



**T.C.
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**INITIAL AND CURRENT MUSEUM POLICIES OF ISTANBUL
ARCHAEOLOGY MUSEUMS**

by

Banu Yorgancıođlu

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
Arts Management**

Istanbul, 2010



T.C.

YEDİTEPE ÜNİVERSİTESİ
GÜZEL SANATLAR FAKÜLTESİ
SANAT YÖNETİMİ BÖLÜMÜ
Istanbul, 2010

*Initial and Current Museum Policies of Istanbul Archeological
Museums*

by

Banu YORGANCIÖĞÜ

Approved by:

Assist. Prof. Dr. Ayşegül GÜÇHAN
(Supervisor)

Prof. Zahir BÜYÜKİŞLEYEN

Y. Doç. Dr. Gülveli Kaya

Assoc. Prof. Dr. Fatma AKYÜREK

Date of Approval by the Administrative Council of the Institute 14/06/2010

TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS	VI
ABSTRACT	1
ÖZET	2
1. INTRODUCTION	3
2. SAINT IRENE PERIOD AND INITIAL EXHIBITIONS	11
3. FOUNDATION OF MUZE-I HUMAYUN	15
3.1. The Initial Regulation on Historical Artifacts	16
3.2. Practices and 1874 Enactment	17
4. ÇINILI KOSK ERA	22
4.1. Initial National Excavations	22
4.2. The Regulations of 1884 and 1906	25
5. THE NEW MUSEUM PREMISES	28
5.1. The Initial Museum Regulations	29
5.2. Artifacts and Exhibitions	30
6. CURRENT POLICY AND REGULATIONS	32
6.1. Current Regulations Regarding Cultural Properties of Ethnographic Quality	32
6.2. Current Regulations Regarding Excavations	34
6.3. Current Premises and Exhibitions	36
6.4. Customer Policy	38
7. CONCLUSION	39

REFERENCES

52

CURRICULUM VITAE OF THE AUTHOR

57

LIST OF ILLUSTRATIONS

1. A sample of exhibition
2. The artifacts collected in the yard of Saint Irene
3. Apollo Belvedere had caused speculation on whether it was a Greek original or only a Roman copy. The authority on antiquities of Louvre committed to defend Apollo's integrity, as it was symbolizing Napoleonic triumph and the glory of Paris
4. Cinili Kiosk
5. The entrance of Cinili Kiosk
6. IAM in 1909
7. Glyptothek Museum
8. The library
9. The main exhibition salon
10. The hall in the supplemental building (phase 2), where the Hittite artifacts were exhibited
11. The hall, where the artifacts from Yemen were exhibited.
12. Finally constructed 3rd premise; the hall of sculpture artifacts
13. The renovated museum cafe
14. Bookstore and giftshop
15. Disk Atan Atlet (Townley Discobolus) opening at the museum

LIST OF ILLUSTRATIONS

	Page
1.A sample of exhibition of Saint Irene (Sermed Moukdar, Musee Militaire Ottoman Guide, 1920)	44
2. The artifacts collected in the yard of Saint Irene.	44
3. Apollo Belvedere had caused speculation on whether it was a Greek original or only a Roman copy. The authority on antiquities of Louvre committed to defend Apollo's integrity, as it was symbolizing Napoleonic triumph and the glory of Paris	45
4. Cinili Kiosk	45
5. The entrance of Cinili Kiosk	46
6.IAM in 1909	46
7. Glyptothek Musuem in Munich was built in 1830.	47
8. The library keeps currently its condition and appearance.	47
9. The main exhibition salon. Exhibitions in the museum building constructed opposite Cinili Kiosk; the hall where the Sarcophagus of Crying Women, which was the inspiration of the museum's architecture, and the Sarcophagus of Alexander were exhibited.	48
10. The hall in the supplemental building (phase 2), where the Hittite artifacts were exhibited.	48
11. The hall, where the artifacts from Yemen were exhibited	49
12. Finally constructed 3 rd premise; the hall of sculpture artifacts	49

13. The renovated museum cafe	50
14. Bookstore and gift shop	50
15. Townley Discobolus, opening at the museum, 12 Şubat 2010	51

ABSTRACT

Founded in efforts of Westernization, in the most difficult times of the Empire politically and economically, Istanbul Archaeological Museum (IAM) was the first museum of the Ottoman Empire. As an imperial museum, IAM had different connotations for the West and the public, implying sovereignty of the state over the historical artifacts in its territory as well as underscoring 'being modern' through the collections. As the state's policy, regarding economic and political issues, both domestic and international changed, so did the collection and regulations of the museum. With the ending era of Osman Hamdi Bey, the museum had taken its current form in respect of museum premises and strict regulations on historical artifacts which were going to be in practice for long time even after the end of the Empire, had been enacted. Therefore, the process between the establishment of IAM in a time when there was not even a well constituted policy on cultural issues and the ending of the era of Osman Hamdi Bey is aimed to be studied with references to the State's practices in respect of historical artifacts and implementations on IAM, whereby the museum policies of the time are aimed to be propounded.

After the millennium, modern Turkey, in efforts of harmonization process to the EU, has faced certain changes in the perception of the role of the state in culture area, which has been under the strict authority of the state. According to this, Turkey has adopted an approach, which suggests that the state should assume a regulative, not determinative, role in respect of culture policies. Upon the accession to power of AKP (Justice and Development Party), several amendments to the legal framework were introduced as well as the enactment of several new regulations. IAM has been experiencing some changes accordingly in administrative issues and a new approach to the museum's policy has been adopted. In this context, initial and current role of the museum for the state and people aimed to be studied.

Keywords: Archaeology, historical artifacts, IAM, museum policy, Turkey

ÖZET

Osmanlı İmparatorluğunun ekonomik ve politik açıdan zor durumda olduğu bir dönemde batılılaşma hamlesinin neticesinde kurulan Müze-i Hümayun, bugünkü İstanbul Arkeoloji Müzesi Osmanlı devletinin ilk müzesidir. Müze, iç ve dış politika açısından farklı çağrışımlar yapmakla birlikte, bir taraftan devletin modernleştiğini gösterirken ,öte yandan Osmanlı devletinin sınırları içindeki eski eserlere sahip çıkabilen egemen ve güçlü bir devlet olduğunu ilan etmektedir. Devletin ekonomik ve politik konularla ilgili tavırları değişiklikleri Müze'nin koleksiyonuna ve müze ile ilgili uygulamalara da yansımıştır. Osman Hamdi Bey döneminin sona ermesiyle Müze binaları bugünkü haline kavuşmuştur. İmparatorluk yıkıldıktan sonra da uzun süre yürürlükte kalacak olan eski eserleri koruma kanunları bu dönemde şekillenmiştir. Bu yüzden, Müze'nin kuruluş dönemi, Osman Hamdi Bey döneminin sonuna kadar süreyi ve süreci kapsayacak şekilde ele alınarak, devletin eski eserlerle ilgili politikaları ve müze ile ilgili uygulamaları ortaya konulmaktadır.

2000'li yıllardan sonra, modern Türkiye, yine batıya adaptasyon gayretleri içinde diğer pek çok alandaki değişikliklerin yanı sıra, kültür alanında da bazı değişiklikleri benimsemiştir. Buna göre, devletin kültür üzerindeki rolünün belirleyici değil, düzenleyici olması yönünde değişiklikler gündeme gelmiştir. AKP'nin (Adalet ve Kalkınma Partisi) iktidara gelmesiyle birlikte IAM'nin yönetim yapısı ve finansman konularını da ilgilendiren değişiklikler ve düzenlemeler uygulamaya konulmuştur. Bu kapsamda bugün Müze'de yaşanan değişim süreci ele alınmaktadır. Böylelikle Müze'nin kurulduğu dönemde ve bugün, devlet için ve halk için ne ifade ettiği incelenmektedir.

Anahtar sözcükler: Arkeoloji, tarihi eser, IAM, müze politikaları, Türkiye

1. INTRODUCTION

The interest in historical artifacts in Europe, in spite of having emerged earlier in the Renaissance era, considerably increased in mid-1700s upon the release of Winkelmann's works and the Grand Tour; and in Western Europe, being under the prevailing influence of historicism, the political actors were even ready to venture wars for the sake of historical artifacts. The possession of historical artifacts symbolized the sovereignty of the states and the antiques were utilized as the means of nationalist propagandas. The establishment of new style galleries and museums, where antiques were exhibited, in Europe dates to the said period. The main competitors of the antique acquisition race were France, Britain and Germany. In the early 19th century, almost all collections exhibited in European museums consisted of Roman copy of Greek antiques. Upon the acquisition by Glyptothek and British Museum of Aegina sculptures and Elgin marbles, respectively; the Roman copies, which had until then been the most popular and eminent items of museums, marginalized and lost favor over time. On the other hand, the territories of Ottoman Empire, which had been going through a disintegration process, became new grounds for archaeological purposes (Dyson 2006, 133). As a consequence of these developments, the presence of foreign archaeologists in Ottoman territory in the early 1800s was a usual and common phenomenon. The Ottoman Empire was the first and, for a considerable time, the only non-European state to meet the initial wave of European explorers and archaeologists (Ozdogan 1998, 114). The Even though there were no legislations enacted in the Ottoman Empire, which authorized official archaeological excavations in the year 1840, to restrict the excavated historical artifacts out of the Ottoman territory, the moving of the antiques required an official permit. In the cases such permit could not be obtained, the excavations could be performed and the found antiques could seamlessly be moved from the Ottoman territory under the sultan's *firman* (Mumcu 1969; Shaw 2004, 77-80).

Once Greece enacted laws in 1835 to restrict the moving of historical artifacts outside the national territories following its declaration of independence (1830), the European states and scholars directed their entire attention regarding the antiques of Classical Greek period to the Ottoman territory, where any legislation governing antiques had not yet been brought to force. The antiques were frequently made subject to the political negotiations between Europe and Ottoman Empire, and to policies aimed to be excavated in and moved outside the Ottoman Territory. In that context, the European states paid exclusive attention for the appointing effective ambassadors with classical education and archaeological interests in their diplomatic missions in Ottoman Empire (Dyson 2006, 134-137). Especially the British ambassadors in Ottoman Empire were systematically active in the discovery and transportation to Britain of antiques. Nearly 30 years after the transportation to Britain and the addition to the British Museum's collection of the marbles dismounted from Parthenon in 1816 by Lord Elgin, the Ambassador in Istanbul of Britain; Stafford Canning, another British diplomat, ensured the antiques in the Ottoman territory to be transported to Britain via diplomatic pressure (Dyson 2006, 137-138). Ottoman Empire authorized excavations on the condition that 'one of each double items excavated should be delivered to the museum' as of 1863 (Mumcu 1969, 68). The state took action to protect the historical artifacts by abstaining from issuing excavation permits in the cases where the said requirement was not satisfied (Shaw 2006, 83). Newton, the Consul in Lesbos, applied to the authorities for excavation permit for numerous times, was eventually granted the permit and considerably contributed to the collection of British Museum by the historical artifacts he moved from Bodrum, Didim and Knidos (Dyson 2006, 137-138;). The Europeans did not consider the Ottomans as the possessors and protectors of the historical heritage on their territory and advocate to be saving the historical artifacts by carrying them off to their countries (Meskell 1998, 114-115; Su 1965, 16-21). Therefore, the initial historical artifacts protection regulations were regarding only to 'movable assets/items'.

