50 "
" "	(Ödemişe ait manzara)	"	25	"
			77	50

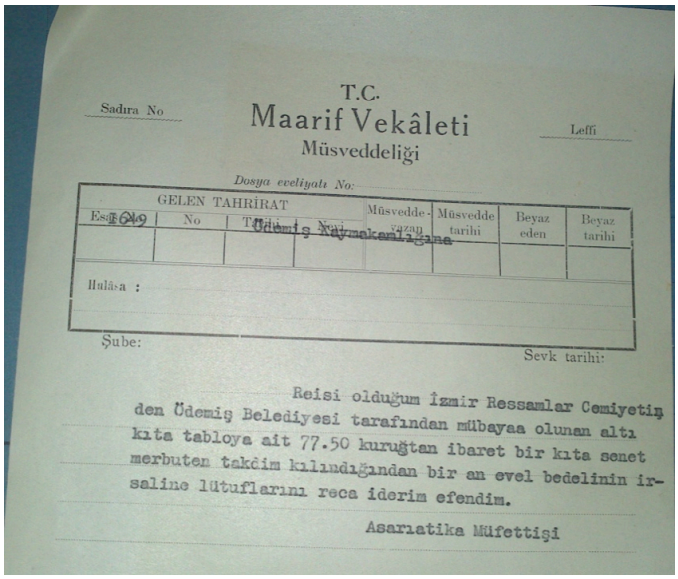
Bu tablolar Vali Paşa Hazretlerinin delaleti aliyeleriyle Ödemişe götürülüp teslim edilmiş ve Cemiyetimizden de oraya resmen mektup yazılarak esmanı talep edilmiş olduğu halde iki aydanberi mecavap ne de paraları gelmemiştir .

Tayyare Cemiyeti için ayrılan tablo :

Refet beyin (İncir altı) tablosu 15 "

Bu tablo Vali Paşa Hazretlerinin emir[redacted]leri ile Tayyare Cemiyetine gönderilmiş isede kabul edilmiyerek reddolunmuştur.

Figure 36. Undated, unsigned list of sold paintings



Sadıra No

T.C.
Maarif Vekâleti
Müsveddeliği

Leffi

Dosya evveliyatı No:

GELEN TAHRİRAT				Müsvedde-yazan	Müsvedde tarihi	Beyaz eden	Beyaz tarihi
Esas No	No	Tarihi	Nevi				
			Ödemiş Kaymakamlığına				

Hulâsa :

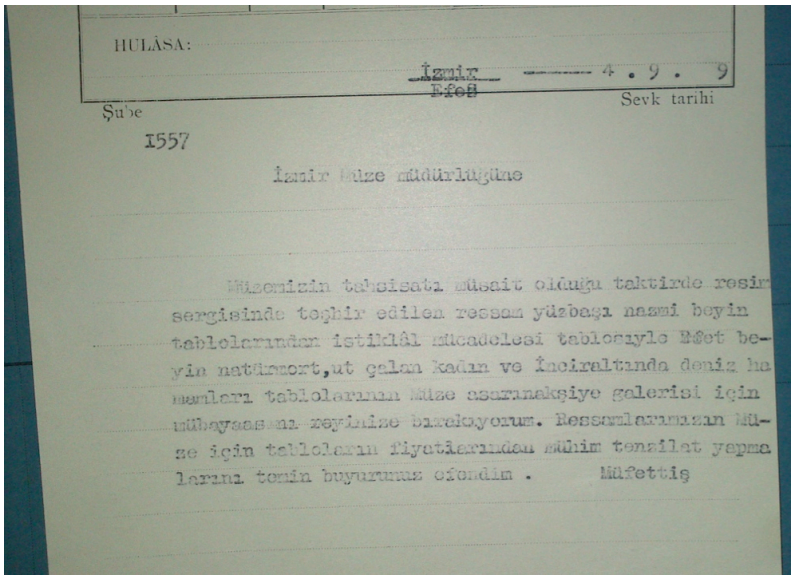
Şube:

Sevk tarihi:

Reisi olduğum İzmir Ressamlar Cemiyetiğ den Ödemiş Belediyesi tarafından mübayaa olunan altı kıta tabloya ait 77.50 kuruştan ibaret bir kıta senet merbuten takdim kılındığından bir an evel bedelinin irsaline lütuflarını reca iderim efendim.

Asarıatika Müfettişi

Figure 37. Undated note from the Inspector of Antiquities (presumable Aziz Ogan) to the local administration of Ödemiş



HULÂSA:

İzmir ——— 4 . 9 . 9
Efes

Şube

Sevk tarihi

1557

İzmir Müze müdürlüğüne

Müzenizin tahsisata müsait olduğu taktirde resim sergisinde teşhir edilen ressam yüzbaşı nazmi beyin tablolarından istiklâl mücadelesi tablosuyle Esat beyin natürmort,ut çalan kadın ve İnciraltında deniz manzaları tablolarının Müze asarıatıkşiye galerisi için mübayaasını reyinize bırakıyorum. Ressamlarımızın Müze için tablolarını fiyatlarından mühim tenzilat yapmalarına temin buyurunuz efendim . Müfettiş

Figure 38. Correspondence from the Inspector (of Antiquities) to the Management of the İzmir Museum (4.9.9)

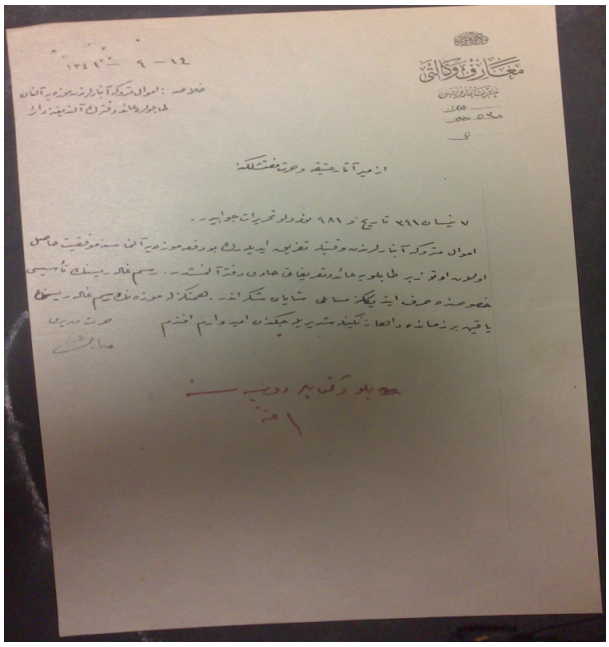


Figure 39. Correspondence from the Ministry of Education to the Inspectorship of Antiquities and Culture in İzmir (14.6.1924)

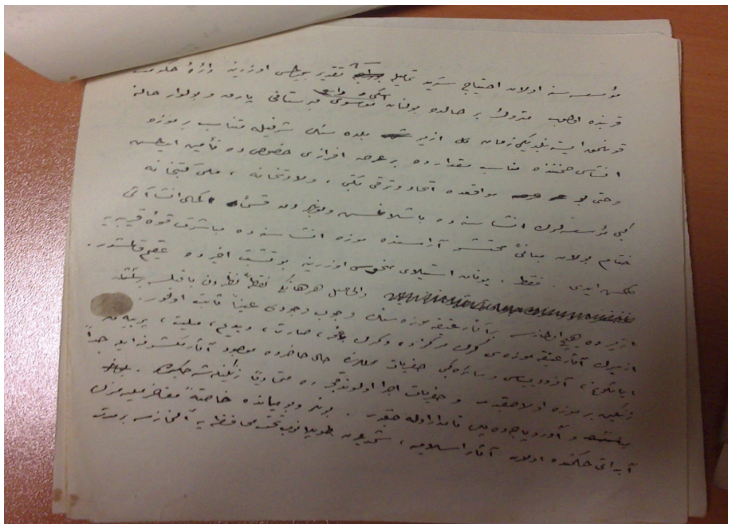


Figure 40. Unsigned correspondence to the Directorship of Culture (1.29.1923)

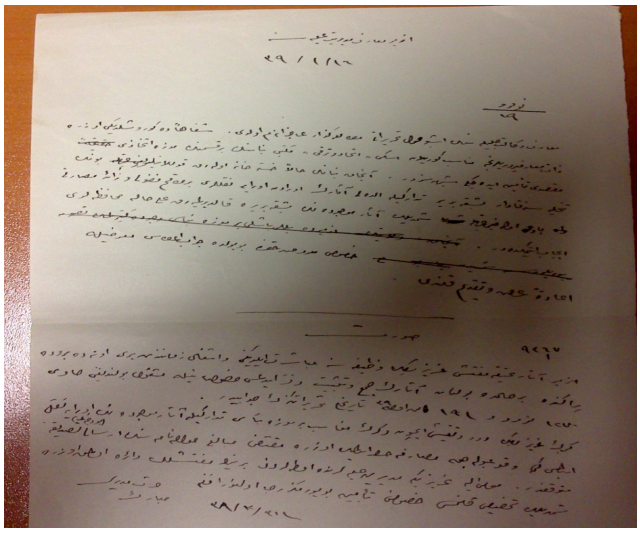


Figure 41. Correspondence from the Directorship of Culture to İzmir Directorship of Culture (1.1.1929)

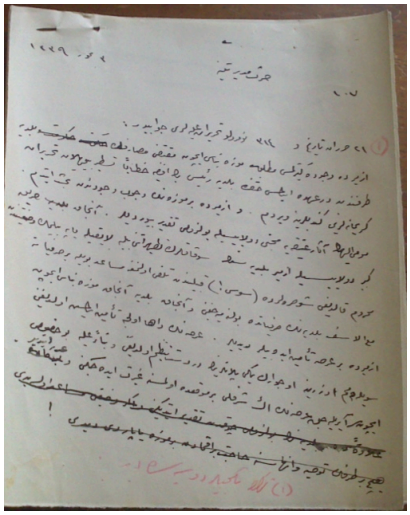
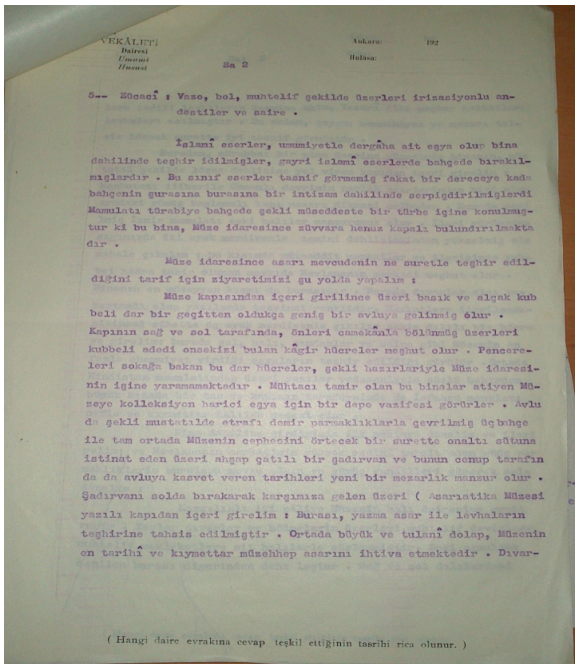


Figure 42. Unsigned correspondence to the Directorship of Culture (2.7.1923)



VEKÂLETİ
Dairesi
Umumî
Hıamsî

Ankara: 192
Hulâsa:

Sa 2

5-- Züccacî : Vaze, bol, muhtelif şekilde üzerleri irisasiyonlu an-
destiler ve saire .

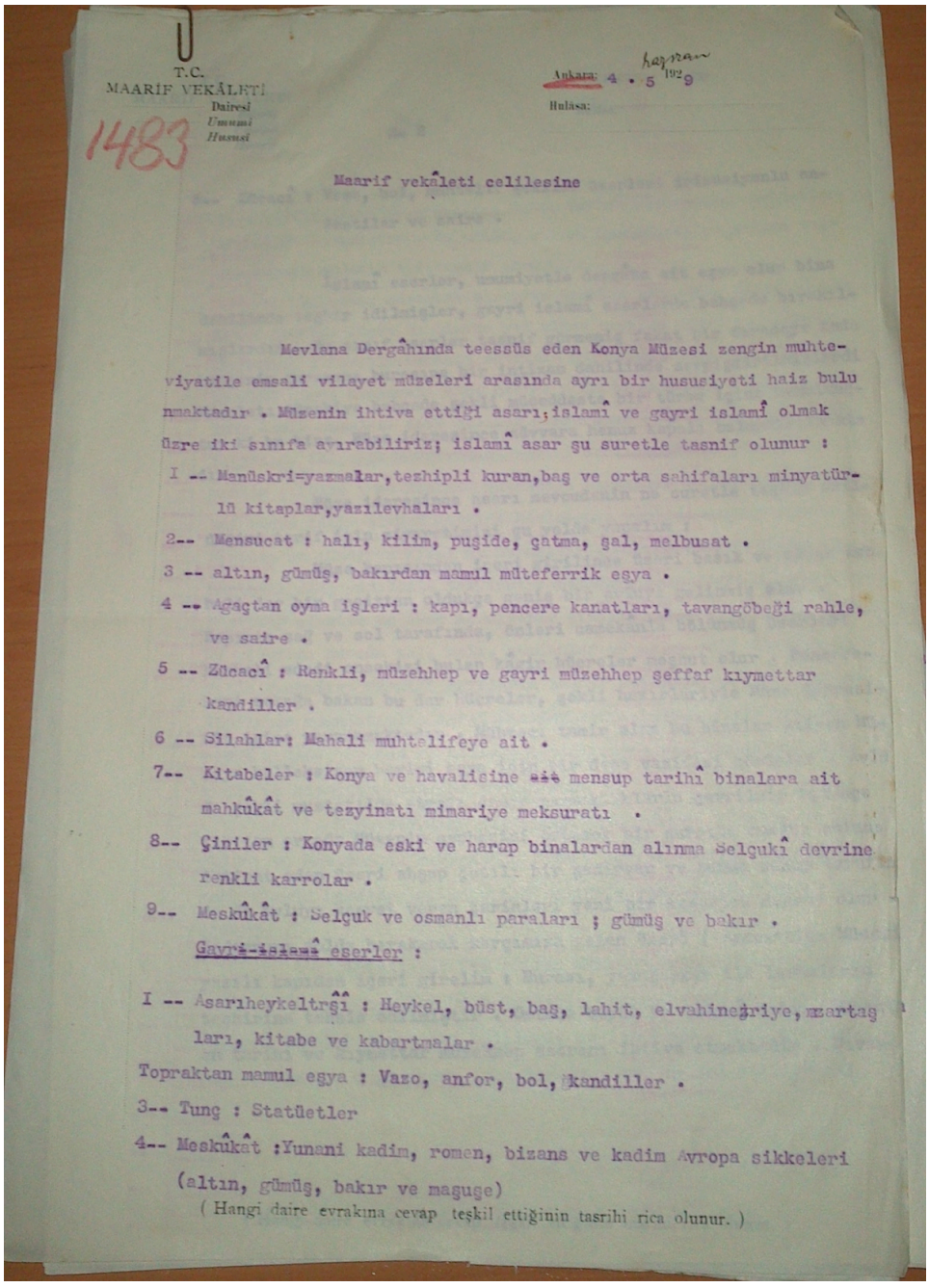
İslamî eserler, umumiyetle dergâha ait eşya olup bina dahilinde teşhir idilmişler, gayri islamî eserlerde bahçede bırakılmışlardır . Bu sınıf eserler tasnif görmemiş fakat bir dereceye kadar bahçenin gerisine burasına bir intizam dahilinde serpiştirilmişlerdi Mamulatı türabiye bahçede şekli müsseddeste bir türbe içine konulmuştur ki bu bina, Müze idaresince züvvara henüz kapalı bulundurılmaktadır .

