

MAGNESIA AD MAEANDRUM

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Although excavations conducted by foreigners have contributed to the enrichment of Anatolian archaeology, the negative events that took place after the excavations are a matter of controversy up until today. In fact, many artifacts of Anatolian origin unearthed during the excavations in the 18th and 19th centuries, were taken abroad, either with or without permission, and sometimes “with the condition of being returned”.

Thriving Europe during the 17th and 18th centuries... The rise of economic possibilities that come with financial progress; the emergence

of the positive sciences and the scientific understanding it brought; the growing interest of the aristocracy towards the search of ancient artifacts; rereading the

ancient Greek and Latin sources...All of these were substantial steps and milestones playing crucial roles in the formation of archaeology as a discipline in Europe.

The Sanctuary of the Magnesia Artemis and its immediate surroundings in 1812. (Society of Dilettanti Antiquities of Ionia: Parth the fifth, London, 1915)

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When the interest became evident, archaeology enthusiasts in Europe turned their eyes toward Anatolia, which had been the cradle of countless ancient civilizations. Anatolia, at the time, was part of the Ottoman Empire and as a result of the growing interest of the aforementioned people, excavations that were carried out by foreign researchers rose in number. Although excavations conducted by foreigners have contributed to the enrichment of Anatolian archaeology, the negative events that took place after the excavations are a matter of controversy up until today. In fact, many artifacts of Anatolian origin unearthed during the excavations in the 18th and 19th centuries, were taken abroad, either with or without permission, and sometimes “with the condition of being returned”. The remains from different ancient cities that were discovered in excavations have been ravaged due to negligence, financial impossibilities,

poorly constructed policies and, at times, arbitrary behaviour. As a result of such implementations, the conditions of these artifacts can no longer be altered.

This unfortunate situation that happened in the past is yet to be resolved. Here, the issue that we face can be put into words as follows: "Archaeological artifacts that were unearthed during the excavations in the Ottoman Period were carried to European museums either legitimately or illegitimately."

It is well known today that the artifacts in question are being exhibited in the national museums of countries such as Germany, France, England, and even the USA, and this is as much a matter of prestige for the countries which currently own them as it is for the Turkish Republic. For us, this situation is the most positive aspect of the whole picture. The fact, however, that cultural assets which have been excavated from ancient cities

that currently fall within the borders of the Turkish Republic are being exhibited in another country, or sometimes even being kept in museum storage, is a matter of nuisance for the public. The discomfort and the following criticisms were in fact expressed in the period when those actions were taken, however this had no effect in the outcome. The denunciation document, which was given to the Sultan in the 1890s and was later found in the Ottoman Archives, reveals this issue and all the actors that played a part in it. This document is about the German engineer and archaeologist Carl Humann, who became famous especially after the excavations he conducted in Pergamon and Magnesia, and the artifacts he wanted to take to abroad. This document, which is a sort of a notice presented to the Sultan, contains information which is tragicomic for that period, however when we look at it today, we can see it is a short summary



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Frieze fragments of the Temple of Artemis Leukophyrene of Magnesia Ad Maeandrum. Louvre Museum.

of the unfortunate events. Apart from that, in the Ottoman Archives we find other important documents dealing with Humann's excavations in Zircirli and Magnesia and the smuggling of the artifacts abroad. The notice described above and other criticisms found in the letter may have threatened the office of the Imperial Museum Director (Müze-i Hümayun) Osman Hamdi Bey, who was also part of the issue at the time. Upon the news regarding the artifacts taken abroad and that foreigners had been favored in this respect, Osman Hamdi Bey submitted his resignation in 1895, but his request was denied.

In order to approach the situation from a different angle, we can ask the following question: "If the artifacts in question had not been taken to museums abroad and instead had been left on Ottoman soil where they had been uncovered, could they have possibly been preserved despite the misuse and negligence of the public and state officials?" This question and the possible answers will certainly be discussed and ideas will be generated for many centuries. It must be stated that according to our current understanding and perspective, it is absolutely wrong that the artifacts were taken abroad. It

was, however, impossible to preserve those finds without placing them in a museum, in the Ottoman lands. This would be clear if we were to think about the conditions and the understanding that prevailed at the time. The city of ancient Magnesia, where Carl Humann worked, is today within the borders of Aydın, a city in the Germencik county, within the Ortaklar neighborhood, and Tekinköy village, and is one of the best examples that reflects the contrast between the two issues.