Within the said context, the Imperial Museum (Muze-i Humayun) was established in 1869, at a time when the Ottoman Empire suffered from the loss of political and economic power both as a reaction to the smuggling of historical artifacts outside the Ottoman territory and as a consequence of modernization of the state (Westernization process), which had been gradually weakening in the political arena. Archaeology was considered as a significant indicator of modernity in the 19th century by the Western societies as well, having been deemed one of the fundamental elements of a modern society such as capitalism, industrialization, urbanization, control of violence by the state and mercantilism, and the museum were, similarly, considered as an essential institutions of a modern state (Bennett 1995, 76). Thus, the establishment of the Imperial Museum double-confirms the modernization of Ottoman Empire (Cezar 1995, Cilt II 411-412).

The ideological backgrounds and concerns of the statesmen played an important role in the development of Turkish museology. The statesmen such as Fethi Ahmed Pasha, Saffet Pasha, Ahmet Vefik Pasha who had knowledge regarding the western culture contributed to the improvement of the museum. The art was considered as a part of the modernization movements during the reign of Abdulmecid. Although the earliest museology activities was laid during the reign of Abdulmecid by the organization of initial art exhibitions and the collection of antiques in Saint Irene Church (Cezar 1995, Volume I 126-127), the Imperial Museum was established during the reign of Abdulaziz, who was a pro-west sultan. Along with the museum, the first private academy, first painting exhibitions and the opening of Fine Arts were all realized during the reign of Sultan Abdulaziz (Cezar 1995, Volume I 154). The line of progress is similar to the west. The traditional duties of the state such as serving justice to the people in its territory and protecting its borders were re-discussed and re-considered during the reign of Abdulmecid, and a perspective suggesting that the state should render school, road, hospital and etc. for the peace and wealth of the people and should observe economic development was adopted. The reactions of the radical conservatives against the efforts of modernization continued throughout the 19th

century refusing to adopt anything related to Western culture (İnalçık 2010, 244; Berkes 2002, 244-248).

The rise of museums brought along the arrangement of social life by the states in Europe as well (Duncan 1995; Bennett 1995, 17-59) . In this era, the developments in museology show a parallelism with the developments in the civic life as parks and recreation fields were built and the roads were broadened and laid with parquet stones in the cities. The civic life underwent a complete transformation during the reign of Abdulaziz. Once the artists invited from abroad settled in Pera, the locality became the center of artistic and entertainment activities. During the reign of Abdulaziz, who had comprehended the importance of education, the idea of the establishment of an archaeology school to educate and train qualified persons to accompany the archaeological excavations in the territory and to conduct the excavations on behalf of the State and the opening of a Academy of Fine Arts was revived. The plans of Abdulaziz, the first Ottoman Sultan, who has ordered his statue to be sculpted, for the opening of the Academy of Fine Arts (Sanayi-i Nefise Mektebi) could not be realized due to the breakout of the war of 1877-1878 between Ottoman Empire and Russian Empire, and the academy could not be opened before 1883, during the reign of Abdulhamid II (Turan 1990, 258). Under the influence of Sait Pasha, the grand vizier, The Academy of Fine Arts, which was established in a time of political instability, was a consequence of the efforts toward a radical innovation (<http://dergiler.ankara.edu.tr>).

As a consequence of these developments, the number of the exhibitions organized between 1880 and 1890 considerably increased and the artistic activities were boosted up. The opening of the academy eliminated the prejudices against art painting, which had their roots in Islam, and help approximation to the western art. Nevertheless, the prejudice of the conservative sections of the society against sculpture remained. The education in the academy, which accepted only male students in its early times, had to

be discontinued from time to time due to the pressures of conservatives (Turan 1990, 254).

Osman Hamdi Bey's service as the curator was entirely during the reign of Abdulhamid II. Osman Hamdi Bey, whose oppositionist character was well known to the eminent bureaucracy of the empire, managed to actualize his plans for the museum in a time of financial collapse in the country (Mansel, 1948). It was the same period of time when the 'human figure depictions' became a part of the daily life. Those, who were not a part of the Ottoman royalty or were not the members of certain cults, would encounter human or animal figures up until the 19th century. Once photography has become prevalent, the human or animal figures soon became frequently encountered images of daily life. Seeing the picture through that perspective; the museum was a place where people could see such human figures that they were normally not accustomed to see (Faroqhi 2002, 277-278).

Even though the number of the excavation permits issued decreased upon the establishment of the Imperial Museum and the enactment of the historical artifact protection laws, excavation permits could still be obtained and the historical artifacts could be transported abroad through diplomatic relations. The Ottoman administrative, which had been over-protective about the antiques in its territory until the 16th century, started to consider it as an option to subject the artifacts to political negotiations due to long-lasting wars and economic difficulties (Paksoy 1993, 202-208; Akin 1993, 237). Nonetheless, it is observed that the awareness to restrict the smuggling of antiques outside the Ottoman was relatively rising from this date.

The fact that the Ottoman Empire failed to catch up with the west in the industrialization process also gave the Europeans new opportunities about antiques. The engineers and the contractors commissioned in the railway constructions, which accelerated during the reign of Abdulhamit II, who attached great importance to railways in terms of the concept of modernization, started numerous new

archaeological excavation sites around the railway routes and expedited the searching activities (Su 1965,16-21).The intention of Abdulhamit II to utilize religion as an integrating element for the Empire, which had been gradually weakening, had its reflection on the museology policies, too. The Ottoman and Islamic artifacts which had not been in the museum's collection until 1889, started to be included to the collection of the museum as of 1889 (Shaw 2004, 242).

IAM, which was established as an imperial museum, is one of the 23 'national' museums in Turkey today. The museology activities, which used to be carried out within the organization of the Ministry of National Education, are currently maintained within the organization of the Ministry of Culture and Tourism, which was re-combined¹ and restructured when AKP (Justice and Development Party) came to power in 2003. Thus the combination aimed at benefiting from the synergy to emerge out of the incorporation of the dynamism created by the tourism economy with the cultural issues.²

The main striking development of the period, however, has eventuated in relation to the protectionist approach of the government.

¹ The museology activities continued to be carried out by various units within the organization of the Ministry of National Education also after the foundation of the Republic. The museology activities, which were assigned to the Under-secretariat of Culture in 1965, started to be carried out within the organization of the Ministry of Culture upon the establishment of the ministry in 1971. However, the Ministry's status was amended to be an Under-secretariat in 1972, then the status of the Under- secretariat was, again, amended to be a Ministry in 1974; and in 1977, the Ministry of Culture was united with the Ministry of National Education under the organization of the Ministry of National Education and Culture. However, the mentioned unity did not last long, and the two ministries were separated in the same year. In 1982, the Ministry of Tourism and Publicity was united with the Ministry of Culture under the organization of the Ministry of Culture and Tourism. Even though the two ministries were separated in 1989, they were restructured as the 'Ministry of Culture and Tourism' in 2003, when AKP (Justice and Development Party) came to rule.

² The matter was mentioned by the Prime Minister Erdogan during the press conference, dated January 11, 2004, which was devoted to the public declaration of the Tourism Vision by 2010 of Turkey.
<http://www.kulturturizm.gov.tr/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFF1A9547B61DAFFE2AE1D77730CC5A4452>

The established strict protectionist approach with the cultural properties in Turkey has undergone a set of adjustments as a part of the process of harmonization with the EU, according to which the government has taken steps to reduce its dominance on the cultural issues, to leave its role as an intervening actor, being the sole financer of culture for a rather promoting, facilitating and generalizing role in respect of the consumption of culture and to develop policies to ensure cultural participation.³ It's worth emphasizing that this approach is not new to Turkey. Similar thoughts had been discussed at conferences held by UNESCO in 1960 and widely accepted by participants, including Turkey (Topuz 1998, 7-15). Nevertheless, implementation of such policy has got to wait 50 years of time.

Within the said framework, the government aimed to act in cooperation with the local governments, NGOs and the private sector and considering and utilizing the cultural properties as contributory elements for the national economy under the cultural policies in Turkey. Currently in Turkey, certain social topics such as the strengthening of 'social dialogue' as well as the protection and the improvement of culture are also considered as a part of the scope of the cultural policies in line with the developments in Europe.⁴

Considering the fact that the budget of the Ministry of Culture and Tourism constitutes only around 4 thousandths of the overall budget; several regulations have been enacted to enable and promote the joint action of the private sector and the public entities with a view to mitigate the funding problems, the private sector has been encouraged to invest in the field of culture and sponsor cultural events through statutory provisions (See <http://www.vergiturk.com/5225sk.htm>).

³ The matter is mentioned within the Strategic Plan for 2010-to-2014 of AKP (Justice and Development Party). The same plan also mentions about the increasing of the share of private enterprises in cultural services. The Ministry of Culture and Tourism, Strategic Plan for 2010-to-2014; January 2010

⁴ The approaches and the aspects adopted on the matter may be found also within the Ninth Five-Year Development Plan, covering the period between 2007 and 2013

In this context, the museum management of Istanbul Archaeology Museum and the financing of the museum have undergone changes, and TURSAB (Association of Turkish Travel Agencies) has become contractor for a period of 8 years. The ‘support, service and cooperation’ protocol, which was acknowledged between the Ministry and TURSAB (Association of Turkish Travel Agencies), aimed at supporting of the activities of Istanbul Archaeology Museum and increasing the contribution thereof to national culture and tourism. Thus, the food court and the souvenir and book stores, which used to be operated by DOSIMM, were transferred to TURSAB (Association of Turkish Travel Agencies) for a period of 8 years. The goal here is to render mentioned enterprises profitable entities and, thereby, to increase the incomes of the museum. The further plans include the covering of the maintenance, repair and other requirements of the museum through sponsorship contracts, which are considered favorable also for the provision of the museum with a novel image and contemporary exhibition spaces.

Moreover, the variety of artifacts which we see in the museum has widened and artifacts of ethnographic quality have been included in the collection of the museum as well. With the Marmaray foundlings which has changed the history of Istanbul, the museum is going through a historical moment. The process the museum is undergoing today will be studied in this context in search of current policies of the museum. This paper aims to compare initial and current policies of IAM, examining the regulations and implementations on historical artifacts and excavations as well as the museum’s relation with the state and public, in search to determine what has changed or not changed in the perception of the museum by the public and state.

2. SAINT IRENE PERIOD AND INITIAL EXHIBITIONS

The Ottomans kept and protected Saint Irene Church in its original form and used it as 'Cebehane', the military supply warehouse (Gercek 1999, 82; Su 1965, 7). Cebehane was renovated and rearranged in 1726 during the reign of Ahmed III and was named Dar-ul Esliha (House of Weapons). In time, the collection of war booties and military supplies were supplemented with the janissary outfits and the collection was broadened (Fig. 1). Dar-ul Esliha was despoiled during the janissary commotion during the reign of Mahmud II and was therefore closed (Gercek 1999, 80).

The museum had to wait until the reign of Abdulmecid to be reactivated. The Sultan ensured the gilded stones with the name of King Constantine on them, which he saw during his trip to Yalova in 1845, to be transported to Saint Irene. The early foundation of the first museum in Turkey was laid in 1846 as Fethi Ahmed Pasha, the Minister of Imperial Ordinance, ensured those stones to be kept under protection in Saint Irene, which had been used as an arsenal (Arık 1953,1; Su 1999, 81). The exhibition predominated by arms, weapons and military supplies were enriched in time by the inclusion of historical artifacts. The collection was innervated the collection as Muze-i Askeri (Military Museum) in 1846, whereby the foundation of the first museum in Turkey was laid. Fethi Ahmed Pasha is considered as the founder of the first museum (Cezar 1995: Cilt: I 228). (fig. 2)

In the early times, the museum consisted of two main sections, Mecma-i Eslihai Atika (Collection of Antique Weapons), where the weapon collection was exhibited, and Mecma-i Asari Atika (Collection of Antique Artifacts), where the historical artifacts were exhibited (see. www.kygm.gov.tr). The initial exhibition in Saint Irene was not open for public and it would take a great deal of red tape formalities to visit the exhibition (Pasinli 1999, 78-81). The Military Chamber mainly consisted of the antique weapon collection and was even broadened upon the addition of the canons,

which had previously been located in Fort Yedikule, in 1856. On the other hand, the section of archaeological artifacts embraced the sarcophaguses of Byzantine emperors which had been transported from Topkapi Palace to Saint Irene, a piece of the serpent column, which had been found during the hippodrome excavation, the sculpture pedestals and similar other artifacts (Gerçek 1999, 83) .