Müze idaresince asarı mevcudenin ne suretle teşhir edildiğini tarif için ziyaretimizi şu yolda yapalım :

Müze kapısından içeri girilince üzeri basık ve alçak kubbeli dar bir geçitten oldukça geniş bir avluya gelinmiş olur . Kapının sağ ve sol tarafında, önleri camekânla bölünmüş üzerleri kubbeli adedi onsekizi bulan kâgir hücreler mevcut olur . Pencereleri sokağa bakan bu dar hücreler, şekli hazırlıklariyle Müze idaresinin işine yaramamaktadır . Mühtacı tamir olan bu binalar atiyen Müzeye kolleksiyon harici eşya için bir depo vazifesi görürler . Avlu da şekli muntazamda etrafı demir parmaklıklarla çevrilmiş üç bahçe ile tam ortada Müzenin cephesini örtecek bir surette onaltı sütuna istinat eden üzeri ahşap çatılı bir şadırvan ve bunun cenup tarafında da avluya kasvet veren tarihleri yeni bir mezarlık mansur olur . Şadırvanı solda bırakarak karşımıza gelen üzeri (Asaratika Müzesi yazılı kapıdan içeri girelim : Burası, yazma asar ile levhaların teşhirine tahsis edilmiştir . Ortada büyük ve tulanî dolap, Müzenin en tarihî ve kıymettar müzehhep asarını ihtiva etmektedir . Divar-

(Hangi daire evrakına cevap teşkil ettiğinin tasrihi rica olunur.)

Figure 43. The inventory and investigation report of Konya Mevlana Dervish Convent (Museum) written to Ministry of Education, (4.5.1929)



T.C.
MAARİF VEKÂLETİ
Dairesi
Umumi
Hususi

1483

Ankara: 4 • 5 1929

Hulâsa:

Maarif vekâleti celilesine

Mevlana Dergâhında teessüs eden Konya Müzesi zengin muhteviyatile emsali vilayet müzeleri arasında ayrı bir hususiyeti haiz bulunmaktadır . Müzenin ihtiva ettiği asarı;islamî ve gayri islamî olmak üzre iki sınıfa ayırabiliriz; islamî asar şu suretle tasnif olunur :

I -- Manüskri=yazmalar,teshipli kuran,baş ve orta sahifaları minyatürlü kitaplar,yazılevhaları .

2-- Mensucat : halı, kilim, puşide, çatma, şal, melbusat .

3 -- altın, gümüş, bakırdan mamul müteferrik eşya .

4 -- Ağaçtan oyma işleri : kapı, pencere kanatları, tavangöbeği rahle, ve saire .

5 -- Zücacî : Renkli, müzehhep ve gayri müzehhep şeffaf kıymettar kandiller .

6 -- Silahlar: Mahâli muhtelifeye ait .

7-- Kitabeler : Konya ve havalisine ~~ait~~ mensup tarihî binalara ait mahkûkât ve tezyinatı mimariye meksuratı .

8-- Çiniler : Konyada eski ve harap binalardan alınma Selçukî devrine renkli karrolar .

9-- Meskûkât : Selçuk ve osmanlı paraları ; gümüş ve bakır .

Gayrî-islâmî eserler :

I -- Asarıheykeltrâşî : Heykel, büst, baş, lahit, elvahinaşriye, mezartaşları, kitabe ve kabartmalar .

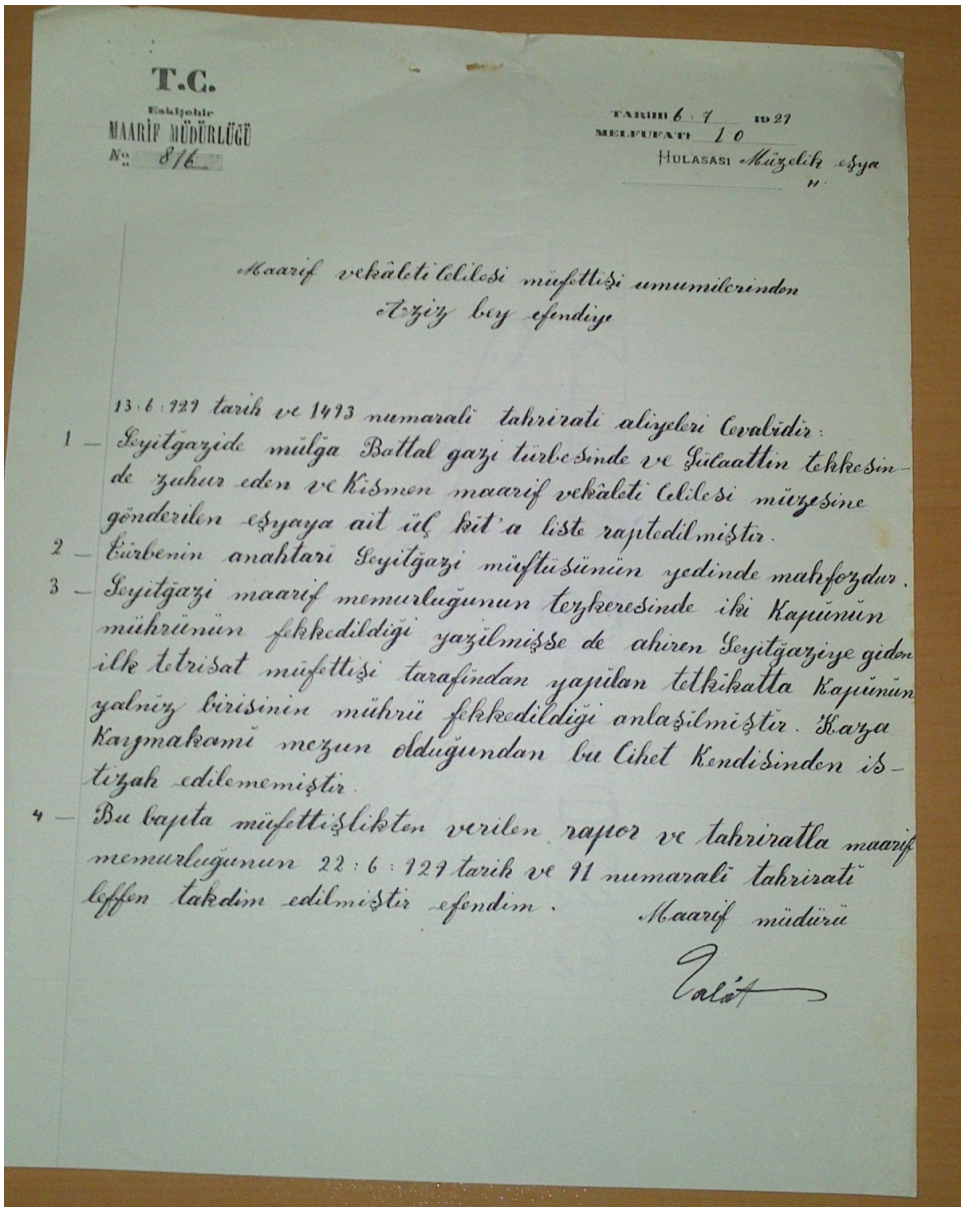
Topraktan mamul eşya : Vazo, anfor, bol, kandiller .

3-- Tunç : Statüetler

4-- Meskûkât :Yunani kadim, romen, bizans ve kadim Avropa sikkeleri (altın, gümüş, bakır ve maşuşe)

(Hangi daire evrakına cevap teşkil ettiğinin tasrihi rica olunur.)

Figure 44. The inventory and investigation report of Konya Mevlana Dervish Convent (Museum) written to Ministry of Education, (4.5.1929)



T.C.
Eskişehir
MAARİF MÜDÜRLÜĞÜ
No: 816

TARİH 6 : 7 1927
MEVKUFATI 10
HULASASI Müzelik eşya
"

Maarif vekâleti Celilesi müfettişi umumilerinden
Aziz bey efendiye

13 : 6 : 927 tarih ve 1413 numaralı tahriratı alîyeleri cevabîdir:

1 — Seyitğazide mülğa Battal gazi türbesinde ve Şüca'ettin tekkesinde zuhur eden ve kısmen maarif vekâleti Celilesi müzesine gönderilen eşyaya ait üç kit'a liste raptedilmiştir.

2 — Türbenin anahtarı Seyitğazi müftüsünün yedinde muhafzdur.

3 — Seyitğazi maarif memurluğunun tezkeresinde iki kapünün mührünün fekkedildiği yazılmışsa da ahiren Seyitğaziye giden ilk tetkikat müfettişi tarafından yapılan tetkikatta kapünün yalnız birisinin mührü fekkedildiği anlaşılmıştır. Kaza kaymakamı mezun olduğundan bu cihet kendisinden istizah edilememiştir.

4 — Bu bapta müfettişlikten verilen rapor ve tahriratla maarif memurluğunun 22 : 6 : 927 tarih ve 91 numaralı tahriratı leffen takdim edilmiştir efendim. Maarif müdürü

Talât

Figure 45. The report on the Seyid Gazi and Battal Gazi Tombs by Director of Education Talat to Inspector of Ministry of Education Aziz Ogan, (6.9.1929)

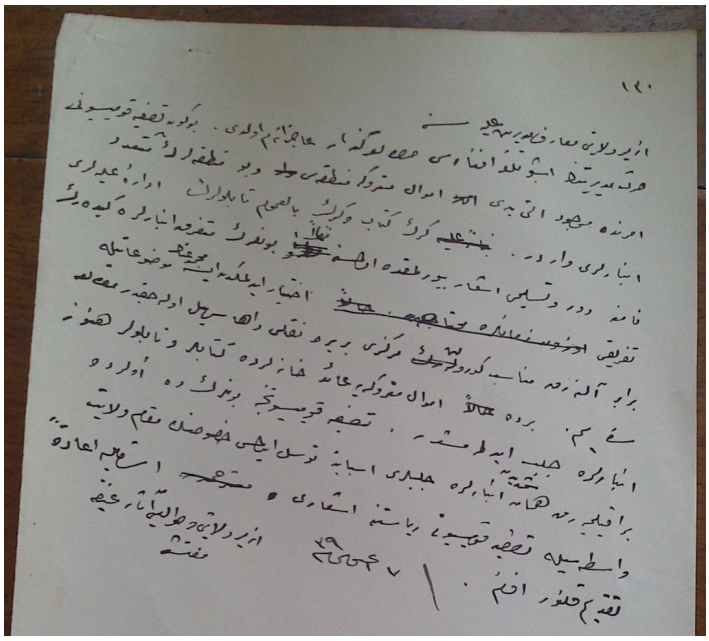
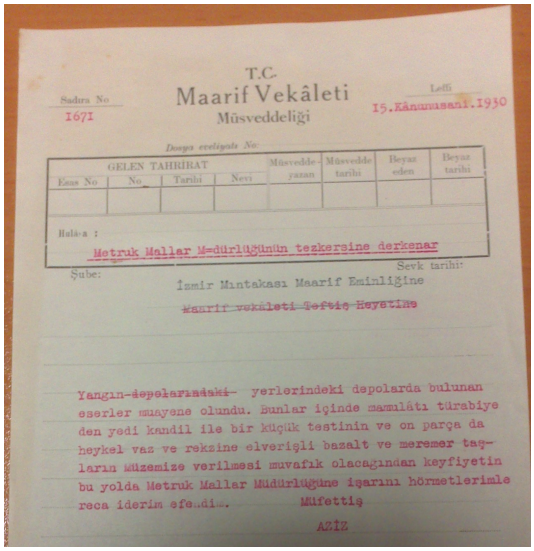


Figure 46. Telegram from the Directorship of Culture to the İzmir Directorship of Education, (7.8.1929)



T.C.
Maarif Vekâleti
Müsveddeliği

Sadıra No
1671

Leffi
15.Kânunusanî.1930

Dosya evrâkıyla No:

GELEN TAHRİRAT				Müsvedde-yazan	Müsvedde tarihi	Beyaz eden	Beyaz tarihi
Esas No	No.	Tarihi	Nevi				

Hulâsa :
Metruk Mallar Müdürlüğünün tezkeresine derkenar

Şube:

Sevk tarihi:

İzmir Mıntakası Maarif Eminliğine

~~Maarif vekâleti Teftiş Heyetine~~

Yangın-~~depolarındaki~~- yerlerindeki depolarda bulunan eserler muayene olundu. Bunlar içinde mamulâtı türabiye den yedi kandil ile bir küçük testinin ve on parça da heykel vaz ve rekzine elverişli bazalt ve meremer taş-ların Müzemize verilmesi muvafık olacağından keyfiyetin bu yolda Metruk Mallar Müdürlüğüne işarını hörmetlerimle reca iderim efe..di...