Prof. Dr. Orhan Bingöl initiated the latest program of excavations with his team at Magnesia in 1984-1985, and the



excavations and the restoration process have continued ever since. Before this last period of excavations, it is known that researchers and travelers coming from Europe conducted research on the city and the remains around it during the 18th and 19th centuries, just like they had done in other cities in Western Anatolia. These studies and research campaigns originally began almost 300 years ago, i.e. in 1715. Magnesia was studied in 1715, by the French merchant Paul Lucas; between 1720 and 1723, by Dutch travelers Johannes Heyman and Johannes Aegidius van Egmond; between 1736 and 1740, by the English bishop

At the beginning of the 19th century, Hamilton and Leake put forward the idea that the ancient city of Magnesia was to be found in “İnebasar.” When this claim gained acceptance, the Society of Dilettanti put together a team of three individuals, consisting of archaeologist William Gell, architect John Peter Gandy and architect Francis Octavius Bedford to conduct further research in Magnesia, but on a bigger scale.

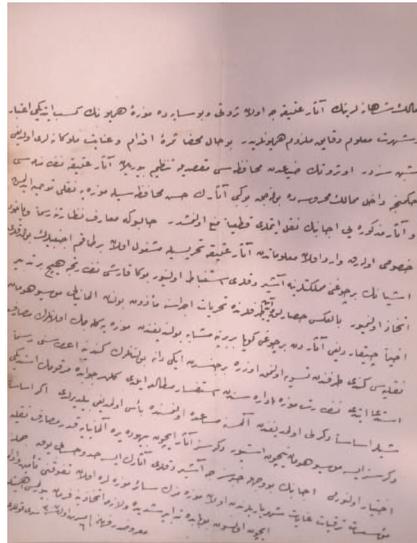
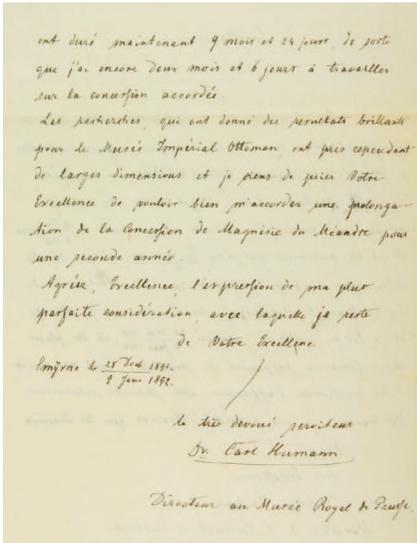
Richard Pococke; and in 1764, by the antiquarians Richard Chandler, Nicholas Revett and William Pars on behalf of the English “Society of Dilettanti.” All of these archaeologists conducted the first research concerning the problem of locating this famous city during their Anatolian journeys. Those study tours that took place in the 18th century were the first of their kind. The exact location of the ancient city of Magnesia city was only later pinpointed by William Richard Hamilton and William Martin Leake, through their respective studies of the city at the beginning of the 19th century.

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Between the initial excavations of the Society of Dilettanti in 1812 and the second period of excavations that the French government supported in 1842, many researchers went to Magnesia and added this important city to their own list of studies. In 1817, a French team led by Auguste de Forbin, in 1820 French architect Jean Nicholas Huyot, in 1822 English architect Lewis Vulliamy, in 1824 English antiquarian Francis Vyvyan Jago Arundell, in 1830 French historians Joseph François Michaud and

Jean Joseph François Poujoulat, and in 1836 English scientists Hugh Edwin Strickland and William Jardine toured the Magnesia remains in the area of so-called “İne-Basar” at the time and told their impressions of the city in their works. These important researchers from different nations all focused on the Temple of Artemis, which is the magnum opus of the famous architect Hermogenes. Many of them spoke highly of the friezes of the temple in question. It is also those friezes, which depict the struggle between the Greeks and the Amazons, that led to the French excavations in 1842.

In 1842, the French government chose Félix Marie Texier, who had worked in Magnesia in the 1830s, to lead the team that would initiate the “Second Period of Excavations” in the Temple of Artemis. Texier traveled to Anatolia with the architect Jacques-Jean Clerget and the painter Clément Boulanger. In order for the voyage of Texier and his team from İzmir to Denizli, including Magnesia, to be paid, their needs compensated and the required security measures taken when necessary, they asked for the proper permissions from the Ottoman government, and it was ensured that the local authorities knew of the arrangements. Texier and his team began the excavations at Magnesia in September 1842. They focused on the Temple of Artemis and drew a lot from their studies of previous research to reveal the friezes of the temple. After a period of two months, they stopped their work due to health problems that arose in the area. At the end of this research, they had revealed over forty pieces, with a total length of 70-80 meters, belonging