Gustave Flaubert, who visited the museum in 1851, mentioned that a sculpture of a comedian with a mask, several eikons, numerous earthenware pots and stones embellished with Egyptian illustrations and hieroglyphs (as well as the military supplies and the cannons transported from Fort Yeditepe) were exhibited (Pasinli 2003, 12). Theophile Gautier, the art critique, who visited the museum in 1852, categorized the historical artifacts gathered in the yard of Saint Irene in five groups as 'heads, bodies, lower reliefs, epigraphs and tombs'. Gautier mentions that the 'interesting' collection as rich enough to constitute the fundamental of a Byzantine museum. The interior space of the church was filled with modern rifles, swords and pistols, which were located in a military symmetry. However, the collection, which fairly impressed Gautier, was the historical weapon collection exhibited in a separate gallery, which featured the armband of Timur and the swords of Iskender Bey as well as the symbolic golden and silver keys, which had been worked and embellished like jewelry, to the conquered cities on the showcases (Yücel 1999, 7-8).

Albert Dumont, who visited the exhibition in Saint Irene nearly 15 years after Gautier's visit (1867), wrote an article for the volume for 1868 of *Reveu Archeologique* on the collection, of which Gautier and Flaubert mentioned in praise. Dumont mentioned about the difficulty to get access to the artifacts and the vastness of the red tape formalities. He also mentioned in his article about the squalid condition of the artifacts, which had been exhibited without any taxonomy concerns, the poor exhibition conditions, and inadequate label information, and stated that the Ottomans needed the assistance of western archaeologists for the classification of the artifacts (Pasinli 2003, 12; Yücel 1999, 31; Ogan 1947, 4). Dumont, in spite of his criticism

about the exhibition conditions, mentioned that the collection embraced never-seen artifacts, which were not known even to the specialist archaeologists, and stated that the collections included the artifacts of Greek art, Greco-Roman art, the first century of Christianity and Byzantine.

Dumont wrote that the artifacts were mostly exhibited in glass showcases in the main space of the church. He mentioned about female head figures, the head of Medusa, ceramic figures, sculptures, dressed females, archaically kilned head figures, and the head of Apollon as well as bronze serpent head figures, bronze tomb covers, bronze buckets and bucket particles, large bronze dishes without figures on, 2 mirrors featuring no designs and patterns, scriptures and other artifacts from the ancient Greek era among the artifacts of Greek art. The artifacts in the Greco-Roman category, on the other hand, include a sculpture of Venus in naked state, the bed of Ariadne, the head of Medusa made of white marble, a sculpture of Diana, various busts and female figures, reliefs and various scriptures as well as 1 sculpture from the early times of Christianity and 3 busts of male figure from the Byzantine era, various columns, sculptures from the time of Justinian II, the bust of Constantine II, a relief featuring a circus, thrones and ceramics with inscriptions on. Dumont mentioned in his article that the museum could have been the most important museum in Europe if the artifacts had been saved from smuggling and properly classified (Dumont 1868, 236-263). There also was a separate section for *Elbise-i Atika* (Ancient Outfits)⁵, where the older Ottoman outfits were exhibited (Başgelen 1999, 7-8).

There were confusions in respect of the exhibition of the archaeological artifacts in the early times of the museums in Europe, too. The curators had difficulties in the determination of the time and even the origin of the artifacts. As a matter of fact, even

⁵ In Ibrahim Pasha Palace, which is currently used as the Museum of Turkish and Islamic Artifacts, embraced the exhibit of Ottoman outfits. Gautier's work on Istanbul mentions about the Museum of Ottoman Outfits. Gauthier, who visited Istanbul in 1852, mentions that the museum had recently been opened for the people and that entrance fee was charged. There is also a booklet regarding the museum, which was at the western standards.

the origin and the authenticity of the Belvedere statue exhibited in the Napoleon Museum of Louvre led to serious controversies (Fig.3). Another controversial issue was regarding the exhibition methods. Due to the troubles with the chronological categorization, the antique artifacts were, in the early times, exhibited through an iconographic approach as the classification concerns were overlooked and the artifacts were exhibited in an aesthetical manner with decorative concerns. The position of the artifact within the exhibition would provide an idea about the value attributed them, and the most apparent and visible ones were considered as the most valuable ones (McClellan 1999, 148-154).

3. FOUNDATION OF MUZE-I HUMAYUN

The exhibition in Saint Irene was inaugurated as Muze-i Humayun -Imperial Museum, (January 30, 1869) during the reign of Abdulaziz. The idea of the establishment of a museum was first spoken (1868) by Ali Pasha, the Grand Vizier, a pioneer figure of *Tanzimat* (Reformation & Reorganization Period). The progress was made in museology studies and activities during the term of Ali Pasha, who ensure the preparation of initial historical artifacts regulations (Erdem 1999, 36). The idea of the museum was devoted not only to the collection of historical artifacts but the museum was also envisaged to serve as an educational institute. It was emphasized that the artifacts should be properly arranged and kept in appropriate conditions, be attached with informative labels and tags, and an inventory should be kept in relation to the artifacts in the museum (including their types, origins and etc.) (Su 1965, 10-11). A letter issued by the Department of Education of the Grand Council of the Ministry of Education describes the aim of the establishment of Muze-i Humayun (Imperial Museum) as 'to ensure the improvement of national education and fine arts'. Following the official establishment of the museum, the museology activities were carried out by the Directorate General of Imperial Museum of the Ministry of National Education (Su 1965, 10-11; Gercek 1999, 84-85). Saffet Pasha, the Minister of Education, issued circular letters to the provinces for the improvement of the museum between 1869 and 1871 and ensured the historical artifacts in the provinces to be determined and forwarded to the museum.

3.1 The Initial Regulation on Historical Artifacts

As printed publications and newspapers became widespread, the awareness against the smuggling of historical artifacts outside the Ottoman territory rose. The decree of

January 30, 1869⁶ communicated to the Ministry of Education during the office of Ali Pasha as the Grand Vizier suggested that a regulation had been being prepared. The same decree stated that the museums in Europe were full of the artifacts smuggled from the Ottoman territory and underscored the necessity of the establishment of a museum (See. www.kygm.gov.tr). The Ottoman Empire had been permitting excavations since 1840 (Su 1965, 8-9). On the other hand, the legislations governing the penal sanctions for the infringement of sacred and monumental structures had been in force since 1858. The issuance of excavation permit had been subject to specific requirements since 1863, including the requirement that each one of any double antiques found during the excavation should have been abandoned to the Ottoman Empire (<http://dergiler.ankara.edu.tr>). Since finding of double-item antiques was a rare situation, the Imperial Museum could not improve to a considerable extent.⁷

Even though the museology activities were commenced in 1847, the first legal regulation regarding the protection of historical artifacts was enacted in 1869 (November 13). According to the regulation of seven sections: The excavations should be governed by the Ministry of Education. The permits should be granted only for underground excavations. The regulation included provisions prohibiting the transportation of the artifacts outside the Ottoman territory. However, the sales of historical artifacts in the Ottoman territory were permitted provided that the state would enjoy the pre-emptive right (Mumcu 1969, 69; Pasinli 2003, 15; See www.kygm.gov.tr). On the other hand, the ancient coins were left outside the scope of the historical artifacts subject to prohibition (<http://dergiler.ankara.edu.tr>, 69). On

⁶ Different sources suggest conflicting expressions on the initial regulation. The regulation of 1875 is referred to as the first historical artifacts regulation, having nature of law, as per the work Arik. See, *Türk Müzeciliğine Bir Bakış*, pg. 2. Pasinli, on the other hand, refers to the regulation of 1874 as the initial regulation but also mentions about a February 13, 1869 in respect of the previous legal arrangements. See, Pasinli, *Alpay, İstanbul Arkeoloji Müzesi*, pg.15. Mumcu, on the other hand, considers the regulation of 1869 as the initial regulation. Kamil Su takes the regulation of 1874 into consideration

⁷ In respect of the initial legislations and practices, see, *Yitik Miras'ın Dönüş Öyküsü*, Ministry of Culture of the Republic of Turkey, 2003, 13-23

the other hand, the excavation permit applications by foreign states should be subject to the Sultan's authority, solely. The regulation also provided that those, who were aware of and able to prove the existence of antiques at a specific location, would be provided with the expenses required for the excavation works. The regulation of 1869 also underscored that the 'antiques' of historical significance should be placed to the museum in Istanbul and new boards should be constituted for the researches.

The regulation established provisions regarding the property of only such historical artifacts that could be found by excavations and did not regulate the protection of the artifacts comprehensively, either movable or immovable (Pasinli 2003:15). Nevertheless, given the fact that the matter of historical artifacts had been addressed solely with respect to the principles of *fiqih* (Islamic law), the regulation must be considered important for deeming the artifacts found during excavations as the property of the state (Mumcu 1969, 66-68). The regulation, however, was insufficient in accelerating the artifact input to the newly established museum.

3.2. Practices and 1874 Enactment

The museum was rendered to be under the state's administration upon its official establishment, and an important step was taken by the constitution of the museum directorate. The first director (curator) of the museum, Dr. Goold appointed just after the foundation of the museum. Dr Goold was a lecturer at Galatasaray High School, which was one of the first institutions adapted in effort of westernization. During the first administrative period of the Museum, artifacts from Kyzikos, located in Kapidag Peninsula, from Marmara peninsula and from Tekirdag were brought into the museum with the support of Saffet Pasha, the Ministry of Education. Dr. Goold kept a 288 – page inventory of the artifacts in the museum and released the 58 – page brief catalogue of the museum during his short term of office as the director (curator). The catalogue, which was dedicated to Grand Vizier Ali Pasha, was released in French. The catalogue, which was released in 1871 by lithography, includes 147 selected

artifacts. During the time, the museum embraced a small chamber for the sultan to rest when he visited the museum (Pasinli, 2003,13).

With the appointment of Mahmut Nedim Pasha, successor of Ali Pasha the Grand Vizier, the museum related activities laid off. Upon the arbitral abolition by Mahmut Nedim Pasha of the position of director (curator) of the museum, Dr. Goold was dismissed and substituted by Trentzio, an Austrian, for the conservation of the ancient artifacts. However, Trentzio, who was appointed with the title 'Conservator', was not delegated any significant powers during his short term of office (Gercek 1999, 88-89; Pasinli 2003, 14-15; Cezar 1995, 233).

The position of director (curator) was re-constituted upon the appointment of Ahmet Vefik Pasha for Grand Vizier and Dr. Dethier, a German, was appointed for the position in 1872. Dethier had studied history, classical philology, archaeology and history of art, and worked in the restoration of the monuments in Sultanahmed Square (Pasinli 2003,14; Gercek 1999, 90). Important developments occurred during his long term of office. Dr. Dethier attached priority to the prevention of historical artifact smuggling and the returning of the smuggled artifacts to the museum during his term. Moreover, he also ensured the transportation of the archaeological artifacts in Saint Irene to Cinili Kiosk (Pasinli 2003, 14).