Müfettiş

AZİZ

Figure 47. Report on the investigated abandoned properties by the inspector of antiquities Aziz Ogan to the İzmir Education Office, (15.1.1930)

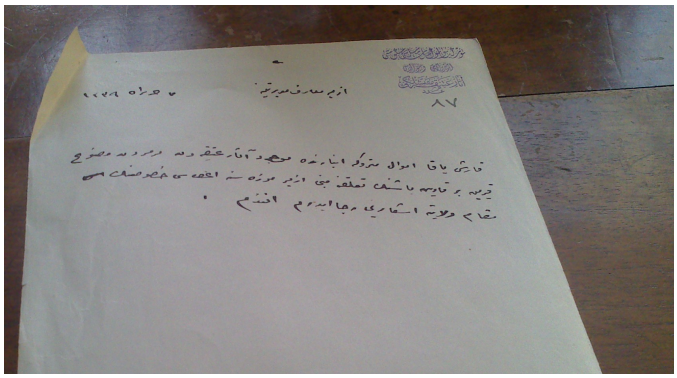


Figure 48. Correspondence from the Inspectorship of Antiquities to the İzmir Directorship of Education (5.6.1923)

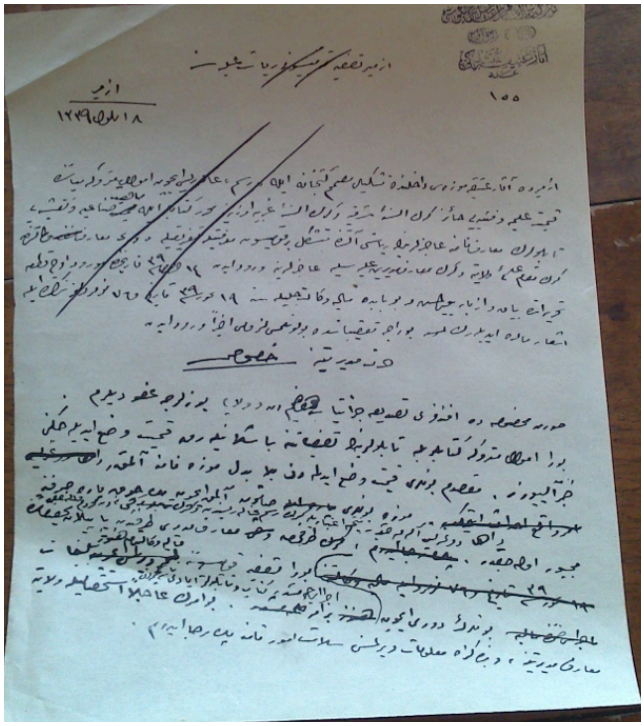
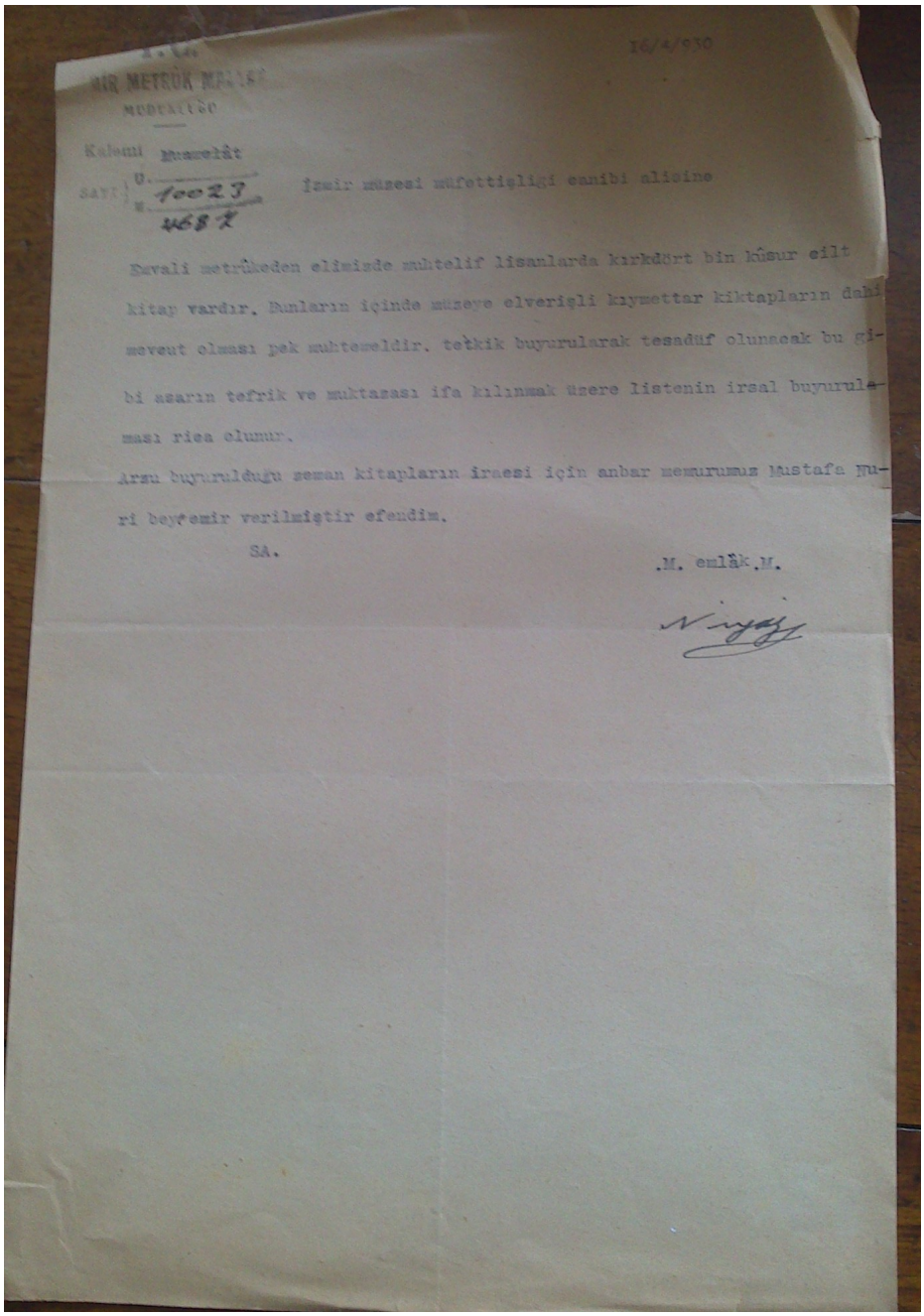


Figure 49. Correspondence from the Inspectorship of Antiquities to the Liquidation Commission, (8.9.1923)



16/4/930

MÜDÜRLÜĞÜ

Kalemi Muamelât

SAYI: U. 10023
M. 4687

İzmir müzesi müfettişliği canibi alisine

Devali metrûkeden elimizde muhtelif lisanlarda kırkdört bin kûsur cilt kitap vardır. Bunların içinde müzeye alverişli kıymettar kitapların dahil mevcut olması pek muhtemeldir. tetkik buyurularak tesadüf olunacak bu gibi asarın tefrik ve muktazası ifa kılınmak üzere listenin irsal buyurulması rica olunur.

Arzu buyurulduğu zaman kitapların irsali için anbar memurumuz Mustafa Nuri beye emir verilmiştir efendim.

SA.

.M. emlâk.M.

Figure 50. Correspondence from the Directorship of Abandoned Properties to the İzmir Museum of Antiquities (16.5.1930)

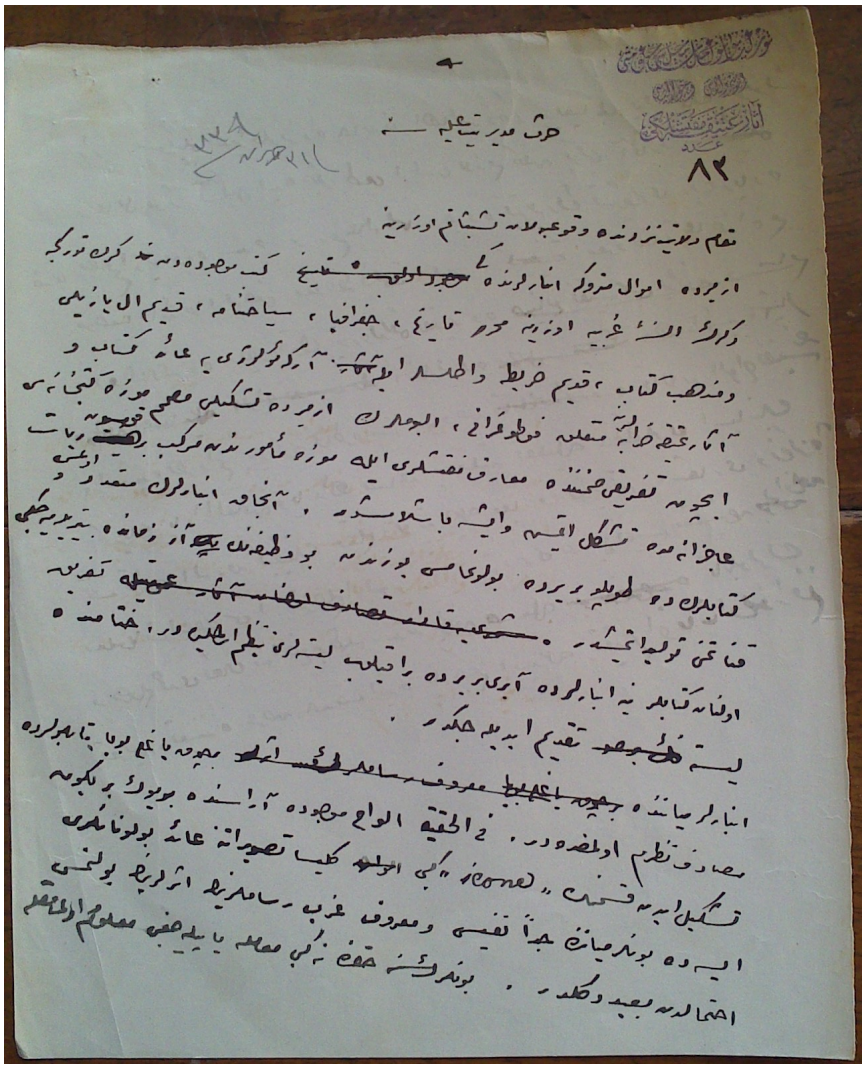
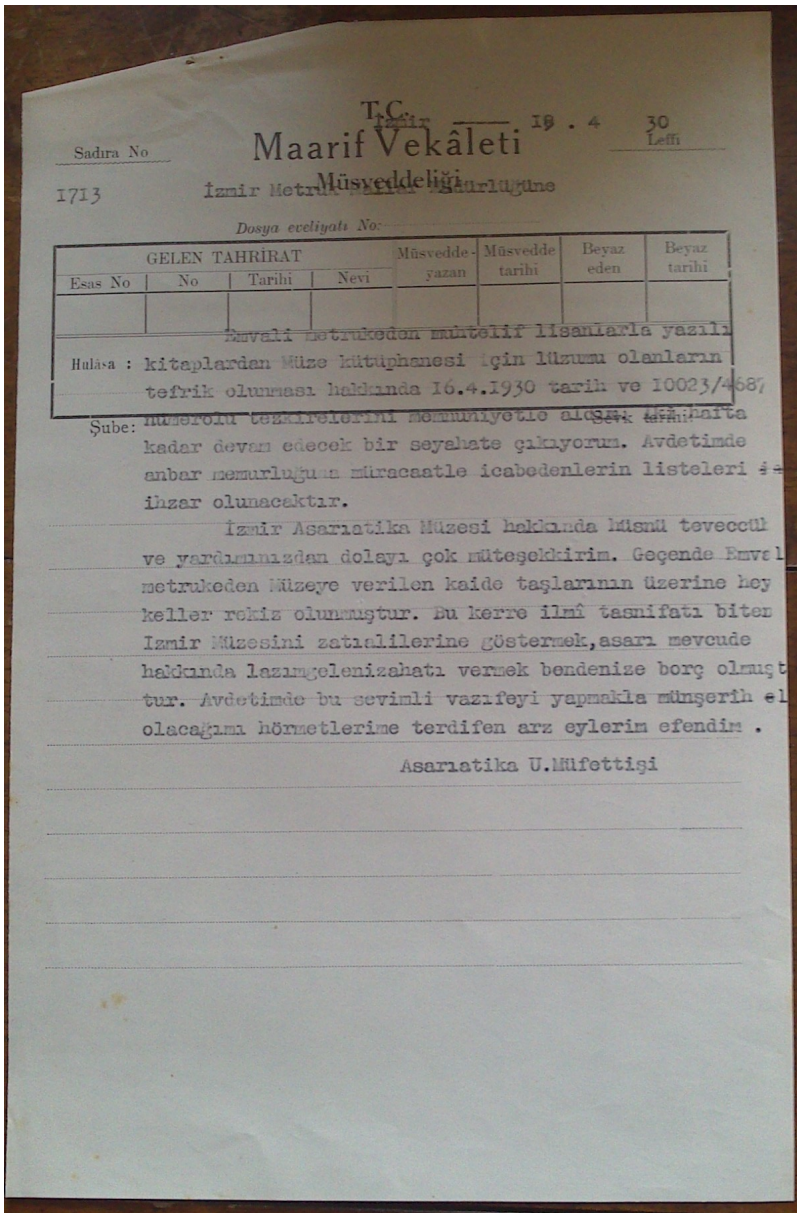


Figure 51. Correspondence from the Inspectorship of Antiquities to the Directorship of Culture, (21.6.1923)



T.C.
İzmir ____ 19 . 4 30
Maarif Vekâleti
Müsveddeliği

Sadıra No
1713

Leffi

İzmir Metruk [illegible] Memurluğuna

Dosya evveliyatı No:

GELEN TAHRİRAT				Müsvedde yazan	Müsvedde tarihi	Beyaz eden	Beyaz tarihi
Esas No	No	Tarihi	Nevi				

Hulâsa : Evvelki metrukeden mütelif lisanlarla yazılı kitaplardan Müze kütüphanesi için lüzumu olanların tefrik olunması hakkında 16.4.1930 tarih ve 10023/4687 numaralı tezkirelerini memnuniyetle alarak [illegible] kadar devam edecek bir seyahate çıkıyorum. Avdetimde anbar memurluğuna müracaatle icabedenlerin listeleri ile ihzar olunacaktır.

Şube:

İzmir Asarıatika Müzesi hakkında lütuf ve tevecc[illegible] ve yardımınızdan dolayı çok müteşekkirim. Geçende Emval metrukeden Müzeye verilen kaide taşlarının üzerine hey keller rokiz olunmuştur. Bu kerre ilmî tasnifatı biten Izmir Müzesini zatıalilerine göstermek,asarı mevcude hakkında lazımgelenizahatı vermek bendenize borç olmuş tur. Avdetimde bu sevimli vazifeyi yapmakla müşerref ol olacağımı hörmetlerime terdifen arz eylerim efendim .