Left to right: The permission request of Carl Humann in order to be able to start the Magnesia excavations on behalf of the Berlin National Museum. (OSM. ARŞIV: MF.MKT. 138/64). The letter of advice about the German architect and archaeologist Carl Humann and the artifacts that he wishes to take abroad with him. (OSM. ARŞIV: Y.PRK.BŞK.-23/101)



14.05.1896 - 12.07.1896 After Carl Humann's excavations, Walter Judeich took the photo of the Agora remains. The University of Jena.

to the Temple of Artemis' peristasis (the column line that surrounds the temple), a complete frieze block, some architectural elements of the temple and the sacred area, and two inscriptions. All of these were dug up, put aboard the ship *Expéditive* and sent from Kuşadası to Havre Harbor in 1843. The excavation that took place in Magnesia in 1842 was the biggest archaeological project in the area up until that time and thus was published in newspapers. The pieces that were brought from Magnesia were taken from the Havre Harbor to Paris on the 28th of April, 1843. Since,

however, the blocks that were being transported to Paris were damaged on the way and did not meet expectations, they were not put on exhibit at the time. The archaeological pieces of Magnesia origin that were thus taken to France are, as far as the city's research history is concerned, the first known group of artifacts that were excavated in Magnesia and taken abroad.

In the 1860s, i.e. after 20 years had passed since the Texier excavations, we see that Magnesia was abandoned. But in those years, Magnesia attracted the interest of the architect, philologist and

archaeologist Hyde Clarke. The progress made in this period is truly interesting, for Clarke, who lived in İzmir, knew how important Magnesia was and in a speech he delivered in İzmir about "Ephesos", he also included Magnesia and the magnificence of the Temple of Artemis. As a sign of the interest he took in the city, he asked Alexander Svoboda, who at the time had opened a photography studio in İzmir, to include Magnesia in his work. Svoboda took Clarke's advice and made up his mind to include Magnesia in his journey which would initially cover the "Seven Churches" in Anatolia and the cities that housed them. Svoboda imparted information about the city in his work and by publishing the first photograph of the city taken from the southern hills, blazed a trail in Magnesian research history. Clarke showed great dedication to Magnesia by encouraging Svoboda to take interest in the city, but we do not know when he himself arrived at the city or what kind of research he conducted. The fact that he donated the preserved statue of a woman measuring about 1.35 meter tall to the British Museum in 1867 leads us to think that he worked immensely in the city. The piece, which is still in the British Museum, has taken its unfortunate place in Magnesian research history as the first non-architectural plastic artwork that was excavated in Magnesia and taken abroad.

In April 1886, the French epigraphic specialists Gaston Deschamps and Georges Cousin, who were members of l'École Française d'Athènes, conducted research and studies in Magnesia as they were making a journey in Anatolia and passing from Aydın to Priene. During this crossing, they found inscriptions about Magnesia not far from Mursallı village and Germencik. They made copies of these, and after including some other inscriptions they found in the city, they published some of them.

This important inscription, which is known as the “Gadatas Inscription” and is associated with Magnesia, informs us about the Persian Period in the area. In 1888, it was taken by Cousin from where it was originally located and was donated to the Louvre Museum by l’École Française d’Athènes.

On July 2, 1887, two young German researchers, Franz Winter and Walther Judeich, made a short trip to Magnesia. During this trip, they located five frieze blocks that belonged to the temple. They also saw that around the temple some Turkish workers had broken the stones of the temple. The researchers related this information to Carl Humann, who had gained fame through his Pergamon excavations and with whom they had worked in Hierapolis. Considering their advice, Humann told the Ottoman Government of the issue and after a very short while, they went to Magnesia with the Aydın City Imperial Museum Deputy Director Démosthènes Baltazzi. Apart from the five frieze blocks that Judeich and Winter had reported, they revealed six more frieze blocks, making eleven in total (this was the third period of excavations at the site).