The museum took significant steps toward institutionalization during Dr. Dethier's term of office. A commission of eight permanent members was constituted in order for the complementation of the deficits in the museum. The commission's duties included scientific classification in the exhibition and the archiving of the artifacts, attachment of importance for excavations and researches, the conservation of the artifacts and etc., and to issue and ensure the implementation of regulations (Su 1965, 32-33).

Dethier had been delegated with fairly broad powers relatively to those delegated to his predecessors. Dethier's powers included the on-site inspection of the historical artifacts found within the Empire's territory, to assess them in historical and artistic terms and to report his findings to the Ministry.

The reign of Abdulaziz was characterized by frequent news about smuggling of antiques and education. The idea of opening of a museum school to train qualified staff for the Museum revived and was broadly discussed in the press in this period. Dethier also took initiative for the establishment of a Museum School, where qualified staff members, who would supervise the archaeological excavations and researched and conduct researches on the found artifacts, would study and be educated. The graduates of the said school were envisaged to conduct excavations and researches for the Imperial Museum and to take control over the excavation activities, which were then predominantly controlled by foreigners (Cezar 1995, 312-313). Even though the Grand Vizier's office authorized the opening of the school in 1877, there are no records to prove whether or not the school was ever actually opened or as to the number of students, who studied there, if any. It is therefore considered that the school never commenced educational activities due the lack of applications since the requirements of application were extremely severe and demanding (Su 1965, 29-31; Cezar 1995, 243-245).

The matter of transportation of the collection of antiques, which was frequently visited and addressed with huge interest by foreign travelers and ambassadors, from the humid and inappropriate environment of Saint Irene to a more appropriate venue, where they could be exhibited under rather suitable conditions, revived in 1873 (Cezar 1995, 238). Even though it was initially planned to build a new museum premises in Cemberlitas with an exhibition hall on the ground floor and a library on the upper floor, the plan was subsequently renounced due to cost and standby period concerns, and the collection was eventually transported to Cinili Kiosk, which thus became the new museum premises. It is considered that the action taken about the exhibition

venue helped increase the reputation of the state before the foreign visitors (Su 1965, 12-13).

Dethier made a great deal of efforts in order to prevent the smuggling of artifacts. He filed actions against Schliemann with a view to bring the Trojan artifacts back to the museum. However, the initiatives taken remained inconclusive due to the weak financial structure of Ottoman

Empire and Schliemann managed to keep the artifacts for a fairly higher amount than the one assessed by the court. The regulation of 1874 was enacted shortly after the incident (Pasinli 2003,14-15). Even though Dethier, who was extremely annoyed by the British packing their findings on the site in Ayaslug (Selcuk – Efes) in cases and transporting them to Britain, applied to the Ministry of Education for the impeding the British and for himself to be commissioned to arrive at the excavation, his initiatives remained inconclusive (Su , 16-28; Cezar, 312; Gercek, 90-91).

The regulation of 1874, which was drafted by Dethier, was issued and enacted by the Grand Council of Education (Su 1965, 24). The regulation of 1874, which was more comprehensive than its predecessor, did not, similarly to the regulation of 1869, include a scientific definition of historical artifacts. According to the regulation, which considered every artificial ancient item as an artifact, however, discriminates between coins and other items. The regulation does not provide for the conditions, under which the historical artifacts not found by excavation were to be appropriated by the state. Another controversial point of the regulations was that the findings of the excavations had been regulated to be shared on one-third-basis, according to which one third of the findings would be abandoned to the state, another one third would be acquired by the one, who found the artifacts, while the other one third would be held by the owner of the land. The regulation, which did not prohibit the transportation to outside the

territory of the artifacts but merely made it subject to a simple formality⁸, so to say, legalized the smuggling. The excavators took advantage of the provisions of the regulation for their own interests (Mumcu, 70-73; Arik, 2; Cezar, 329). Even though the deficiencies of the regulation were realized also by the impact of the press articles published on the matter and the smuggling abroad of the artifacts was endeavored to be prevented by the addition of new, amended provisions, the provisions⁹ applied to be added by the Grand Council of Education failed to be enforced (Su, 24-27). Nevertheless, the Governors and *Mutasarrifs* were order by a circular letter issued in 1875 to monitor the excavators to check whether or not the excavations were conducted within the permitted times and the share of the museum was properly delivered. The circular revived the matter of the application of sanctions against those, who did not comply with the set requirements (See www.kygm.gov.tr).

⁸ Subject to the condition that the artifacts to be transported outside the territory should not have been requested by the museum and that the Ministry of Education should have permitted the matter. See www.kygm.gov.tr

⁹ According to the 4 articles proposed to be added: Any and all historical artifacts, which had been discovered and were above the land, should be the properties of the state without regard to their location and any and all historical artifacts to be found on the territories of the state by either the Ottoman citizens or foreigners, who might be conducting researches under permit, should be the properties of the state. 1 third of the historical artifacts to be found by those, who might be conducting researches on privately owned lands, should be given to the land owner, while 2 thirds should be retained by the state, and the party, who conducted the excavation or research, should not be given any shares. Those, who might conduct researches or excavations on either public or private lands, shall be allowed to take the photographs of and to model historical artifacts they might find. The land owners should not move and sell the historical artifacts of their own share before their photographs are taken and they are modeled for the museum.

4. CINILI KOSK (TILED KIOSK) ERA

Once the museum was moved to Cinili Kiosk (fig.4-5) in 1875-1876, the military museum and the archaeology museum was separated (Cezar 1995, 241; Arik 1953, 2). Even though it is not certainly known in what year exactly the museum was moved to the kiosk, the official opening ceremony was held on August 16, 1880 (Pasinli 2003, 16; Cezar 1995, 241). Munif Pasha, the then current Ministry of National Education, gave speeches during the opening, which emphasized that the opening of the museum was an indicator that the Empire was in progress and the museum was referred to as 'a work of civilization'. The speeches, which also drew attention to the importance of archaeology, suggested that great benefits could be made from the connections of archaeology with history and history of art. Another point highlighted during the opening speeches was the smuggling of artifacts. Having reminded that most of the artifacts exhibited in the museums of Europe and America had been transported from the territories of Ottoman Empire, it was stated that the reason of the loss had been the lack of reasonable interest for historical artifacts, and the wishes regarding the prevention of the smuggling of historical artifacts as a consequence of the establishment of the Imperial Museum and the enforcement of the regulation of 1874 were spoken. Following the statement of grieves that the Imperial Museum could have been the greatest museum in the world if the smuggling of artifacts had been prevented previously, it was stated that the museum, despite, embraced such artifacts that were referred to as 'precious' by the respective specialists (Cezar 1995, 241-242).

4.1. Initial National Excavations

The empire had been passing through a set of difficult and troublesome incidents when Osman Hamdi Bey was appointed as the director (curator) of the museum (January 2, 1882). The state, which became indebted from abroad for the first time in its history, in order to cover the severe bills due to the Crimean War, was financially

troubled. The domestic production activities in the Empire, which failed to catch up with the industrial revolution, had almost stopped. The economic activities had been being controlled by the foreigners since the constitution of the Public Debts administration in 1881. Following the annulment of the parliament by Abdulhamit II, who took throne with the promise of declaring the constitution, the country had become politically unstable. Moreover, the stream of nationalization, the then new popular trend in the world, had started to affect Ottoman society (Gercek 1999, 108-110).

In the said period, when the economic activities had almost stopped, the Ottoman territories were under the strong flow of visits by western archaeologists and the Ottoman Empire, which was politically and economically weak, was overlooking the smuggling of the historical artifacts. The efforts to bring new artifacts to the museum in Istanbul merely remained unsuccessful . Since the awareness of and the interest in archaeology had risen yet, no new archaeological excavations had been commenced.

It was the beginning of a new era for Turkish Museology when Osman Hamdi Bey was appointed in 1881 by Abdulhamid II as the director (curator) of the museum, which had been administered by foreign directors for 12 years since its establishment (Arik 1953, 2-3; Gercek 1999, 107-135). The endeavors for scientific classification of the museum's collection were also initiated immediately by Osman Hamdi. The first catalogue of the museum in Cinili Kiosk was released in 1882 with the header *Musee Imperial d' historical artifacts Constantinapole*.

During the term of Osman Hamdi Bey, an allowance was for the first time reserved from the budget for archaeological excavations and the museum. (Akın 1993, 238). In this period, when national excavations were commenced to broaden the Museum's collection; the artifact smuggling was endeavored to be prevented by the historical artifacts regulation (1884), which prohibited the transportation outside Ottoman

territory of the historical artifacts. Edhem Pasha, the father of Osman Hamdi Bey, issued circular letters to the provinces for the protection of historical artifacts and the forwarding thereof to the museum during his office as the Minister of Internal Affairs (Pasinli 2003, 18).

1883 was a happening year for the museum as the Academy of Fine Arts was opened, the first national excavations were commenced and the preliminary endeavors for a new historical artifacts regulation were commenced. The establishment of the Academy of Fine Arts and the construction of new museum premises were the important steps taken for the Museum during the term of office of Osman Hamdi Bey. Until 1883 the archaeological excavations had been conducted solely by foreigners. In 1883, the Ottoman government commissioned Osman Hamdi Bey to go to Mount Nemrud, where foreign archaeologists had been conducting excavations and researches for several years, and to examine the inscriptions on site and to address various problems encountered there. The sculptures and the reliefs excavated as well as other movable items were forwarded to the Museum. 'Le Tumulus de Nemroud-Dagh', which was prepared by Osman Hamdi Bey and Osgan Efendi on the outcomes of the excavation, was among the most important initial publications of the Museum.

On the other hand, the actual excavations, which made a tremendous impact for the Museum, were the ones commenced in Sayda in 1887. Nearly 20 artifacts, which ensured the Museum to be widely known as the 'Museum of Tombs' were found during the excavations in Sayda and the event, which had a huge reflection in the archaeology community, changed the destiny of the Museum. Abduhamid II commissioned Osman Hamdi Bey to arrive in Sayda, excavate out the artifacts and transport them to the Museum via a sea vessel and to conduct other excavations in the area where necessary.

The excavations were welcomed also by Abdulhamit II. An authorization was issued by the Ministry for Osman Hamdi Bey to be commissioned in Sayda in order to

maintain the excavations in the following year. The permit for the construction of a museum premise for the conservation of the Sarcophaguss (including, primarily the Alexander's Sarcophagus, the Satrap Sarcophagus, the Lycia Sarcophagus, the Sayda King Sarcophagus and the Crying Women Sarcophagus found in the Necropolis of Sidon) was released (Başgelen 2010, 11-17).

4.2. The Regulations of 1884 and 1906

The new regulation for the protection of historical artifacts, which had been prepared on January 31, 1884 by Osman Hamdi, was approved by the Sultan on February 21, 1884, and was thereupon brought to force on May 6, 1884. According to the regulation any ancient artifact considered historical artifact, revoked the provisions allowing for the granting of a share to the land owner from the findings of the regulation of 1874, and prohibited the transportation of the historical artifacts to abroad (Can 1948, 1). Pursuant to the new regulation, any and all artifacts excavated and found should be brought into the museum. The regulation allowed the excavating parties to take the photographs of and to model their findings. The regulation provided that the excavators would not be granted any shares or payments. While, as an exception, half of the artifacts found on a privately owned land would be abandoned to the land owner, the state was furnished with the pre-emptive right in order to prevent the artifacts to be lost and damaged during the excavation. The regulation, which introduced more restrictive requirements for excavation permits, also included severe penal clauses (Gercek 1999, 115; Pasinli 2003, 19). The regulation was succeeded by the one enacted in 1906, under which the Islamic artifacts were also declared to be considered as the state's properties.