Asarıatika U.Müfettişi

Figure 52. Letter from the inspector of antiquities to the Directorship of Culture (19.4.1930)

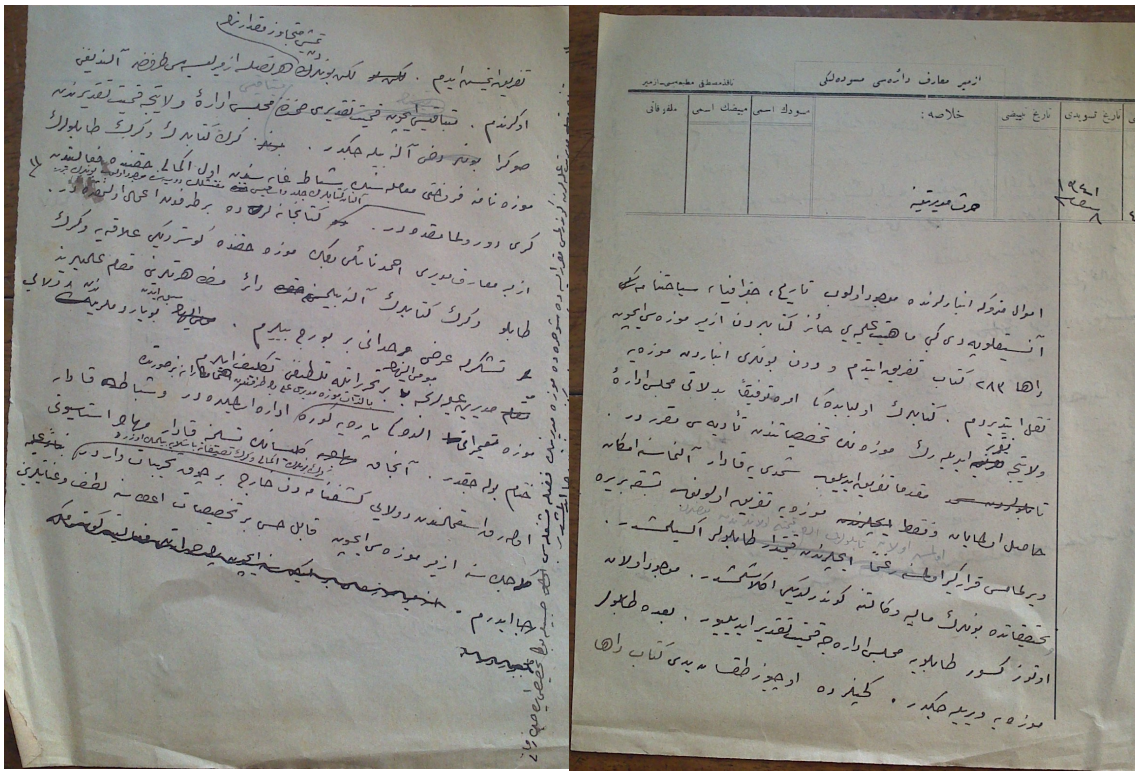


Figure 53. Correspondence form the İzmir education Office to the Directorship of Culture (30.9.1925)

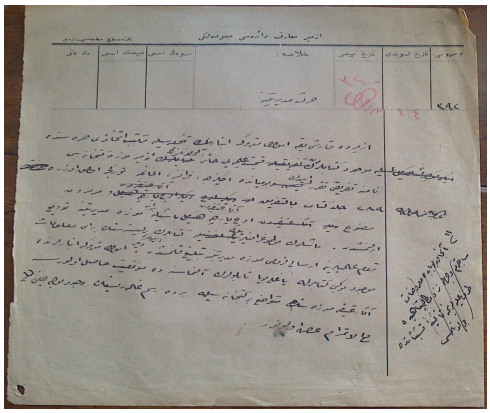


Figure 54. Report from İzmir Education Office to the Directorship of Culture (14.10.1924)

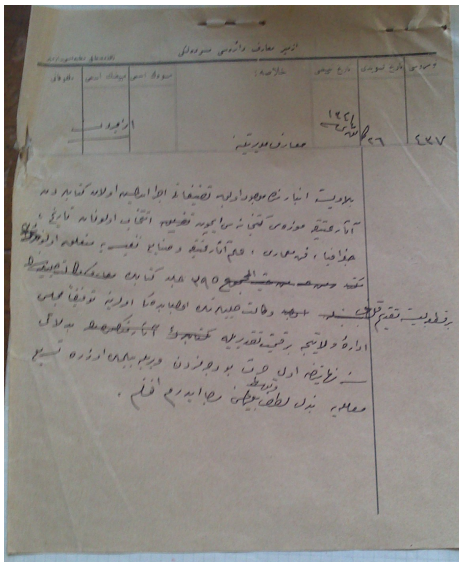


Figure 55. List of confiscated books from the İzmir Education Office to the İzmir Directorship of Education (26.1.1925)

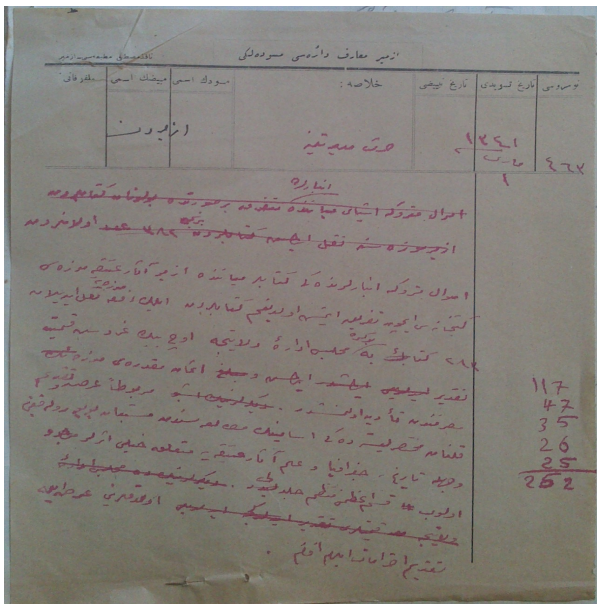


Figure 56. List of Confiscated books from the İzmir Education Office to the Directorship of Culture, (1.3.1925)

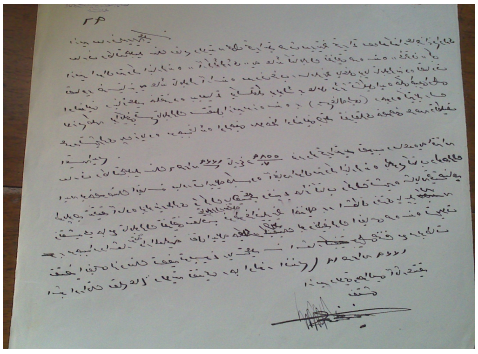


Figure 57. Correspondence form the Inspector of Antiquities of İzmir and its hinterland Aziz Ogan to the Directorship of Culture, (19.6.1923)

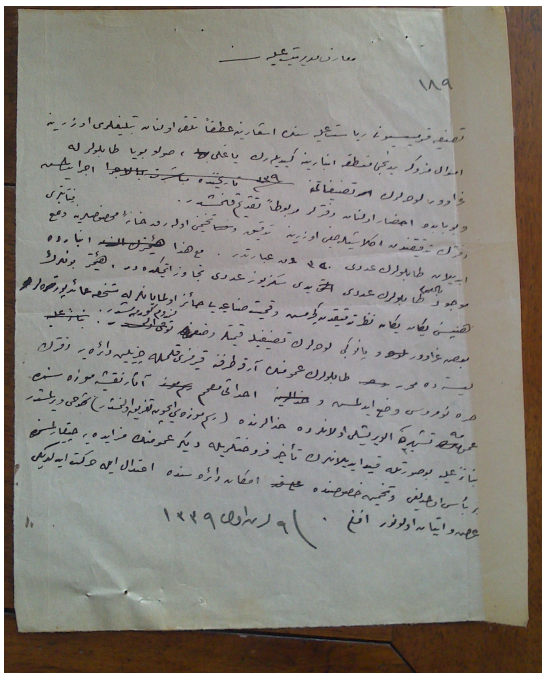


Figure 58. Unsigned report to the Directorship of Education (9.10.1823)

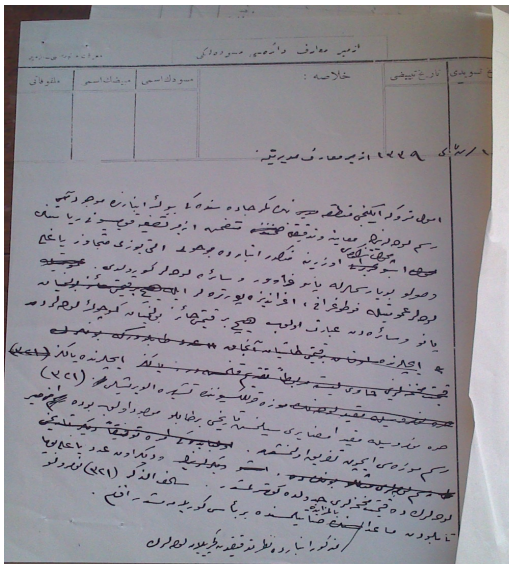


Figure 59. Unsigned report to the İzmir Directorship of education (1.11.1923)



Figure 60. Correspondence from İzmir Education Office to the Directorship of Culture (26.11.1923)

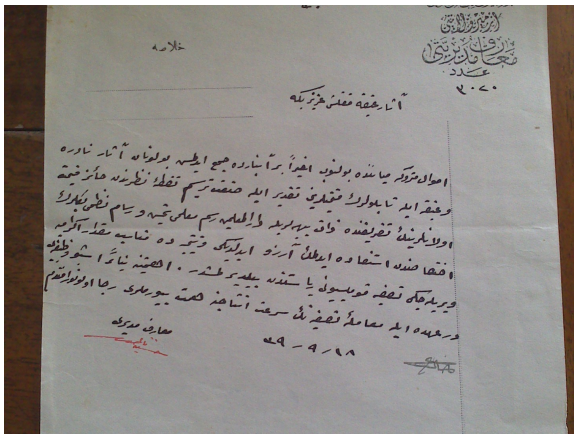


Figure 61. Correspondence from the Ministry of Education to the Inspector of Antiquities Aziz Ogan (18.9.1929)

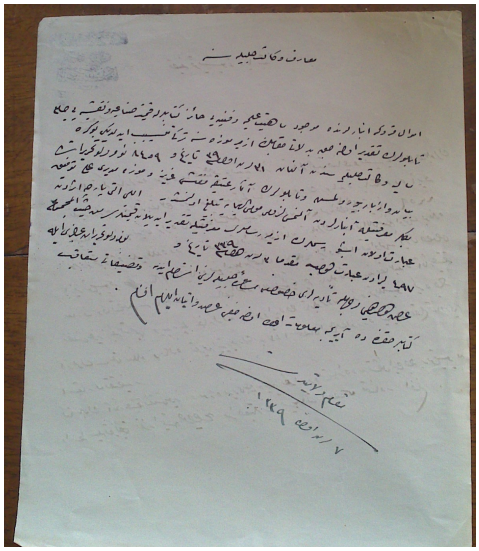


Figure 62. Correspondence form the Inspectorship of Antiquities to the Ministry of Education, (7.10.1923)

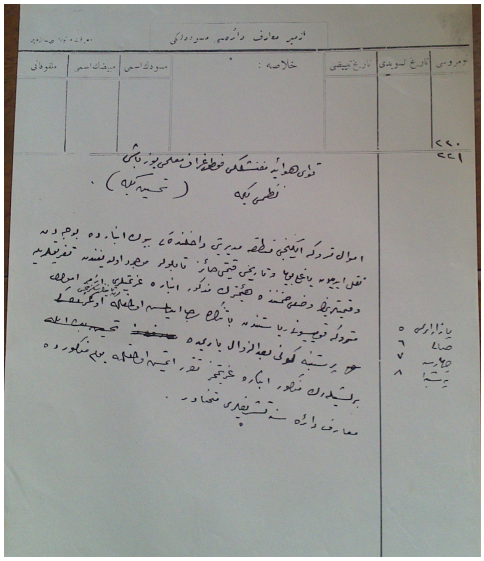


Figure 63. Undated correspondence from the İzmir Education Office to the Lieutenant and Photographing Teacher Nazım Bey

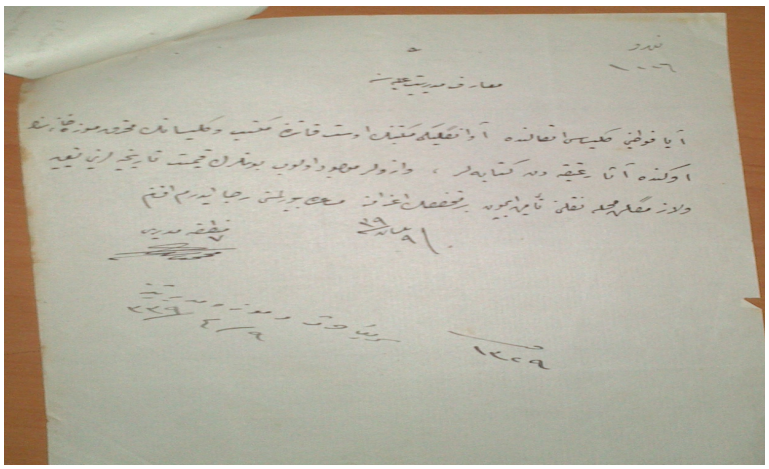


Figure 64. Correspondence from the Director of the District (probably abandoned property district), (9.4.1923)

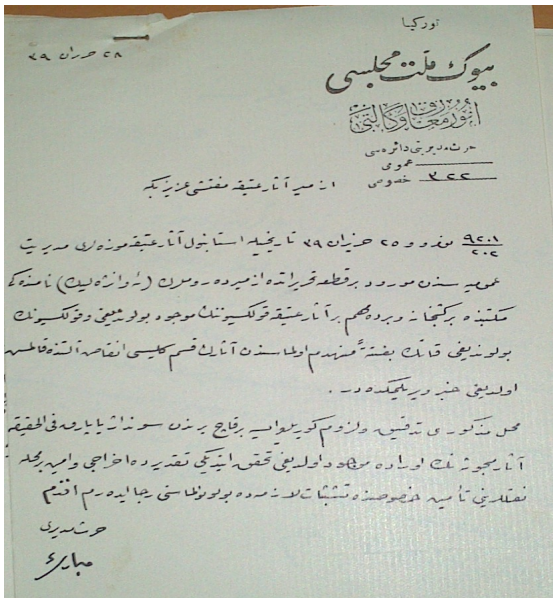


Figure 65. Correspondence from the Ministry of Education to the Inspector of Antiquities in İzmir Aziz Ogan, (28.6.1923)