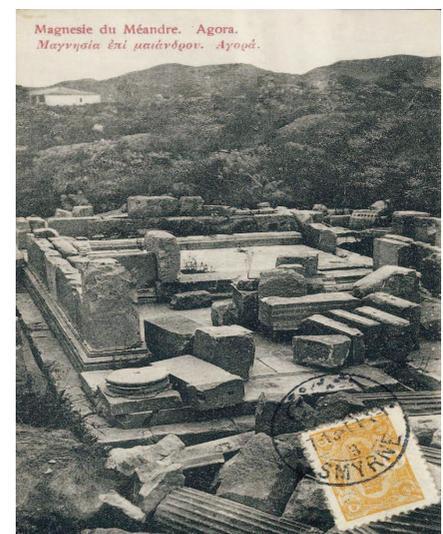
Démosthènes Baltazzi, who became the Aydın City Imperial Museum Deputy Director in 1890, worked on behalf of the Imperial Museum at the Temple of Artemis, and then continued the “Fourth Period of Excavations” in the necropolis and the city theater. After he completed his task, he took on the duty of transferring a group of pieces he found in the theater and the temple friezes that were found in 1887 to the Istanbul Imperial Museum. While Baltazzi was thus occupied, he stated innumerable times to many centers, to the Imperial Museum and to Osman Hamdi Bey, that he would like to carry on with the excavations. The only answer he got in return for all of his efforts was that the pieces “hold a low level of priority for the Imperial Museum,” and using this

answer as an excuse, they forbade him from carrying on the excavations in Magnesia. It is difficult to understand that the excavations would be stopped because the finds that would come from the center and carried out on behalf of the Imperial Museum were deemed worthless.

It is indeed difficult to understand the aforementioned issue, because the authorities allowed the Germans to carry out excavations, as a result of which “worthless artifacts are being dug up” in Magnesia between 1890 and 1893, under the name of the Third Period of Excavations. A large part of the finds were later sent to a museum in Berlin.

Carl Humann, who was appointed as the Athens secretary of the German Archaeological Institute, went to Magnesia with Otto Kern in 1890. The temple and its surrounding area, which was a marshland at the time, was purged of water and research around the temple was initiated. In the same year, Friedrich Hiller von Gaetringen, who went to Magnesia with Humann, carried out a self-funded excavation in the Magnesia theater that had been initially excavated by Baltazzi. He made an astounding work. It was initially thought that this project would be completed no sooner

than the one year working permit issued by the Ottoman government, but due to excessive heat the excavation was ended, thus amounting to nine months and 24 days in total (1.12.1890-27.06.1891). C. Humann and O. Kern teamed up with the architect Rudolf Heyne to make use of his drawing skills, and having sufficient fundings, stated that they wanted to extend the excavation on behalf of the Berlin National Museum. They declared that they had 2 months and 6 days



Postcard of Magnesia-Agora, Ottoman Period. The remains of the Temple of Zeus in the Agora. Some pieces of the remains of this nonprotected temple were moved to Izmir in order to use them for new constructions.

27 April 1893, Magnesia, remains of the Agora-Propylon. The Ottoman Government and German excavation team are ready to share the artifacts. Halil Edhem Bey and Carl Humann are standing arm in arm on the left. Architect Rudolf Heyne is standing on the right and the sitting man is Mubarek Galip (Eldem) Bey (?). Berlin Pergamon Museum.





Carl Humann. Portrait by Osman Hamdi Bey.



French Epigraphist Gaston Deschamps.



Charles Texier

left from their previous permit, and asked for a permit for another year of excavation (OSM. ARŞIV: MF. MKT. 138/64). Despite some bureaucratic difficulties concerning the permit, the team led by Humann began their work on 28.03.1892 with their extended excavation permit. In their second round of excavations, which lasted

until the summer of 1893, the team focused mainly on the Artemis Sacred Area, the Agora, the Temple of Zeus and the Prytaneion (the Fifth Period of Excavations at the site). In April 1893, the Imperial Museum deputy Halil Edhem Bey (OSM. ARŞIV: MF.MKT. 166/5) was tasked with the sharing and transportation of the excavated pieces, and the art historian Mubarek Galib [Eldem], who was also the nephew of Osman Hamdi Bey, assisted him in this regard. The problems that arose concerning the sharing of the pieces could only be solved when Humann “assumed the cost of transportation” of all the artifacts found in Magnesia (just as it is described concerning Humann in the aforementioned denunciation letter found in the Ottoman archives...). Following this sharing process, 49 boxes of artifacts (statues, etc.) and 13 boxes of architectural blocks were to be delivered to Istanbul, and one box to İzmir. In return for these, the Berlin Museum would be granted 27 boxes of artifacts. In addition to the artifacts that they had been granted, the German government was permitted to take 36 boxes that were full of inscriptions found in Magnesia, “under the condition that they will be returned after they have been moulded,” to the museum in Berlin (İST. ARKEO. MÜZ. ARŞIV: Telgrafnamele, Karton 44/1). Unfortunately, many other pieces that consisted of architectural blocks (the exact number of boxes is not known) were taken to Berlin with the pretense of being “unnecessary and worthless” for the Imperial Museum. Among the pieces in question, many architectural elements taken from the Temple of Artemis, the Altar of Artemis, the Propylon and the Agora, and many inscriptions (36 boxes, to be precise) are included. In 1901, after the construction of the exhibition area was finished, only a few of these have been exhibited in the same room and hall in the Berlin Pergamon Museum up until today.