The transportation to outside the Ottoman Territory of the artifacts could still not be prevented in spite of the existence of the regulation, mainly due to economically weak condition of the Ottoman Empire at the time because of the capitulations. Thus, the

transportation of artifacts was allowed from time to time with a view to obtain political and economic advantages. For instance, several artifacts¹⁰ including Miletos Agora Gate, which had been found in excavations commenced by Theodor Wiegand in 1886 could be transported to Bergama Museum, which had been established by Wiegand, pursuant to the order of Abdulhamit II (Meskell 1998, 112-115). A letter communicated by the Embassy of Austria to the Foreign Affairs Ministry of Ottoman in 1896 stated that the Sultan allowed for the selection amongst the artifacts to be found during the excavations conducted in Efes and requested the required directions to be given to the concerned in order to ensure that the provincial authorities of Aydin do not cause any difficulties in the process of such selected artifacts to Vienna. Even though the request was considered appropriate by the Ministry of Foreign Affairs, Osman Hamdi Bey, the director (curator) of the Imperial Museum stated that it was in breach of the Historical Artifact Regulations in force and objected against the Ministry of Education (www.telifhaklari.org). Schlimann, who got into a bind upon the enforcement of the regulation of 1884, wrote to Carl Humann, a colleague of his, who had previously managed to take the artifacts from the excavations in Bergama, to seek his assistance. Humann, in his replying letter (dated February 7, 1890), stated that the regulation, which was in force before already allowed for one third of the artifacts to be transported outside Ottoman territory and that such share could easily be modified to two thirds by the Grand Vizier.

Humann stated that he purchased the Ottoman's share for Fr. 20,000 twice in the period before the establishment of the Imperial Museum and the appointment of Osman Hamdi (Akın 1993, 236).

¹⁰ These artifacts are currently kept in Berlin Pergamon Museum, which was established by Th. Wiegand. See, Yitik Mirasın Dönüş Öyküsü, General Directorate of Monuments and Museums of Ministry of Culture of the Republic of Turkey, (YKY 2002), 13-23

In time the emerging practices and the presence of new, qualified professionals made it essential to enact a new legal regulation. The new regulation of 1906 provided that any and all historical artifacts in either public or private lands or structure, which had been known to exist or might be subsequently discovered, should be the properties of the state. Therefore, it was provided that, finding, protecting, preserving, collecting and placing into the museum of such artifacts was the right of the government. The regulation included an individual chapter regarding the archaeological excavations, and provided that the lands of the owners, who would not consent to the conduct of excavations on their lands, would be confiscated by the Ministry of Education. The said regulation remained as the sole protection regulation until the year of 1973 (See www.kygm.gov.tr).

5. THE NEW MUSEUM PREMISES

The museum premise, which had originally been projected as a single storey building, would not be sufficient and satisfactory as the collections expanded in time. The new building was designed in the neo-renaissance style with due consideration to the fact that it would be hosting the exhibition of Greco-Roman cultural and artistic artifacts, predominantly. The architecture of the building was inspired by the Sarcophagus of Crying Women, which had been found during Sayda excavations. The building is a contemporary museum building specimen of the time. The new premises with 1800 square-meter space, which were built opposite Cinili Kiosk, was commissioned up in 1891 (Cezar 1995, 258-260; Gercek 1999, 118-119).

2 months after the commissioning, Abdulhamid approved the application for the construction of a library and a photography workshop for the museum. Upon the completion of the supplements within a period of five months, the museum was complemented with a contemporarily scientific library (Pasinli 2003, 22). Even though the Sultan approved the allowance for the construction of the first museum premises, the allowance could not be provided due to the insufficiency of the budget of the Ministry of Education. Therefore, the construction costs of the museum premises were covered by means of other allowances (Atasoy 1983, Vol 6, 1463).

In the mean time, the excavations had been continued and there had been a considerable increase in the artifact input to the museum, whereupon the construction of a supplementary building revived once it was realized that the newly built premises would not be enough, and Osman Hamdi Bey followed up the matter through long correspondences. Osman Hamdi Bey, in his letter (dated February 6, 1901) to the Ministry of Education, emphasized the role of museums in the improvement of national culture, stated that the amount asked for the museum was less than even one twentieth of the expenses of a small-size museum in Europe, and invited the Minister to the museum to see the wretched conditions of the artifacts exhibited for himself

(Metzger 1990). The efforts of Osman Hamdi Bey paid off and the foundation of the new museum premises was laid on the anniversary of the throne of the Sultan in 1898 and was completed in 1903. The usable space of the building was 1750 square-meter. Both buildings were furnished with central heating system, which was an innovation for the time. An archaeology library was formed in the upper floor of the museum. The Archaeology Museum was one of the first buildings initially designed as a museum, relatively to its peers in Europe. The Museum administered by Osman Hamdi Bey, which also embraced valuable items, was considered among the greatest museums in Europe (Cezar 1995, 333). As there were numerous other artifacts to be replaced into the museum, a new construction was initiated and IAM complex gained its current appearance upon the completion the building in 1907. Consequently, 2 sizeable museum premises to be constructed within a period of 10-13 years during a period of political and economic weakness of Ottoman Empire (Gercek 1999, 122-124).

As Osman Hamdi Bey pointed out in his opening speech , the new premises was a symbol of prosperity and historical significance of the Empire in a period of decline (Cezar, 275-276; Pasinli 2003,23-26; Gercek 1999, 122-124) In time, restorations in the Classical Artifacts Section necessitated and an additional building became essential due to the enrichment of the collections, whereupon the construction of the last supplement was commenced in 1968 but could not be opened until 1991, the 100th anniversary of the establishment of the museum (Başgelen 2010, 22-23).

5.1. The Initial Museum Regulation

The internal service regulation of the museum was brought into force in 1889, and governed the operation of the museum and the duties and the responsibilities of the museum staff members. The internal service regulation provided for the establishment of provincial museums and the rendering of the museum services in six sections including the library. Internal service regulation brought into force in 1889, following

the enactment of the regulation of 1884. The first museum regulation of the term of Osman Hamdi Bey, which was issued in 1908, regarded to the purpose of the museum, the staff members and the duties thereof (Can 1948). The first section of the regulation provided the purpose of the museum as ‘the discovery, the inspection and the protection of historical artifacts, the conservation, the arrangement and the exhibition of the artifacts forwarded to the museum from the excavation sites as well as the publication of catalogues in respect thereof, gradually’ (Gerçek 1999, 128; Cezar 1995, Vol.I 547-550).

5.2. Artifacts and Exhibition

On the ground floor of the museum was the Sayda Sarcophagus Group, including the Sarcophagus of Alexander, the Sarcophagus of Crying Women and the Sarcophagus of Satrap, which were the master pieces of the museum (Fig. 9). According to the catalogue of the new museum, which had been prepared by A. Joubin, a French specialist of archaeology; the 1st hall of the ground floor embraced 60 artifacts while the 2nd hall embraced 35 artifacts. On the upper floor of the museum, displayed were the collection of Sumerian, Babylon, Assyrian, Turkish and Islamic artifacts. While the subsequently constructed supplemental premise embraced the Hittite collection, the Byzantine artifacts and the Sarcophagus of Sidamara, which had been found near the ancient city of Sidama in the locality of Konya, the architectural artifacts were exhibited in a distinct hall. The museum underwent a major modification upon the construction of the third supplemental building and almost all of the sculpture artifacts, which had been left in Cinili Kiosk, were transported to the ground floor of the new premise. The premise was full of Mesopotamian, particularly Assyrian, and Byzantine sculpture items. On the other hand, the upper floor was featuring the artifacts from Yemen and Tedmur as well as the Asian – Egyptian collections, and the Greek statuettes and vases, and items of glass, bronze, gold and silver.

Even though the Museum had made considerable progress during the term of Osman Hamdi Bey, yet some collections could not be chronologically classified. For instance, Greek, Roman and Byzantine collections were being displayed with Hittite and Assyrian artifacts, which impeded the comfortable examination of such critical items. Similarly, the hall, where the artifacts from Aphrodisias of the 2nd century AD were located, was followed by the hall where the archaic Greek sculptures were exhibited. The lack of orderliness was even more obvious on the upper floor (Fig. 10).

The responsibility of the classification of the collections in a scientific and systematic order was assumed and fulfilled for 20 years by Halil Edhem, the brother of Osman Hamdi Bey. Following the allocation of the Academy of Fine Arts to the museum, the building was used for the placement of the artifacts from near Asia – Egypt, Yemen and Arabia, while Turkish and Islamic artifacts were placed to Cinili Kiosk. Greek-Roman and Byzantine artifacts remained in other buildings (Mansel 1948, 14-20) (Fig. 11).

The museum's catalogue, which had been prepared with respect to the almanacs of Louvre and Metropolitan museums was released bilingually in Turkish and French. The catalogue which featured information regarding the museum's administration and administrative details as well as information on the collection, was not prepared with audience concerns, and it rather addressed to the museum's administration, the professionals and the state in terms of its content and form. The artifact details included numerous fundamental details such as the material of the artifacts, the location of excavation and the respective historical era. *Catalogue des Sculptures Grecques, Romaines et Byzantines*, the three – volume catalogue, which was prepared by Gustave Mendel in 1914, was released in French until the republican era (Akurgal, 33-34).

6. CURRENT REGULATIONS AND POLICIES

With the law no 5225 and 5226, which were introduced in 2004, some regulations have been made on current protection law (no. 2886). According to these, investment in culture area has been encouraged. The law 5225, Incitement on Investments and Enterprises in culture area and cultural assets aims at meeting the cultural needs and expectations of the public and individuals as well as promoting cultural communication and activation. Within the said framework, the government aimed to act in cooperation with the local governments, NGOs and the private sector and considering and utilizing the cultural properties as contributory elements for the national economy under the cultural policies in Turkey (See. www.vergiturk.com/5225sk.htm).

The law 5226 contains provisions governing the museum management and the duties of the museum staff and expands the definition of ‘cultural assets’(See. www.vergiturk.com/5226sk.htm).

6.1 Current Regulations Regarding Cultural Properties of Ethnographic Quality

The description of ‘historical artifacts’ had been extended to ‘cultural properties’ and, artifacts of ethnographic quality has become considered cultural property after the last regulations (See <http://www.vergiturk.com/5226sk.htm>). According to current regulations any artifact (either movable or immovable), which is known to exist or may be discovered in the future, is considered as government property.¹¹ The

¹¹ The properties of trusts, which are governed under a distinctive status due their peculiar nature, are not subject to the scope of that provision.

movable cultural and natural properties, which are currently considered to be of ethnographic quality, are provided as follows:

- Any cultural and natural properties, which are of geological nature, prehistoric and historic, which are of documentary quality in terms of archaeology and history of art and which reflect the social, cultural, technical and scientific characteristics and level of their time;
- Any zoolites and dendrolites, human skeletons, silexes, obsidians, any tools of bones or metals, any pots and pans of china, ceramic or similar materials, sculptures, figurines, tablets, any cutting, protective and hitting weapons, icons, glassware, ornaments, ring stones, ear-rings, needles, hangers, seals, bracelets and the like accessories, masks, diadems, any leathers, clothes, papyruses, parchments or metals with inscriptions or illustrations of documentary quality, scales, coins, branded or inscribed plates, manuscripts or illuminated books, miniatures, gravures, oil paintings or water paintings of artistic quality, reliquaries, medals of honor, any movable objects of china, earth, glass, wood, fabrics and similar materials and the parts thereof;
- Any movable and immovable properties, which were essential items of social life in prehistoric and historic times and are of peculiar scientific and cultural quality;
- Documents and objects, which are of historical quality in relation to Turkish War of Independence and the foundation of the Republic of Turkey, as well as the personal effects, documents, books, letters and the like movable items of Mustafa Kemal Ataturk for their significance in respect of Turkish national history.