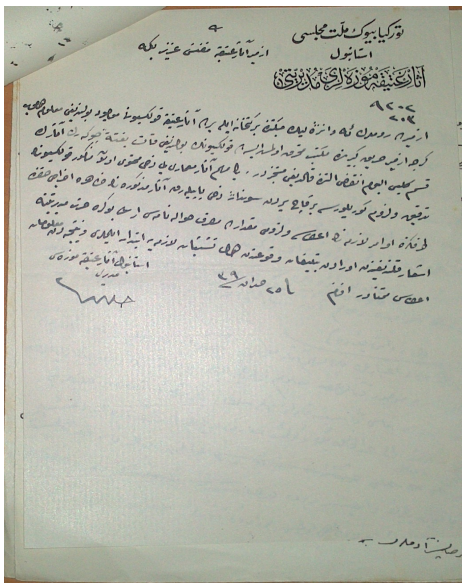


Figure 66. Correspondence from the İstanbul Museum of Antiquities to the Inspectorship of Antiquities in İzmir Aziz Ogan, (20.6.1923)

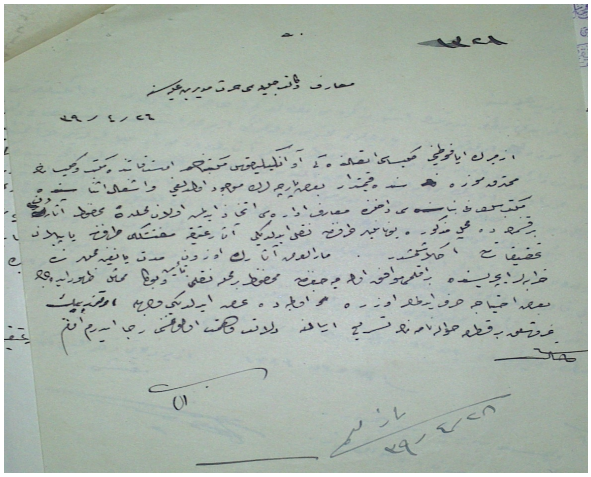


Figure 67. Unsigned correspondence to the Directorship of Culture, (29.4.1929)

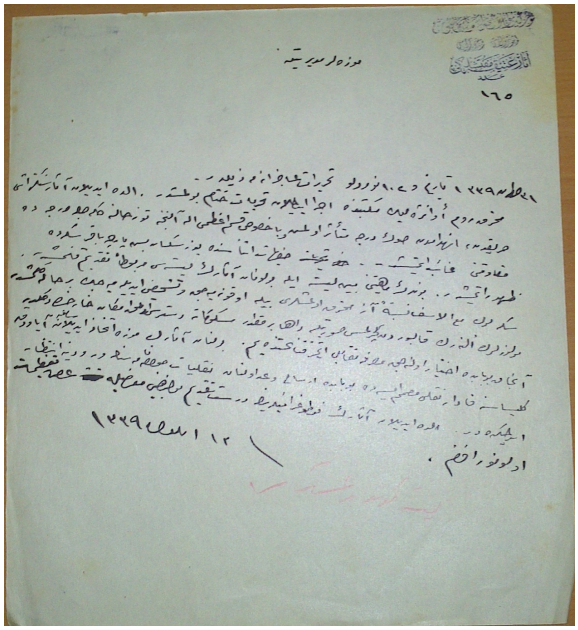


Figure 68. Correspondence from the Inspectorship of Antiquities to the Directorship of Museums, (13.9.1923)

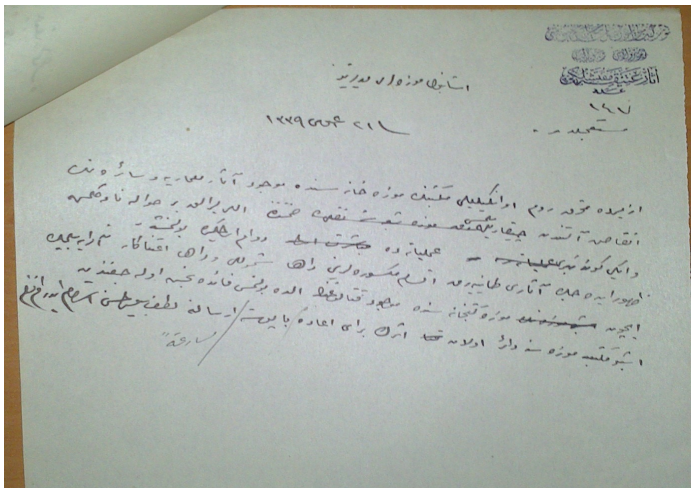


Figure 69. Correspondence from the Inspectorship of Antiquities to the İstanbul Museum, (21.8.1923)

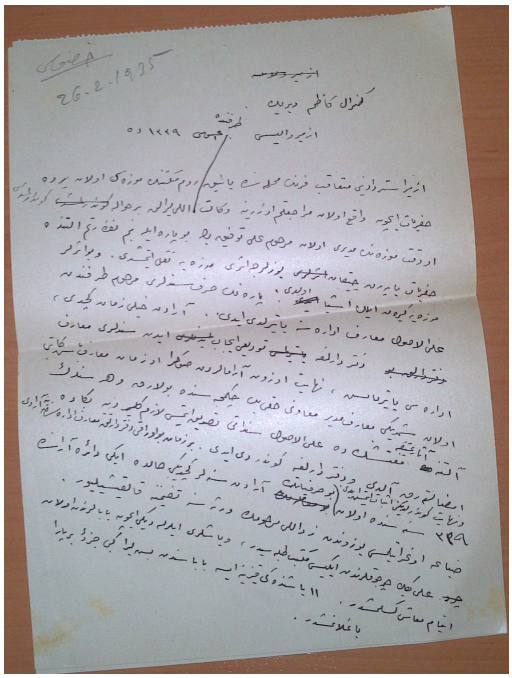


Figure 70. Letter from Aziz Ogan to General and Local Governor of İzmir Kazım Dirlik, (1.8.1923)

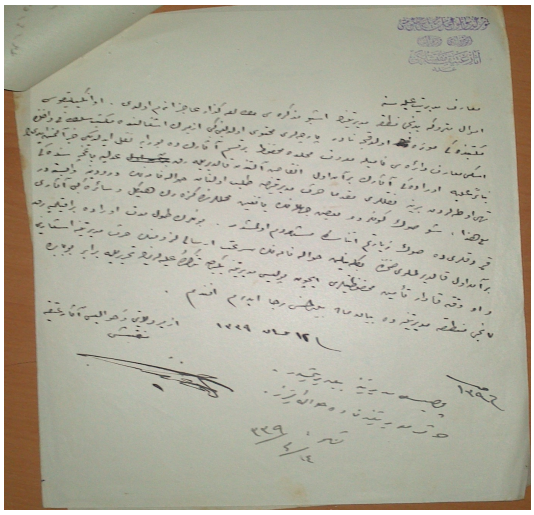


Figure 71. Correspondence from the Inspectorship of Antiquities to the Inspector of Antiquities in İzmir Aziz Ogan, (12.4.1923)

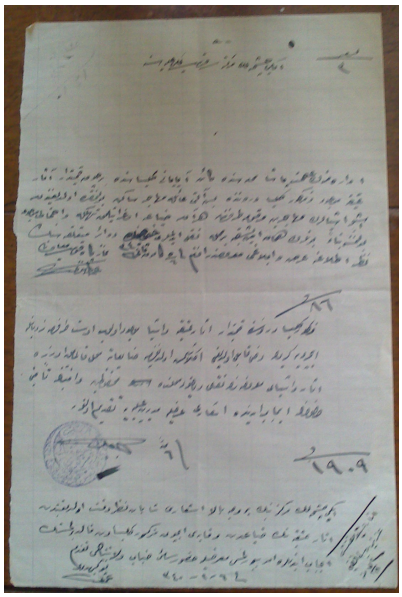


Figure 72. Correspondence with an indefinite signature to the Administration of *İkiçeşmelik*, (?.6.1923)

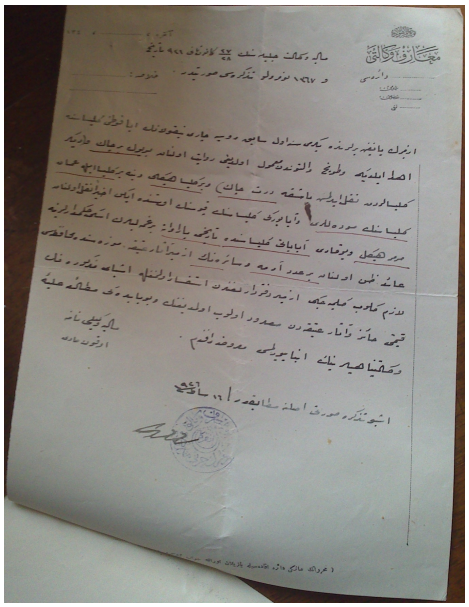


Figure 73. Official communication of Ministry of Education, (16.2.1926)

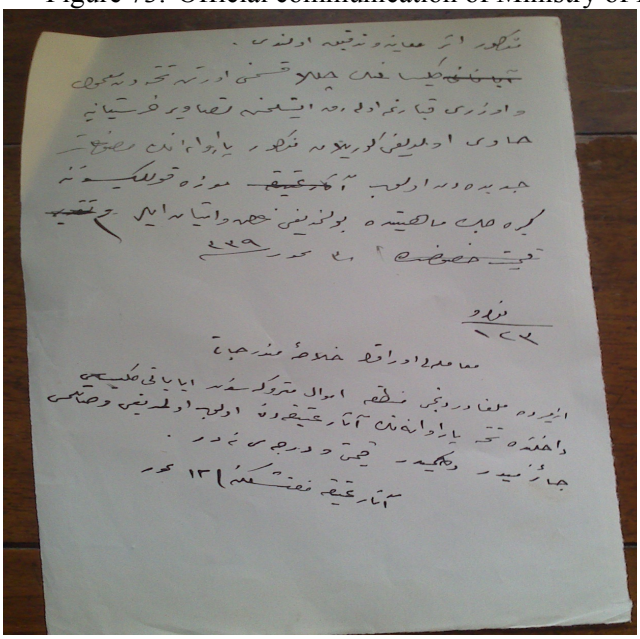


Figure 74. Unsigned correspondence to the Inspectorship of Antiquities, (3.7.1923)

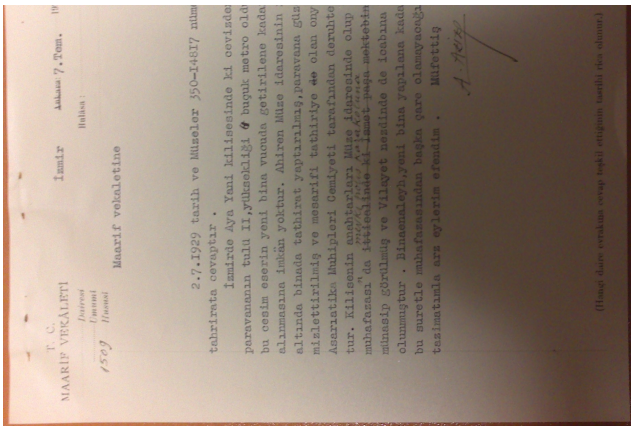
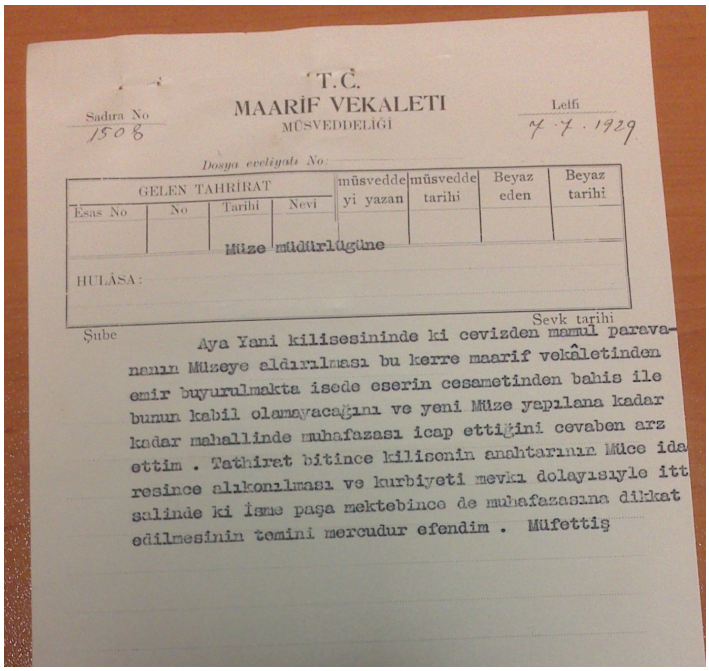


Figure 75. Report by the Inspector (of Antiquities) Aziz Ogan to Ministry of Education, (7.7.1929)



T.C.
MAARİF VEKALETİ
MÜSVEDDELİĞİ

Sadıra No 1508

Lefi 4.7.1929

Dosya evvelgaki No:

GELEN TAHRİRAT				müsvedde yi yazan	müsvedde tarihi	Beyaz eden	Beyaz tarihi
Esas No	No	Tarihi	Nevi				

Müze müdürlüğüne

HULÂSA:

Şube

Sevk tarihi

Aya Yani kilisesininde ki cevizden mamul paravanenin Müzeye aldırılması bu kerre maarif vekâletinden emir buyurulmakta isede eserin cesametinden bahis ile bunun kabil olamayacağını ve yeni Müze yapılana kadar kadar mahallinde muhafazası icap ettiğini cevaben arz ettim . Tathirat bitince kilisenin anahtarının Müze idaresince alıkonılması ve kurbiyeti mevki dolayısıyle itt salinde ki İsme paşa mektebince de muhafazasına dikkat edilmesinin temini mercudur efendim . Müfettiş

Figure 76. Report by the Inspector (of Antiquities) Aziz Ogan to the Directorship of Culture, (7.7.1929)