On the other hand, the current legislations on the matter allow for the trading at home of the coins printed during the reigns of the Sultans, Abdulmecid, Abdulaziz, Murat V, Abdulhamid II, Mehmet Resat V and Vahdettin as well as other contemporary

coins without any registration requirements. Any other coins than those mentioned above are subject to the general provisions of the respective legislations.

The movable cultural and natural properties of ethnographic quality, which are of government property nature, may be held and kept in the museums and protected, conserved and evaluated solely by the Government. Any such properties, which are possessed by natural or legal persons, may be purchased by the Ministry against appropriate consideration. The cultural properties of ethnographic quality may be freely traded and transfer at home.¹² Nonetheless, the government enjoys preferential right in respect of the properties, which may be freely traded.

The cultural properties of ethnographic quality, which are notified to the Ministry and required to be protected and conserved, are classified and registered according to scientific procedures and forwarded to the museums, where appropriate (See www.hukukturk.com. 20.04.2009).

6.2. Current Regulations Regarding Excavations

The Ministry is the sole and exclusive holder of the right to conduct researches, sounding and excavations in order to discover cultural and natural properties. However, the Ministry may grant research authorizations to Turkish nationals and foreigners, who are considered scientifically competent and financially adequate by the Ministry. The sounding and excavation deeds are provided by the resolution of the Council of Ministers upon the proposal of the Ministry. Any one excavation mission or individual may not be provided with excavation and sounding deeds for more than one location within a certain period of time except for the recovery excavations

¹² The eras as well as the other characteristics of the artifacts of ethnographic quality, which shall be allowed to be freely traded, and the terms of registration to be applied in respect thereof shall be identified by a regulation to be enacted on the matter.

conducted by the Ministry. The validity period of excavation and sounding deeds is 1 year.

Any cultural and natural properties, which are discovered as a consequence of the excavations, are transported annually by the concerned mission and institution to a Government museum to be designated by the Ministry. The concerned missions, institutions or individuals should submit scientific reports to the Ministry on the findings of their excavations and researches at the end of each excavation period.

The staff members of the diplomatic missions such as embassies and consulates in Turkey are not granted research authorizations and excavation and sounding deeds. However; those, who intend to seek buried treasures, may be granted treasure seeker's permit for such locations other than those registered as cultural and natural property of ethnographic quality, detected and registered archaeological sites and graveyards.

The recent years have been characterized by an increase in the number of archaeological excavations. The Ministry provides support for the excavations. As of September 2008; 93 excavations are conducted by Turkish missions or individuals, 44 excavations are conducted by foreign missions or individuals and 37 museum excavations and 103 museum recovery excavations are conducted in an ongoing manner.¹³

The sum of allowances allocated to archaeological excavations increased by 600 percent relatively to the year of 2004. The amounts of the allowances allocated by the Ministry for archaeological excavations by years are provided as follows:

2004 - TL 3,020,000

¹³ The Presentation Speech for the Budget of the Fiscal Year of 2009 by Mr. Ertugrul Gunay to the Planning and Budget Commission of the Grand National Assembly of Turkey, dated 17.11.2008. <http://www.kultur.gov.tr/TR/Genel/BelgeGoster.aspx?F6E10F8892433CFFD1DDDB2FF3800EA3D572D351204A6037B>

2005 - TL 8,548,000

2006 - TL 10,178,000

2007 - TL 14,563,000

2008 - TL 21,103,000

2009 - TL 19,008,000

However, these figures do not represent the actual amounts provided to the excavation missions or individuals on real basis as nearly half of the allowances allocated are to be paid as social security premium contribution to the Social Security Institution or as taxes to the Ministry of Finance.¹⁴

Even though the prevention of the smuggling of historical artifacts is still a hot topic of the current agenda, it has not been accomplished to a comprehensive extent in spite of the existence of necessary statutory regulations and deterrent sanctions superimposed. The returning of the historical artifacts, which were illegally trafficked to abroad and anti-smuggling of historical artifacts continue to be most critical priorities of the Ministry.¹⁵

6.3. Current Premises and Exhibitions

Supplementary premises were constructed since the premises of the Museum have gone obsolete and become unsuitable for exhibitions due to the congestion of artifacts

¹⁴ Referans, the daily newspaper, issue dated 18.07.2009

¹⁵ The number of the artifacts, which were ensured to be returned or for the return of which considerable progress had been made by the year 2008, was 900 according to the Presentation Speech for the Budget of the Fiscal Year of 2009 by Ertugrul Gunay to the Planning and Budget Commission of the Grand National Assembly of Turkey, dated 17.11.2008. <http://www.kultur.gov.tr>

kept therein.¹⁶ The supplementary premises construction and arrangement activities, which were initiated in 1968, could not be finished before the 100th yearly anniversary of the Museum (June 13, 1991). The section of Sidon Sarcophagus and the sculpture sections of the main premises were restored and 2 floors of the 4-storey supplemental premises were opened in a contemporary exhibition concept, which initiatives have been appreciated internationally as Istanbul Archaeological Museum was awarded the European Council Museum Award.

The importance of the museum, which has one of the most comprehensive collections in the world with over a million items, has increased even to a further extent due to the Marmaray excavations, which have been being conducted under the responsibility and the supervision of IAM since 2004. As a consequence of the excavations, which have so far introduced fundamentally crucial findings in respect of the history of Istanbul; the human skeletons and items of daily use as well as the weapons and canoe oars from the Neolithic era have revealed that the history of the city dated back to 8500 years ago. During the excavations conducted in an approximate field of 58,000 square-meters; 27,504 inventory items from the Roman, the Byzantine and the Ottoman eras. The Theodosius Port and 22 Byzantine sunken ships from the Byzantine era are amongst the most important foundlings of the excavations.

The foundlings are exhibited within the concept ‘Surrounding Cultures of Istanbul’ in the Thruakia, Bithynia and Byzantine Halls, which were opened in 1998, of the Museum. The foundlings, which have such a great significance in terms of history, have to be exhibited in a field of restricted size.

The Sanayi Nefise building is used as the Museum of Ancient Near East, where the historical artifacts of Mesopotamian, Anatolian, Egyptian and Arabic civilizations are exhibited. In Cinili Kiosk, on the other hand, are 2000 china and ceramic artifacts

¹⁶ The supplemental premises, which were decided to be constructed in 1968, could not be completed before 1983. The restoration and the modernization of supplemental premises, which went old even before hosting any exhibitions due to the long construction period, and the other halls were initiated in 1986, whereupon they were opened up for visits in 1991.

from the era of Seljuk and the Ottomans. The library of the Museum, which was established during the term of office of Osman Hamdi Bey, embraces 70 thousand works including priceless manuscripts and precious books. Since the premises of the Museum have failed to provide adequate space for the large collection, the Darphane premises have been allocated to IAM.

6.4. Customer Policy

The management of IAM has attached priority to customer-oriented activities with consideration of its international peers in terms of the collection. In that regards, the corporate identity of the museum has been created and reinforced, the café, the souvenir store and the book store were renovated and the cloakroom and the reception hall at the entrance have been modernized (Fig. 10-11). The Museum, which aims at receiving one million visitors a year, has adopted the strategy of carrying out tremendous and impressive projects through sponsorships.¹⁷

The first step to that end was taken in February, 2010 when Townley Discobolus was brought from the British Museum and exhibited for 2 months of the under the main sponsorship of TURSAB (Association of Turkish Travel Agencies) (Fig. 11).

IAM aims at becoming a 'soliciting, welcoming and entertaining' museum. A wider audience is planned to be accessed and informed about the 'venue' through the communication programs to be developed to that end. The satisfaction of the 'solicited' visitors in terms of the promises made constitutes the very basis of IAM's assertion of being a 'welcoming' museum. On the other hand, better guidance and information services as well as the meeting of the expectations count for the 'entertaining' aspect of the Museum (See. www.istanbularkeoloji.gov.tr).

¹⁷ The Museum was visited by 117,885 visitors in 2004. The number of visitors increased up to 200,000 upon the opening up of the closed sections. Istanbul Archaeology Museum, which was visited by 362,744 visitors, plans to increase the number of visitors per year up to 1,000,000 persons.

7. CONCLUSION

IAM was officially founded as an imperial museum in 1869, as a part of the westernization efforts in the Ottoman Empire, which had been going through a disintegration period, in an era when interest in archaeology was at the height in Europe. Although the impetus lying beneath establishment of the museum was to protect the antiques within the Ottoman territory, the museum was more than just for the protection and the exhibition of the antiques. Moreover, having adapted museum, along with other Western institutions, the state was not only implying the modernity, but also proclaiming sovereignty over the antiques as a symbol of the power of the state, through the museum. On the other hand; even though the museum expressed sovereignty and modernity in respect of foreign policy concerns, it was not attributed with any social roles, unlike its contemporary peers. Although some parallels between the museum and education was apparent initially, the museum was not been welcomed by the Islamic population of the Empire, who were skeptical about everything related to Christianity. The bad practices, regarding economic and political issues which were enforced by the Western powers during Tanzimat era, had resulted national riots and class conflict within the Ottoman Territory. Thus, Muslim population had generated a dislike, as a reaction often resulting to reject everything related to the West. Moreover, people remained distant to the museum as they did not consider the Greco-Roman artifacts as a part of their identity. However, the public's lack of interest in the museum cannot be explained solely by identity matters. In addition to that, the museum had not been publicized enough and the public had not much idea about the artifacts in the museum. As we can see from the newspapers of the time, such as *Malumat* dated 1899, the museum had been criticized for being close on Fridays, off day for students and workers, and admission fee (5 kurus) considered too expensive discouraging people to visit the museum.

Apparently, the museum remained as a result of strong political will in an era of conflict between west and east was at its height. The Ottoman and Islamic artifacts,

which had not been included to the collection of the museum in the early times, were added to the collection as of 1889, whereby the Islamic and Ottoman heritage and culture had been utilized as an instrument to integrate the Empire through the museum. However, Islamic artifacts were also declared to be considered as the state's property in 1906.

The development of the museum had been primarily dependent on the ideological backgrounds and concerns of the statesmen. When enlightened men were in office the museum improved. The term of office of Osman Hamdi Bey was breakthrough for the museum. The devoted efforts and commitment of Osman Hamdi Bey enabled the collection of the museum to expand in a short period of time and the museum became known worldwide as one of the leading museums of the time. It is seen that the importance of the museum and the museology studies was appreciated upon the proven consequence of the Osman Hamdi Bey's efforts. The museum started to be attached importance for its collection artifacts beyond the political motives, and the history of humanity started to be studied through the artifacts to obtain knowledge about the history. Even though the significance represented was fairly appreciated by the state; the museology activities could not be performed to the desired extent due to the lack of adequate budget and allowances.

Although the museum was established as a reflex to the smuggling of antiques outside the Ottoman territory, no substantial improvement had been achieved due to weakness of the laws, if not the implementations of the state in order to provide political gain due to long-lasting wars and economic difficulties. The protection regulations which were enacted in 1906, the successor of 1884 regulations of Osman Hamdi Bey, had remained the sole regulation of Turkey until 1973. Although the regulation were revised and updated as necessary, the prevention of smuggling is still the most important issue in the Minister's agenda today.