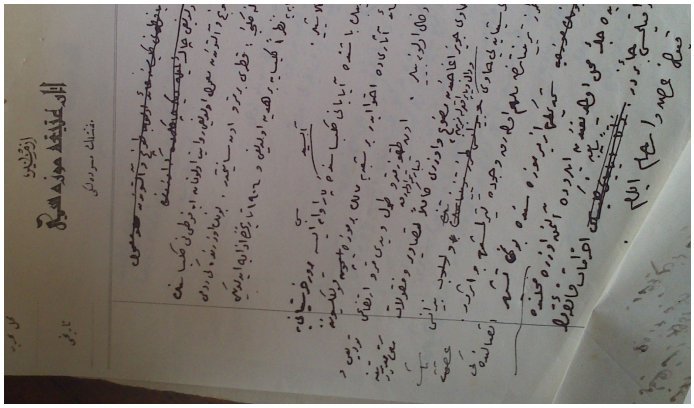


Figure 77. Undated correspondence from the İzmir Museum of the Antiquities to the Directorship (of Antiquities)

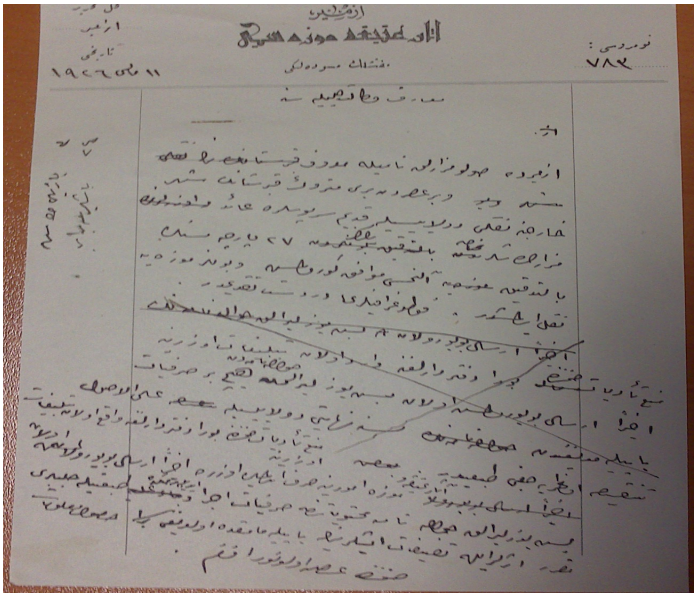


Figure 78. Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (11.5.1926)

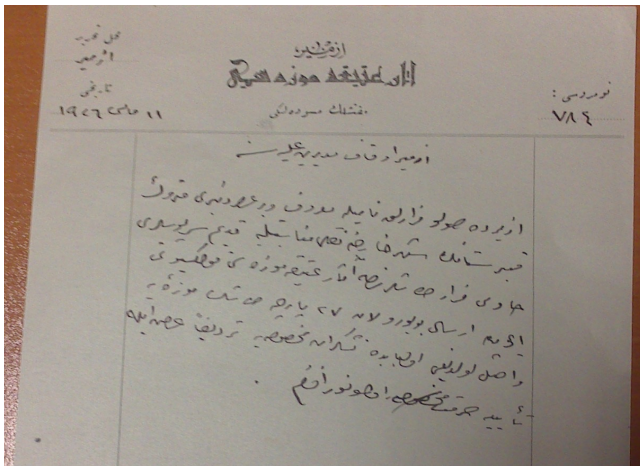
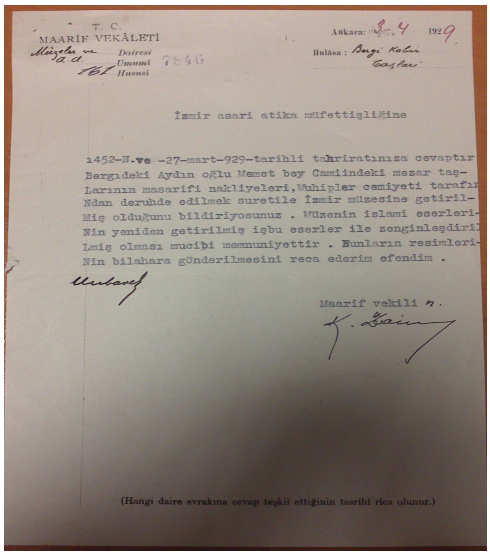


Figure 79. Correspondence from the İzmir Museum of Antiquities to the Ministry of Education (11.5.1926)


T. C.
MAARİF VEKÂLETİ
Müzeler ve Âsâr-ı Atîka Dairesi Umumi Hususi

Ankara: 3.4 1929

Hulâsa: Bergi Kalan Caglari

7846

İzmir asari atika müfettişliğine

1452-N.ve -27-mart-929-tarihli tahririatınıza cevaptır Bergıdeki Aydın oğlu Memet bey Camiindeki mezar taş-Larının masarifi nakliyeleri, Muhipler cemiyeti tarafı-Ndan deruhde edilmek suretile İzmir müzesine getiril-Miş olduğunu bildiriyosunuz . Müzenin islami eserleri-Nin yeniden getirilmiş işbu eserler ile zenginleşdiril-Miş olması mucibi memnuniyettir . Bunların resimleri-Nin bilahara gönderilmesini reca ederim efendim .

Maarif vekili n.

(Hangi daire evrakına cevap teşkil ettiğinin tarihi rica olunur.)

Figure 80. Correspondence form the substitute of the Ministry of Education to the Inspectorship of Antiquities, (3.4.1929)

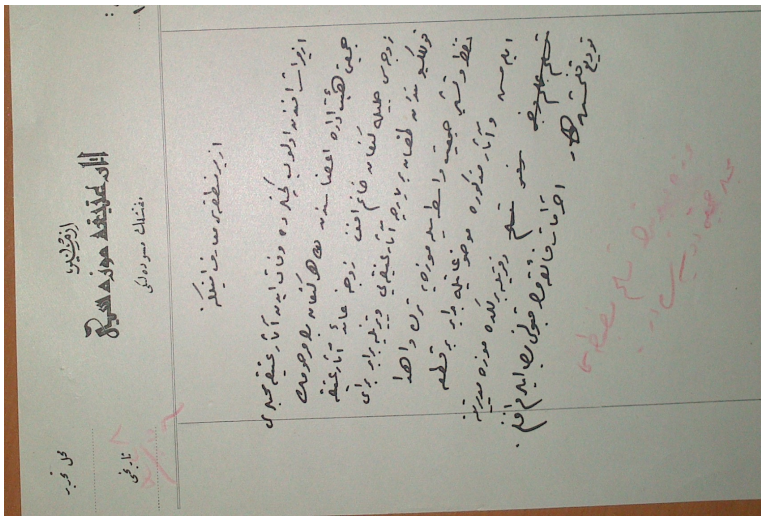


Figure 81. Correspondence from the İzmir Museum of the Antiquities to the İzmir Directorship of Education, (1928)

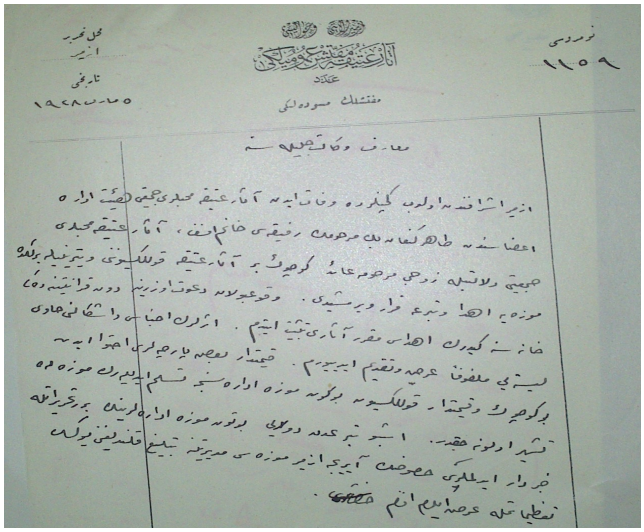
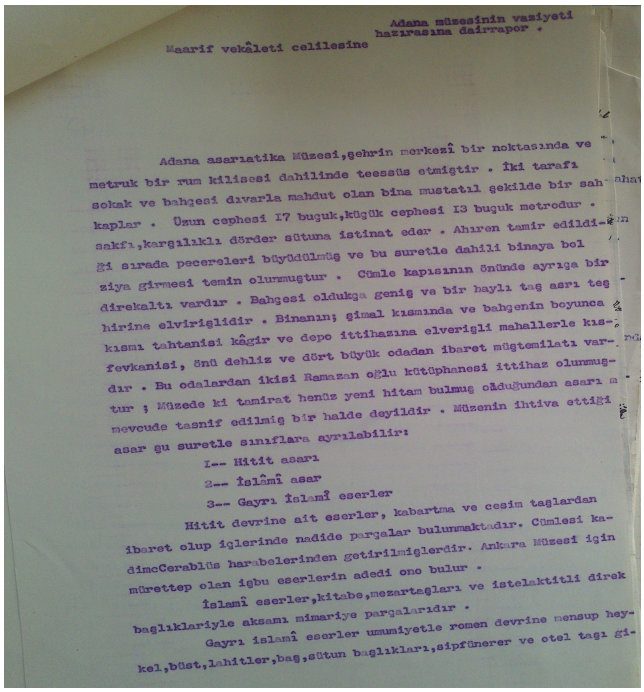


Figure 82. Correspondence from the İzmir Museum of the Antiquities to the İzmir Directorship of Education, (5.5.1928)



Adana müzesinin vaziyeti
hazırasına dairrapor .

Maarif vekâleti celilesine

Adana asariatika Müzesi,şehrin merkezî bir noktasında ve
metruk bir rum kilisesi dahilinde teessüs etmiştir . İki tarafı
sokak ve bahçesi duvarla mahdut olan bina mustatil şekilde bir sah-
kaplar . Uzun cephesi 17 buçuk,küçük cephesi 13 buçuk metrodur .
sakfı,kargılıklı dörder sütuna istinat eder . Ahiren tamir edildi-
ği sırada pencereleri büyütülmüş ve bu suretle dahili binaya bol
ziya girmesi temin olunmuştur . Cümle kapısının önünde ayrıca bir
direkaltı vardır . Bahçesi oldukça geniş ve bir baylı taş asarı teş
hirine elverişlidir . Binanın; şimal kısmında ve bahçenin boyunca
kısmı tahtanisi kâgir ve depo ittihazına elverişli mahallerle kas-
fevkanisi, önü dehliz ve dört büyük odadan ibaret müştemilatı var-
dır . Bu odalardan ikisi Ramazan oğlu kütüphanesi ittihaz olunmuş-
tur ; Müzede ki tamirat henüz yeni hitam bulmuş olduğundan asarı n
nevcude tasnif edilmiş bir halde deyildir . Müzenin ihtiva ettiği
asar şu suretle sınıflara ayrılabilir:

1-- Hitit asarı

2-- İslâmî asar

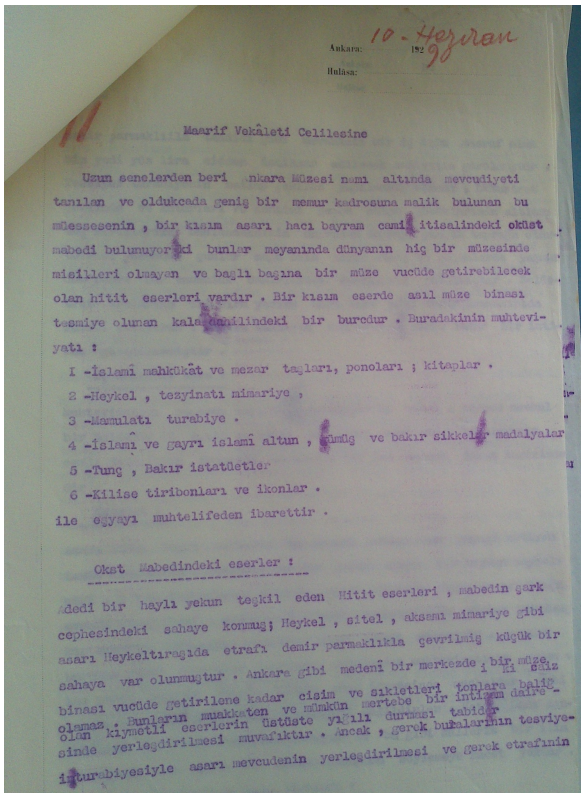
3-- Gayrı İslamî eserler

Hitit devrine ait eserler, kabartma ve cesim taşlardan
ibaret olup içlerinde nadide parçalar bulunmaktadır. Cümlesi ka-
dimeCerablûs harabelerinden getirilmişlerdir. Ankara Müzesi için
mürettep olan işbu eserlerin adedi onu bulur .

İslamî eserler,kitabe,mezartaşları ve istelaktitli direk
başlıklariyle aksamı mimariye parçalarıdır .

Gayrı islamî eserler umumiyetle romen devrine mensup hey-
kel,büst,lahitler,baş,sütun başlıkları,sipfünerer ve otel taşı gi-

Figure 83. Report on Adana Museum 1929



Ankara: 10 - Haziran 192 93

Hulâsa:

11

Maarif Vekâleti Celilesine

Uzun senelerden beri Ankara Müzesi namı altında mevcudiyeti tanılan ve oldukcada geniş bir memur kadrosuna malik bulunan bu müessesenin , bir kısım asarı hacı bayram cami itisalindeki okuat mabedi bulunuyor ki bunlar meyanında dünyanın hiç bir müzesinde misilleri olmayan ve bağlı başına bir müze vucûde getirebilecek olan hitit eserleri vardır . Bir kısım eserde asıl müze binası temsiye olunan kala tepesindeki bir burcdur . Buradakinin muhteviyatı :

I -İslamî mahkûkât ve mezar taşları, ponoları ; kitaplar .
2 -Heykel , tezyinatı mimariye ,
3 -Mamulatı turabiye .
4 -İslamî ve gayrı islamî altun , gümüş ve bakır sikkeler madalyalar
5 -Tunç , Bakır istatdetler
6 -Kilise tirihonları ve ikonlar .

ile eşyayı muhtelifeden ibarettir .

Okat Mabedindeki eserler :

Adedi bir hayli yekun teşkil eden Hitit eserleri , mabedin şark cephesindeki sahaye konmuş; Heykel , sitel , aksamı mimariye gibi asarı Heykeltıraşlıda etrafı demir parmaklıkla çevrilmiş küçük bir sahaya var olunmuştur . Ankara gibi medenî bir merkezde ; bir müze binası vucûde getirilene kadar cisim ve şekilleri fevkalâde kıymetli olamaz . Bunların muakkaten ve mümkün mertebe bir intizam dairesinde yerleşdirilmesi muvafıktır . Ancak , gerek buralarının tesviyetürabiyesiyle asarı mevcudenin yerleşdirilmesi ve gerek etrafının

Figure 84. Report on Konya (Museum Mevlana Dervish Convent) (10.6.1929)

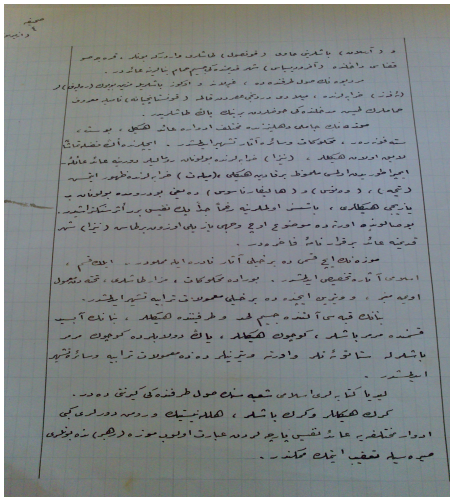
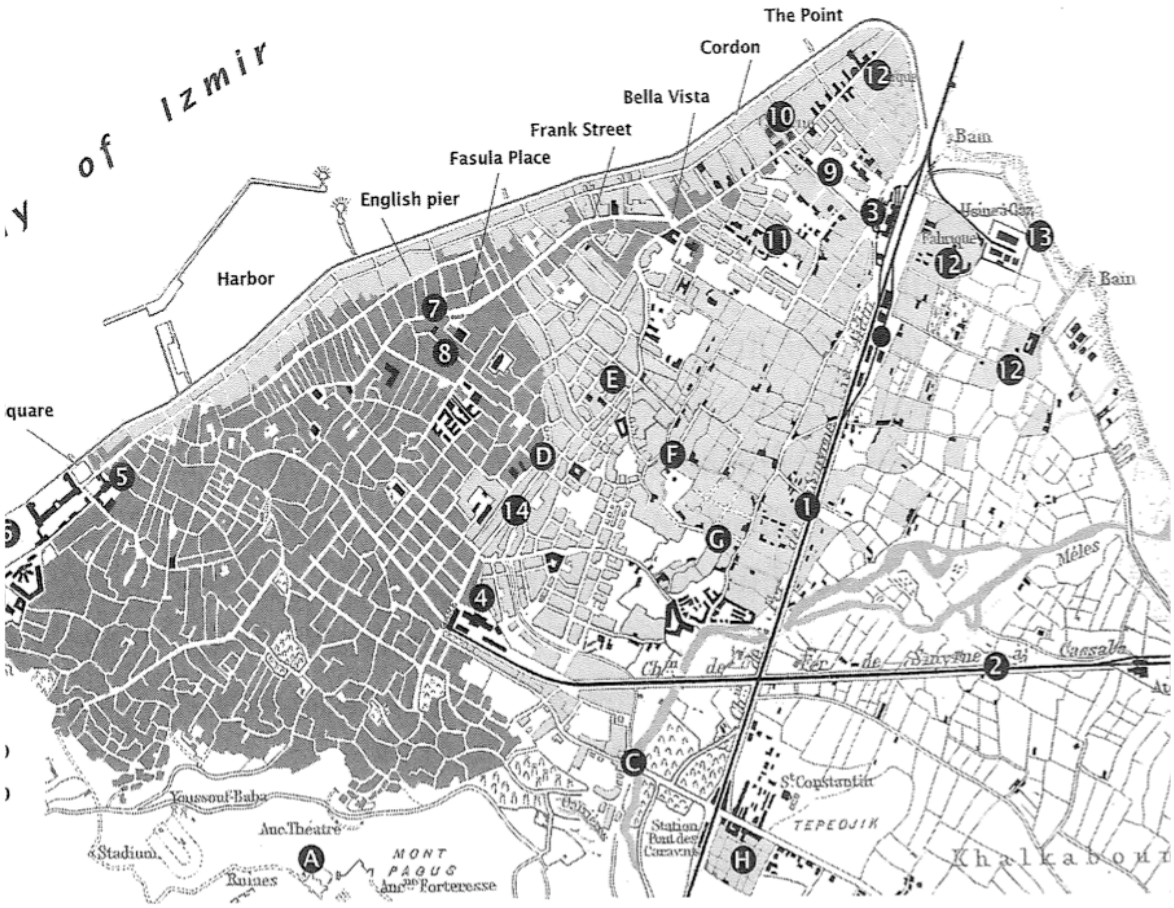


Figure 85. Undated draft of museum guide (handwriting)

APPENDIX D

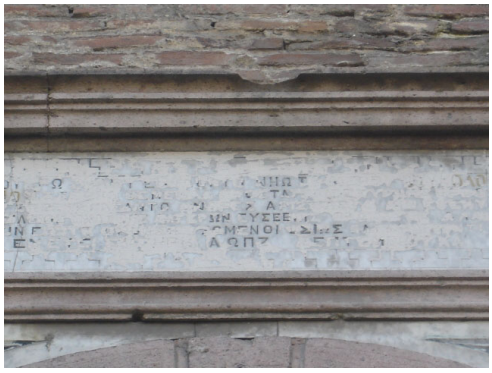
MAPS AND IMAGES



Map 1. The Frank districts encapsulated by the railroad networks of İzmir and sea.
Sibel Zandi-Sayek, *Ottoman İzmir: the Rise of the Cosmopolitan Port, 1840-1880* (Minneapolis : University of Minnesota Press, 2012), p. 26



Map 2. The fire zone and the locations of the *AyaVukla* Church (43) and the train statio (42) in the former and current churches of Smyrna map.
"Former and Current Churches of Smyrna/İzmir", Levantine Heritage History of a Community", http://levantineheritage.com/data10.htm



Εὐσεβίης ποτὲ θειοτέρῳ ζήλῳ γ᾽ἐβάλοντο
νηῷ τῶδ᾽ ἱεροῦ Βουκόλου ἠδὲ σοφοῦ
κείνου ἐπωνυμίῳ Πολυκάρπου στερρὰ θέμεθλα
προστατέων Σμύρνης, ὀρθοτόμοι ἀνέρες.
Αὐτὰρ τὸν δὴν ἄλλοι ἔπειτα ἐπεστεγάσαντο
ἄνδρες ἀρίζηλοι, καί μιν ἔθεντο σεμνόν,
ἡνίκα πῶϋ τὸ Χριστοῦ ἴθυνεν Βασίλειος,
ζηλωτὴς Πατέρων, εὐσεβίης πρόμαχος.
Ἄλλ᾽ ἴτε, εὐσεβέες πάντες, φρεσίν εἴσιτε ὀρθῆς
εὐξόμενοι ὁσίως παμμεδέοντι Θεῷ.
Ἐν ἔτει σωτηρίῳ ˛αωπζ΄. Σεπτεμβρίου κδ΄.

Image 1. The inscription on the north door of the *Aya Vukla*
"The Ayavukla Church of Basmane, İzmir", Levantine Heritage History of a Community", http://levantineheritage.com/ayavukla.htm



Image 2. The church during its construction

"The Ayavukla Church of Basmane, İzmir", Levantine Heritage History of a Community", http://levantineheritage.com/ayavukla.htm



Image 3. The main entrance gate of the courtyard, which still has the name of the museum on top.
"The Ayavukla Church of Basmane, İzmir", Levantine Heritage History of a Community", http://levantineheritage.com/ayavukla.htm



Image 4. The north door (left) and the south door (right).
"The Ayavukla Church of Basmane, İzmir", Levantine Heritage History of a Community", http://levantineheritage.com/ayavukla.htm



Image 5. The portico of the building
"The Ayavukla Church of Basmane, İzmir", Levantine Heritage History of a Community", http://levantineheritage.com/ayavukla.htm

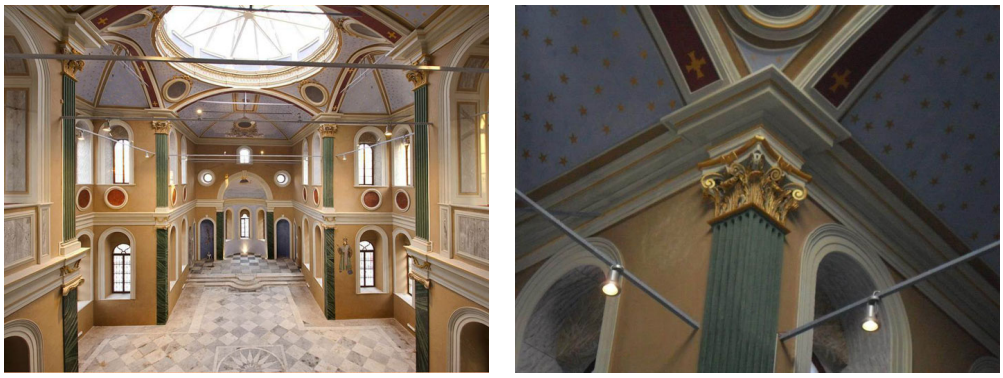


Image 6. The dome of the building and the Corinthian columns that it rises on.
"The Ayavukla Church of Basmane, İzmir", Levantine Heritage History of a Community", http://levantineheritage.com/ayavukla.htm

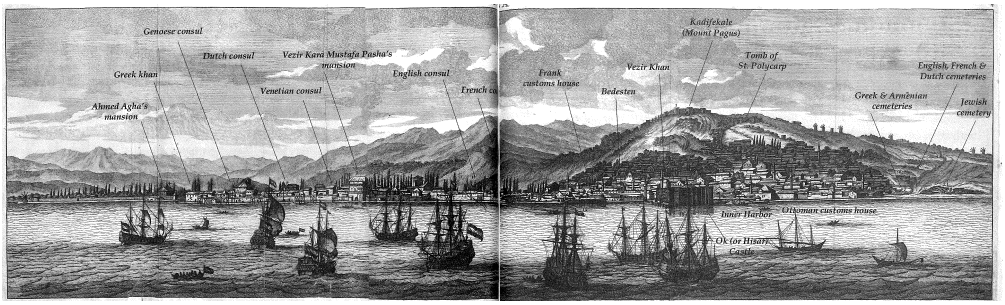


Image 7. The districts of İzmir
Sibel Zandi-Sayek, *Ottoman İzmir: the Rise of the Cosmopolitan Port, 1840-1880* (Minneapolis : University of Minnesota Press, 2012), p. 12-13

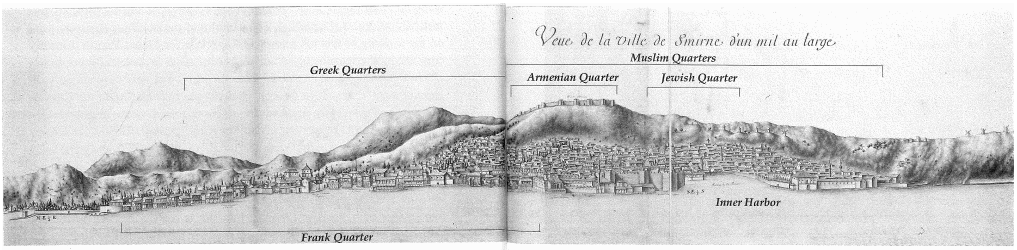


Image 8. The districts of İzmir
Sibel Zandi-Sayek, *Ottoman İzmir: the Rise of the Cosmopolitan Port, 1840-1880* (Minneapolis : University of Minnesota Press, 2012), p. 12-13

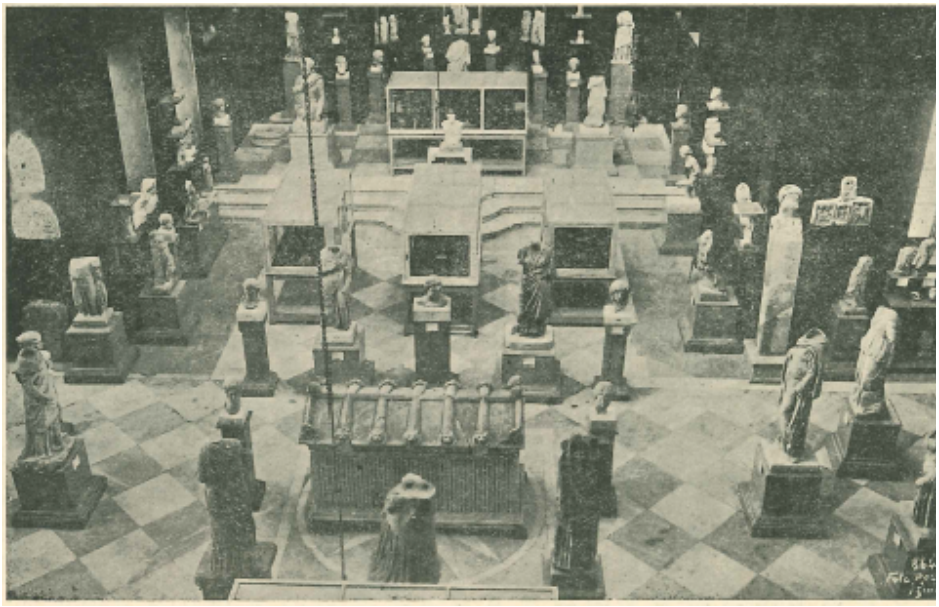


Image 9. The exhibition hall of the museum
Aziz Ogan, *İzmir Müzesi Rehberi* (İstanbul: Resimli Ay Matbaasi, 1932)

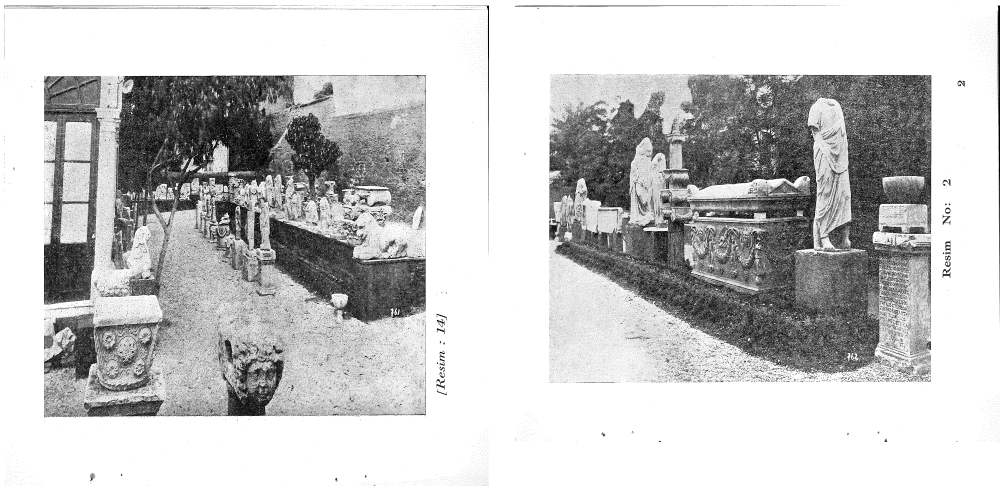


Image 10. The open-air section of the museum.
Aziz Ogan, *İzmir Müzesi Rehberi* (İstanbul: Resimli Ay Matbaasi, 1932)