Currently, Turkey has been undergoing a regulatory transformation in numerous fields including the field of culture as a part of the process of harmonization with the EU norms. Therefore, the role of the government in cultural activities tends to be reduced progressively as the policies devoted to the provision of the cultural institutions with an autonomous structure are on the rise within the EU. In this context, the museums aim at being effective actors as the institutions operating in the culture sector characterized by the free market conditions. On the other hand, the museums also assume an important social mission; according to which, urbanization related social problems such as, increasing crime rate, alienation and isolation from society are associated with culture policy and aimed to be tackled through museums in order to attain positive social change. Thus, museums currently act as the very centers for the accomplishment of social transformation as they have historically have been doing since the 19th century.

Throughout the harmonization process, the role and the significance of the state in the culture sector in Turkey has changed on the basis of the laws enacted as of 2004. According to the current legal framework; the state has assumed an encouraging role for the evaluation of the cultural properties to contribute to the national economy and rendering of culture accessible by all of the social segments. To this end, actions in cooperation with NGOs and the private sector has become a part of Turkey's culture policies. Besides, social matters such as the strengthening of the social dialogue have been associated with the culture.

Several practices on the matter have started to be exercised with IAM, and actions have started to be taken for the provision of IAM with a rather autonomous financial structure as the museum, now, aims at generating visitors through the pursuit of customer-oriented policies as its peers in the EU do. In this context, the museum aims at becoming a 'soliciting, welcoming and entertaining' museum. Focusing on museum services, IAM's statement implies that its values are hospitality and confidence. According the emphasis given, IAM seems to position itself as an

establishment of service, attaching the priority to hospitality, in order to generate visitors.

IAM, sharing the same yard as Topkapi Palace, a museum visited by 2 million visitors a year, should indisputably be customer-oriented in order to gain share of visitors. However; IAM, which has one of the most precious field-specific collections in the world and has become even more important upon the addition of the Marmaray foundlings to its collection, cannot properly communicate its holding to its target audience. According to the museum's development plan, the museum professionals call people to communicate the 'museum' in order to create an idea about the 'place', yet do not mention a word about the significance of its collections.

The said discourse leads to the considerations that IAM specifically avoids of putting its collections up on the wall in order to attract local visitors, who do not consider the museum's collection 'as a part of their identity' and still perceive archaeology as an elitist discipline. Today, as in the past, collections are perceived as an expression of identity and Turkish people consider the collection of Topkapi Palace as a part of their identity, while the collection of IAM remains distant to them. Undoubtedly, IAM is a significant actor in the field culture in Turkey not only for its extremely valuable collection but also for being the first museum of the Ottoman Empire and therefore, it aims at attracting local visitors by putting emphasis to its strong links to Ottoman history, a rather familiar concept for Turkish people.

The discovery of the Marmaray foundlings, which have literally changed the history of Istanbul and drawn the attention of all archaeologists worldwide to the city, is a historical turning point for IAM. Nonetheless, given the fact that the most highlighted artifacts are considered as the most important ones; it would be safe to claim that the museum does not deem the Marmaray foundlings as most favorite items of its collection. Unlike its contemporary peers with similar collections in the EU, the museum does not seem to have rather socio-cultural concerns such as raising

awareness for being a fellow local of Istanbul through the information of a greater mass of people on the history of the city by means of the collection and creating a platform for the discussion of the very issues of Istanbul.

Despite the differences in the experience with the EU; in today's conjuncture, the social policy issues stand at the heart of cultural policy and museums are the very places to actualize social change for the good of the society. Museums have been drawn into the center of the culture policies as a tool to form a participative community and raise the level of cohesiveness through their collections. It's through community oriented policies that museums generate visitors and touch people's lives. Therefore, even though IAM may manage to increase the number of its visitors through customer oriented policies, it still requires pursuing community oriented policies in order to get closer to the people.



Fig. 1 A sample of exhibition of Saint Irene (Sermed Moukdar, Musee Militaire Ottoman Guide, 1920)



Fig. 2 The artifacts collected in the yard of Saint Irene.



Figure 3 Apollo Belvedere had caused speculation on whether it was a Greek original or only a Roman copy. The authority on antiquities of Louvre committed to defend Apollo's integrity, as it was symbolizing Napoleonic triumph and the glory of Paris



Fig. 4. Cinili Kiosk

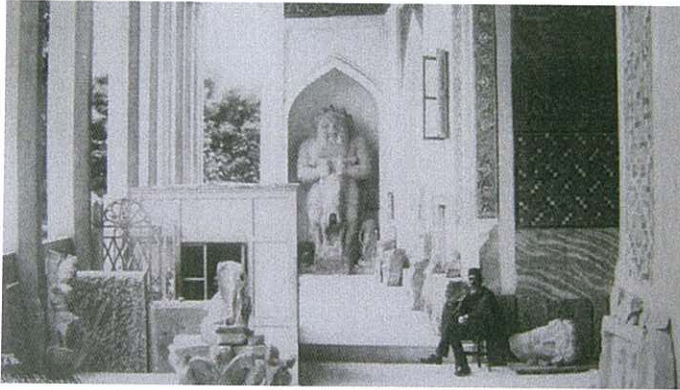


Fig. 5 The entrance of Cinili Kiosk



Fig. 6. 1909 IAM's neoclassical architecture shows similarities with its contemporaries .



Fig. 7. Glyptothek Musuem in Munich was built in 1830.



Fig. 8 The library keeps currently its condition and appearance.

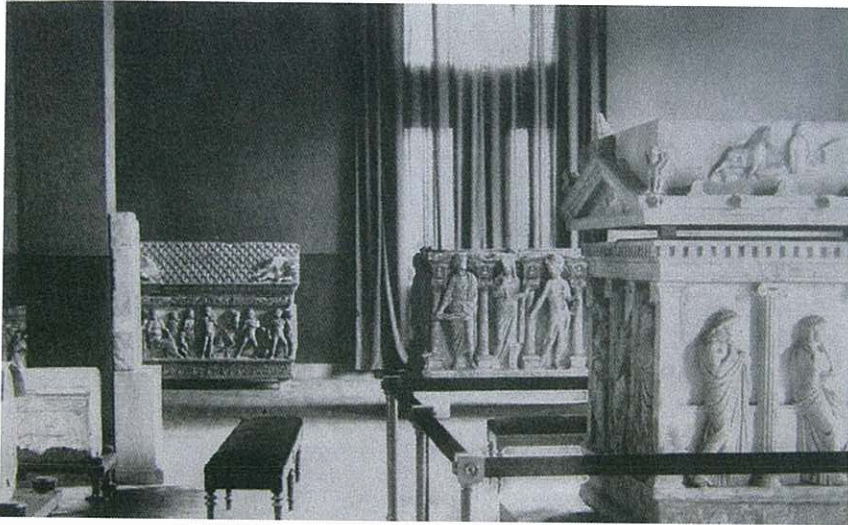


Fig. 9. The main exhibition salon. Exhibitions in the museum building constructed opposite Cinili Kiosk; the hall where the Sarcophagus of Crying Women, which was the inspiration of the museum's architecture, and the Sarcophagus of Alexander were exhibited.

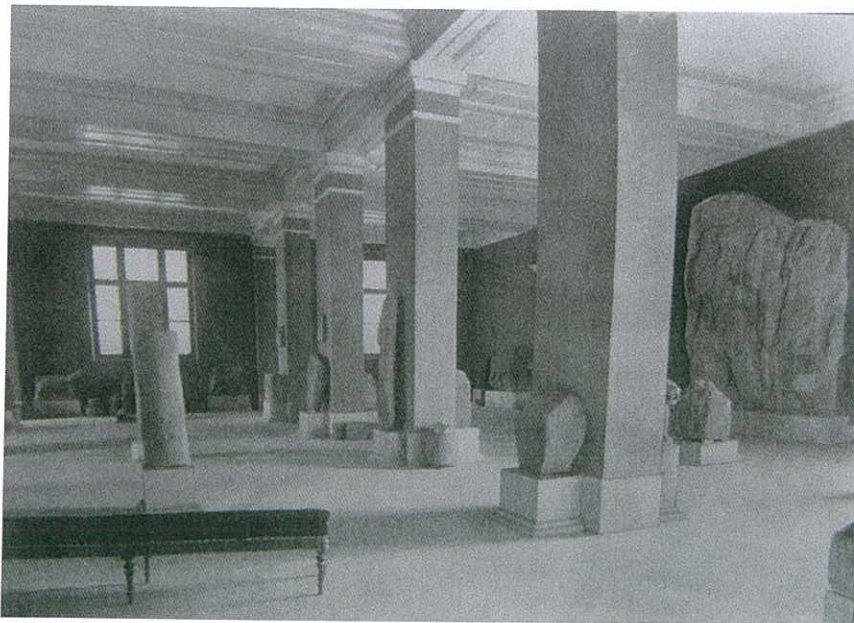


Fig. 10. The hall in the supplemental building (phase 2), where the Hittite artifacts were exhibited.

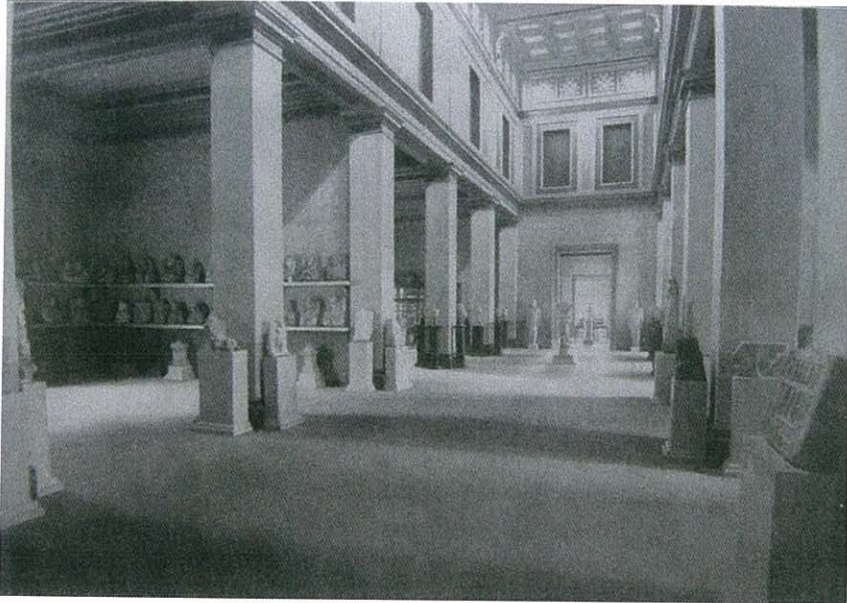


Fig. 11. The hall, where the artifacts from Yemen were exhibited.