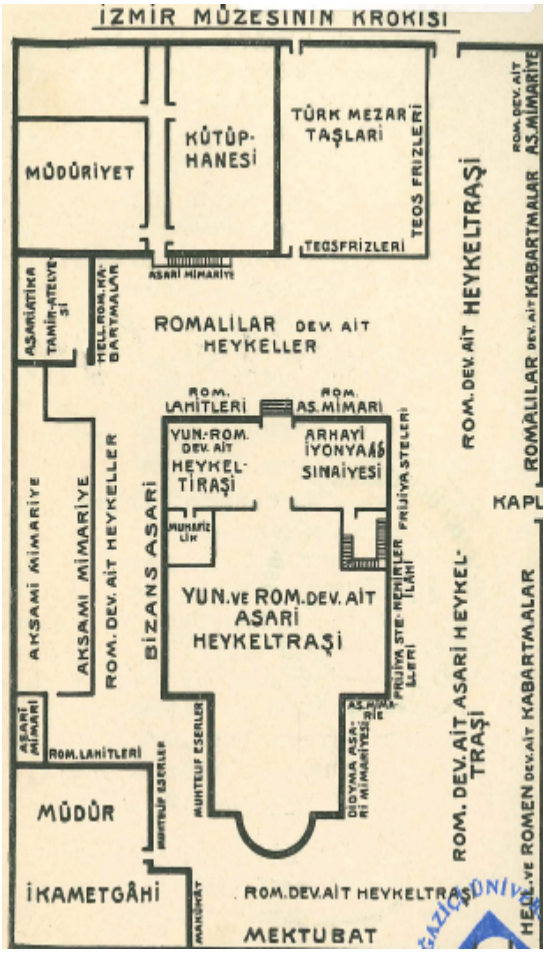


Image 11. The plan of the museum in 1932 edition of the museum guide. Aziz Ogan, *İzmir Müzesi Rehberi* (İstanbul: Resimli Ay Matbaasi, 1932)



Image 12. The pieces from the Islamic Art Collection
1927-1928 İzmir Fotoğraf Albümü (İzmir: İzmir Büyükşehir Belediyesi, 2001)

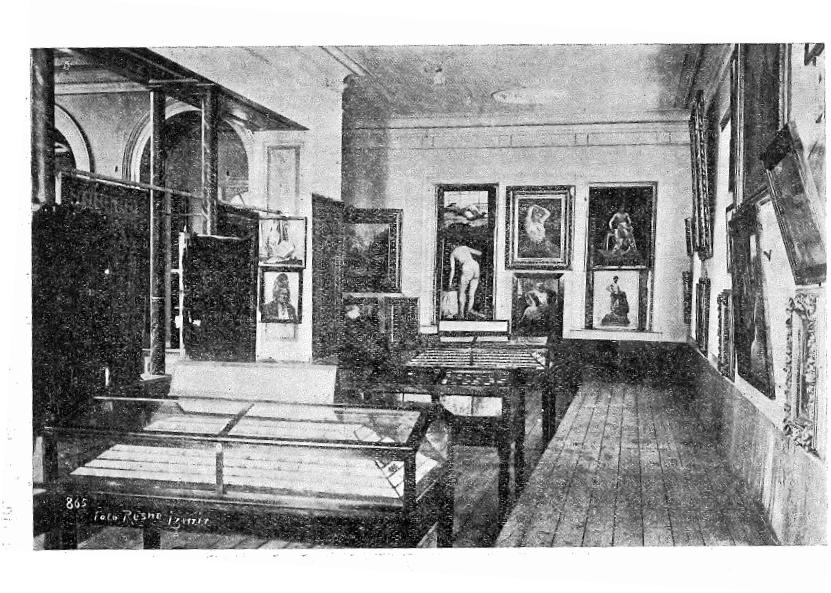


Image 13. The Art Gallery Section
Aziz Ogan, *İzmir Müzesi Rehberi* (İstanbul: Resimli Ay Matbaasi, 1932)

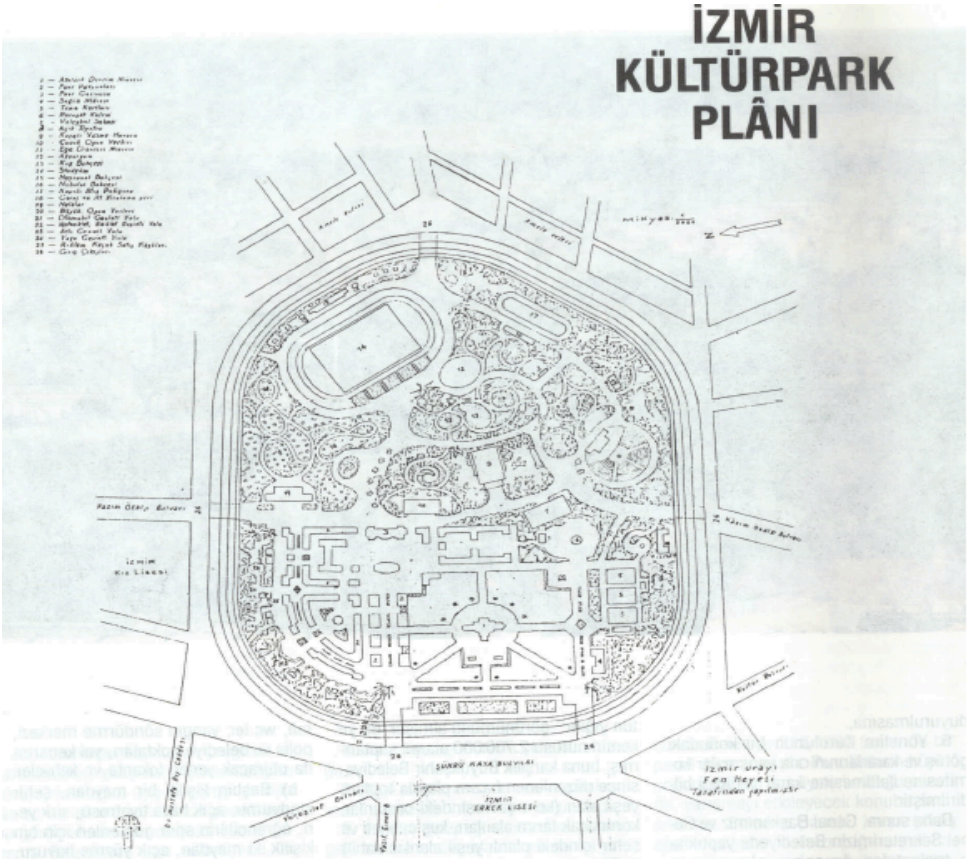


Image 14. The plan of *Kültürpark*.
"Kültürpark", *Ege Mimarlık* 1 (1991), p.12



1944 İZMİR FUARINDA

Dikkate Değer Bir Pavyon:

Maarif Pavyonu

Kız Teknik öğretim Davasını hakkiyle temsil eden bu pavyon kadınlığımızın Fuara armağanıdır.

Maarif Vekâleti, Maarif Pavyonunu geçen seneki ile mukayese edilmiyecek kadar müstesna bir şekilde hazırlatmıştır. Denebilir ki bütün erkek sanatkârlar bir olup Fuarın diğer servetlerini meydana getirmişlerdir. Kadınlarımız da bu çalışmaya bir cevap olmak ve Türk kadınının da memleket ilerleyişinde yerini ve vazifesini belirtmek üzere Maarif Pavyonunu vücuda getirmişlerdir.

Bunun içindir ki, Vekilliğin üzerinde durduğu «İlk Öğretim Seferberliği», «Köy Öğretim Davası», neşriyattaki muvaffakiyetler ayrı ayrı birer Pavyon dolduracak genişlikte konular olduklarından bu seneki Pavyonda yer almamıştır. Pavyonda: «Kız Enstitüleri», «Kız Akşam Mektepleri» ve «Gezici Köy Kursları» meseleleri ve bunların verdikleri eserler teşhir edilmiştir. Bu arada yeni uyanmakta olan bir de Türk Modası üzerinde durulmuştur. Maarif Pavyonunda açığa vurulan «Türk Kadınlığını Yükseltme Planı» veya dâvası hakkında bir evvelki sayfada kâfi malûmat verildiğinden burada sadece Pavyonun genel manzarasını anlatacağız..

Maarif Pavyonunun kapısında İzmir Belediye Reisliğinin yaptırdığı İnönü'nün güzel bir heykeli vardır. Zarif bir antre ile Maarif Pavyonuna girer girmez tam karşıda Şeref Köşesinde Ebedî Şef Atatürk'ün bir direktifi göze çarpıyor: Atatürk 1924 de Kız Enstitüleri ve Akşam Mektepleri için şöyle buyurmuş:

"— Türkiye Cumhuriyeti bu mekteplerin inkişafına çok muhtaçtır.

Bu direktifin altında Milli Şefimizin programına ait şu cümle vardır:

"— Büyük Millet Meclisi ve Cumhuriyet Hükümeti Teknik Öğretim Davasını dikkatle gözönünde tuttuğu meselelerin ilerisine almıştır..

***

Sağdan gezmeğe başlayınca ilk vitrinde Kız Enstitülerinin amelî derslerinde öğretmenin birkaç ders hazırlığı gösterilmiştir. Bu noktadan başlayarak vitriner tevali ettikçe ustalık ve güzellik artmaktadır. İkinci vitrinde erkek çamaşırları teşhir edilmektedir ki burada gördüğüm bir pijama ve rop dö şambri zikretmeden geçemiyeceğim. Zira Beyoğlunda en lüks mağazalarda bile bukadar mükemmel bir pijamaya rastlamak mümkün değildir. Mektepli kızlarımızın el emeğini veriş bir şekilde anlatan bu eserler ziyaretçileri dakikalarca önünde çivilemektedir.

Yeni bir Türk Modası yaratmış olan Kız Enstitüleri öğretmenlerinin Maarif Pavyonunda bu işi temsilen vücuda getirdikleri zarif eserler..

Üçüncü vitrin kadın çamaşırlarına ayrılmıştır. Bu eserlerin inceliği derhal göze çarpıyor. Bizi gezdiren Göztepe Kız Sanat Okulu Müdürü Cüdiye Koçay, bu eserlerin her hangi bir Avrupa memleketinin işlerinden aşağı olmadığını, bilâkis bazı buluş ve motifler itibarile üstün bulunduğunu söyledi.

Vitrinlerden sonra birdenbire bir plâj dekoru başlıyor.. Amerikan bezini boyamak suretile vücuda getirilmiş olan pijamalar, gemsiyeler, çantalar, ve her türlü plâj ve banyo malzemesi hayret uyandırıyor. Bilhassa Amerikan bezinden oluşu dikkate şayandır. Âdeta ketenden farksız.. Bu Pavyonu gezen İzmirli kadın ziyaretçiler bunun sırrına varmak için mütemadiyen soruşturmaktadırlar.

Pavyonun dördüncü kısmı sırma işlerine ayrılmıştır. Burada yeni bir Türk Modası yaratılmak istenmiştir. Eski şalvarlar yerine, şalvar gibi görünen fakat icabında etek olan

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Image 15. Undated, anonymous newspaper

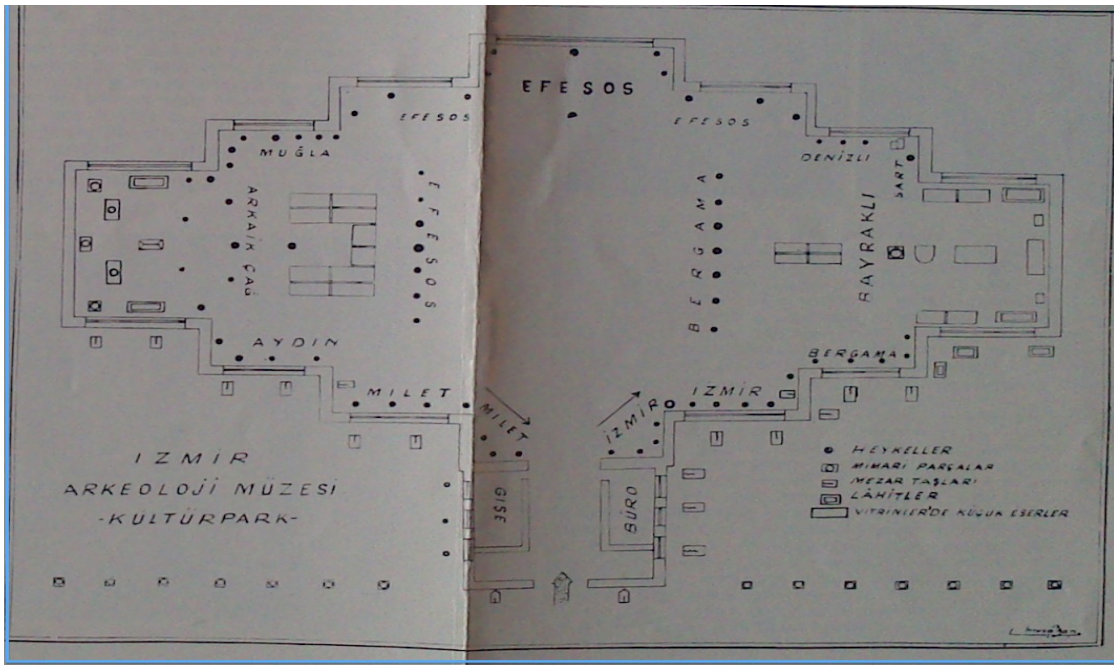

Image 16. The plan of the second museum building in the *Kültürpark İzmir Arkeoloji Müzesi (brochure),* Ankara:Maarif Vekaleti Eski Eserler ve Müzeler Umum Müdürlüğü, 1953

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