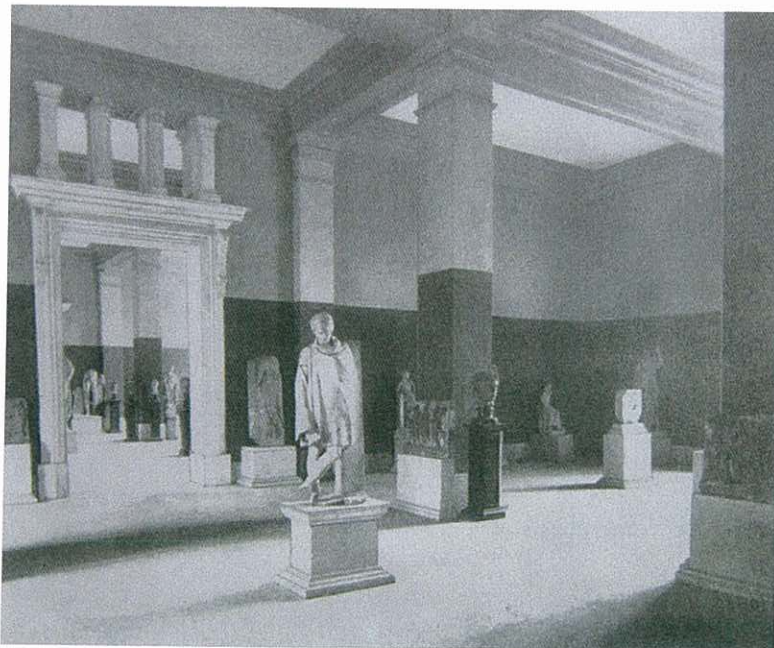


Fig. 12. Finally constructed 3rd premise; the hall of sculpture artifacts.



Fig. 13. The renovated museum cafe



Fig. 14 Bookstore and gift shop

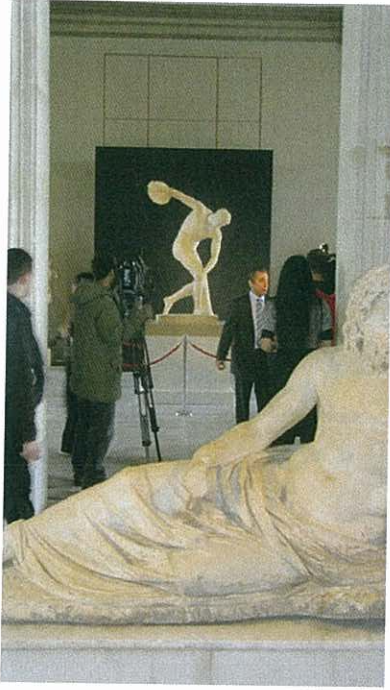


Fig. 15. Disk Atan Atlet (Townley Discobolus) opening at the museum, 12 Şubat 2010

REFERENCES:

Akın, Nur. 1993. *Osman Hamdi Bey ve Asar-ı Atika Nizamnamesi ve Dönemin Koruma Anlayışı Üzerine*, Osman Hamdi Bey ve Dönemi Sempozyumu 17-18 Aralık 1992, İstanbul: Türk Tarih Vakfı Yurt Yay. 1993

Akurgal, Ekrem. 1992. 'Osman Hamdi Bey'den Günümüze Değın Eski Eserler Sorunu,' In *The 1st Osman Hamdi Bey Congress Declarations October 2-5 1990*, Mimar Sinan University Pub.

Arık, Remzi Oğuz. 1953. *Türk Müzeciliğine Bir Bakış*, Milli Eğitim Bakanlığı

Atagök, Tomur. 1999. *Yeniden Müzeciliğı Düşünmek*, Yıldız Teknik Ün. ,

Atasoy, Sümer. *Türkiye'de Müzecilik*, Cumhuriyet Dönemi Ansiklopedisi, Vol. 6, İletişı Yay. İstanbul, 1983

Başgelen, Nezih. 1999. '*Dünden Bugüne Müzeciliğimiz*', Erdem, Yücel. 1999. *Türkiye'de Müzecilik*. İstanbul: Arkeoloji veSanat Yay.

Başgelen, Nezih. 2010. '*Müze-i Hümayun'dan Günümüze İstanbul Arkeoloji Müzesi*'. İstanbul: Arkeoloji ve Sanat Yay.

Bennett, Tony. 2006. *The Birth of the Museums*. NY: Routledge

Berkes, Niyazi. 2002. *Türkiye'de Çağdaşlaşma*. İstanbul: YKY

Can, Nurettin. 1948. *Eski Eserler ve Müzelerle İlgili Kanun Nizamname ve Emirler*. Ankara: Milli Eğitim Basımevi

- Cezar, Mustafa. 1995. *Mustafa. Sanatta Batıya Açılış ve Osman Hamdi*. Volume II. Istanbul: Kerim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yay.
- Crooke, Elizabeth. 2007. *Museums and Community*. NY: Routledge.
- Çalınan Geçmiş Sergisi, İstanbul Arkeoloji Müzeleri 18 Mayıs- 20 Temmuz 2003. T.C Kültür Bakanlığı
- Dumont, Albert. 1868. *Revue Archeologique , Musee Sainte-Irene A Constantinople*,
- Duncan, Carol., 1995. *Civilizing Rituals*. London:Routledge.
- Dyson, L. Stephen. 2006. *In Pursuit of Ancint Past*. New Haven & London: Yale Un. Press.
- Edhem, Halil.1909. *Das Osmaische Antiken Museum in Constantiopel*, Leipzig.
- Faroqhi, Suraiya. 2002. *Osmanlı Kültürü ve Gündelik Yaşam*. Istanbul:Tarih Vakfı Yurt Yay.
- Geçmişten Geleceğe Türkiye’de Müzecilik Sempozyumu, 21-22 Mayıs 2007, 26. Müzeler Haftası. Ankara: Vehbi Koç ve Ankara Araştırmaları Yay.
- Gerçek, Ferruh. 1999. *Türk Müzeciliği*, Ankara: T.C. Kültür Bakanlığı
- Gün Işığında: İstanbul’un Sekizbin Yılı. Marmaray, Metro ve Sultan Ahmet Kazıları, 2007. Istanbul: Vehbi Koç Yayını
- İnalcık, Halil.2010. *Osmanlılar*. Istanbul: Timaş Yay.
- Karpat, Kemal. 2006. *Osmanlı’da Değişim Modernleşme ve Uluslaşma*. Istanbul: İmge Yay.

Newman, Andrew, and Fiona McLean. 1998. Heritage Builds Communities: The Applications of heritage resources to the problems of social inclusion and exclusion. *International Journal of Heritage Studies* 4: 3,143-153

Mansel, Ali. Müfid.1948. '*Halil Edhem ve İstanbul Müzeleri*', Halil Edhem Hatıra Kitabı, Cilt II. Ankara: TTK Yay.

McClellan, Andrew. 1999. *Inventing the Louvre*. London: University of California Press.

Meskel, Lynn. 1998. *Archaeology Under Fire: Nationalism, Politics and Heritage in the Eastern Mediterranean and Middle East*. London:Routledge

Moukdar, Sermed. 1920. *Musee Militaire Ottoman, Constantinapole, Guide No. 1*

Ogan, Aziz. 1947. *Türkiye'de Müzeciliğin 100. Yıldönümü*. İstanbul: İstanbul'u Sevenler Grubu Yay.

Osman Hamdi Bey ve Dönemi Sempozyum 17-18 Aralık 1992. 1993. İstanbul: Tarih Vakfı Yurt Yay.

Metzger, Henry. 1990. *Osman Hamdi Bey'in Bilinmeyen Yazışmaları*, Cilt 11, Institut de France, Limoges.

Ozdoğan, Mehmet. *Ideology and Archaeology in Turkey*. 1998. Ed. Lynn Meskel., *Archaeology Under Fire*, London: Routledge

Davison, Roderic. 2006. '*Osmanlı Türkiyesi'nde Batılı Eğitim*'. İnalçık, Halil;Seyithanlioğlu, Mehmet. *Tanzimat*. Ankara: Phoneix

Paksoy, İsmail Günay. 1993. *Bazı Belgeler Işığında Osmanlı Devleti'nin Kültür Mirası Politikası Üzerine Düşünceler*, Osman Hamdi Bey ve Dönemi 17-18 Aralık 1992. İstanbul: Tarih Vakfı Yurt Yay.

Su, Kamil. 1965. Osman Hamdi Bey'e Kadar Türk Müzesi. Sayı. 3. ICOM Türkiye Milli Komitesi Yay.

Pasinli, Alpay. 2003. *İstanbul Arkeoloji Müzesi*, İstanbul:Akbank Kültür ve Sanat Dizisi

Reveu Archeologique, 1868

Shaw, Wendy M.K.2004. *Osmanlı Müzeciliği, Müzeler, Arkeoloji ve tarihin Görselleştirilmesi*, İstanbul: İletişim Yay.

Sümer, Atasoy. Türkiye'de Müzecilik, Cumhuriyet Dönemi Türkiye Ansiklopedisi,

The 1st Osman Hamdi Bey Congress, Declarations, October 2-5 1990, Mimar Sinan University Pub. 1992, Ord. Prof. Dr. Ekrem Akurgal, Osman Hamdi Bey'den Gunumuze Degin Eski Eserler Sorunumuz

Topuz, Hıfzı. 1998. Dünyada ve Türkiye'de Kültür Politikaları. İstanbul: Adam Yayınları

Turan, Şeraffettin.1990.Türk Kültür Tarihi Yay.

Yitik Miras'ın Dönüş Öyküsü. 2003. Ankara: T.C. Kültür Bakanlığı

Yücel, Erdem.1999. Türkiye'de Müzecilik. İstanbul: Arkeoloji ve Sanat Yay.

1. Müzecilik Sempozyumu 14-15 Ekim 1993, T.C. Deniz Müzesi Komutanlığı

1.Osman Hamdi Bey Kongresi Bildiriler 2-5 Ekim 1990, Mimar Sinan Üniversitesi
Yay

www.basbakanlik.gov.tr

www.kygm.gov.tr

www.istanbularkeoloji.gov.tr

<http://www.mevzuat.gov.tr/>

<http://www.vergiturk.com/5225sk.htm>

<http://www.vergiturk.com/5226sk.htm>

<http://dergiler.ankara.edu.tr/dergiler/38/324/3226.pdf>

www.tursab.org.tr

www.tbmm.gov.tr

www.akparti.org.tr/tbmm/kultur/kultur.doc

<http://www2.tbmm.gov.tr/d22/7/7-11957c.pdf>

<http://www.tayproject.org/haberarsiv20061.html>

<http://www2.tbmm.gov.tr/d23/7/7-5542c.pdf>

<http://www.hukuki.net/kanun/2863.15.text.asp>

[http://www.mevzuat.gov.tr/Metin.Aspx?MevzuatKod=1.5.2863&sourceXmlSearch=
&MevzuatIliski=0](http://www.mevzuat.gov.tr/Metin.Aspx?MevzuatKod=1.5.2863&sourceXmlSearch=&MevzuatIliski=0)

<http://kygm.kultur.gov.tr>

www.istanbulkulturturizm.gov.tr

<http://www.marmaray.com.tr/mr/menu-genel-bilgiler/miras>

<http://www.istanbul2010.org/index.htm>

Mumcu, Ahmet. 'Eski Eserler Hukuku ve Türkiye'

<http://dergiler.ankara.edu.tr/dergiler/38/319/3149.pdf> (accessed March 11, 2010).

CURRICULUM VITAE

BANU YORGANCIOGLU

Personal Information

Date of Birth: 17. 01. 1971

Place of Birth: Istanbul

Marital Status: Married

E mail: banuy@superonline.com

Education and Work Experience

1988-1992: Istanbul University Faculty of Economics/Major of Economics

1992-1994: New York Institute of Technology, MBA courses

1994-1998: Editor on arts and culture, at Sabah, Hurriyet Magazines (Art Décor, Vizyon Dekorasyon).

1998-2002: Editor on economics and management at Milliyet magazine (AD Business). Editor in Chief at Intermedya Press (Macro Economy Magazine).

2002-2009: Art Gallery Manager (Cati Sanat Galerisi)