Many other pieces and inscriptions that were not exhibited are still being kept in the storage rooms of museums.

From the 18th century onwards, Magnesia was the center of attention for many French, English, Dutch and German researchers, and thanks to the excavations carried out in the city by those researchers, the pieces that were found are being exhibited in the most important sectors of some of Europe’s museums. The biggest museums in the world, among which are the British Museum in England, the Louvre Museum in France and the Pergamon Museum in Germany, host the pieces taken from Magnesia. A group of artifacts that was found in Magnesia were taken compulsorily to the Imperial Museum following the excavations, as the government’s share that was given in return for the granted excavation permits, in accordance with the Asar-i Attika Nizamnamesi (Antiquities Act) in the Ottoman Period. These artifacts could thus be preserved in two of the biggest museums in Turkey: the Istanbul Archaeology Museum and the Izmir Archaeology Museum. By offering the condition of being returned, legal permits and lack of legal permits may be counted among the reasons how and why the artifacts found in Magnesia could be taken abroad.

As far as we understand, the artifacts taken abroad are beyond count. It is impossible not to feel regret concerning the artifacts taken to museums in foreign lands. But we also know that during the 19th century, many illegal excavations took place in the area; moreover, during the construction of the İzmir-Aydın railway, which cut its way through the city, many stones in the city were torn to pieces to be used in the process and also in other constructions. We know that this was the case even when Humann’s excavations were being carried out, and

in the archives we find many documents regarding this destruction. In a letter that the famous archaeologist Theodor Wiegand, who was the excavator of Priene at the time, wrote to his wife, we see this picture most clearly. In his letter, Wiegand speaks of other interesting matters as well. He writes that in honor of the celebrations for the 25th year of Abdulhamid II's reign, a shrine monument was to be built, and he tells of how sorry he was when he learned that the necessary marble would be obtained from the finds in Magnesia. He goes on to say that this event wasn't the first time such a thing had happened: when a bridge was to be built in Aydın in the past, the same marble pieces belonging to the artifacts from Magnesia had been used. He relates that he feels terribly upset, and that he informed the authorities and asked that the construction be stopped. The fact that in the Ottoman Archives similar documents have been found regarding the destruction of the artifacts left exposed following the Magnesia excavations clearly shows how large the scale of destruction was when it came to the artifacts left unattended following the "Fifth Period of Excavations" in Magnesia. Hearing about the news of the ravage of the site, Halil Edhem Bey went to many cities in western Anatolia, including Magnesia, on official duties between 22.10.1896-19.11.1896. The report he prepared after his investigation contains invaluable information about the area. In the part where he speaks of Magnesia, he states that "six wagons of marble", consisting of inscriptions from the city, belonging to the Temple of Zeus, the Agora walls and the Temple of Artemis, were taken to İzmir to be used in the mosque located in İzmir Konak, which had been built by "Salepcizade Hacı Ahmet Efendi." Halil Edhem Bey ascertained this, and then took it upon himself to transport some of those artifacts to İzmir High School,

seeking to prevent the pillaging of the city's remains by employing a person in charge of stone works.

As we can see in the case of Magnesia, there is a definite fact that we face in the bigger picture: during the excavations by foreigners conducted in the 18th and 19th centuries, many artifacts were taken abroad, sometimes with and other times without permission, occasionally with no conditions whatsoever, sometimes "with the condition of being returned," and worst of all, because of the "careless yes-saying of authorities." This situation is not to be treated as if it is non-existent by the scientific world and among the

countries that have something to do with it, and a sensitive approach is necessary until all issues are resolved. But there is a second negative issue that we can see concerning destruction in the Ottoman Period: the artifacts that were left unattended were used by the government authorities for different purposes. It is now perhaps impossible to retrieve the artifacts taken abroad. But maybe the artifacts of Anatolian origin which are collected together in museums or are still in Turkey could at least "be moulded" and exhibited in the land where they were excavated. Through this, we may make up for past mistakes and ease the conscience of the public.

From the 18th century onwards, Magnesia was the center of attention for many French, English, Dutch and German researchers, and thanks to the excavations carried out in the city by those researchers, the pieces that were found are being exhibited in the most important sectors of some of Europe's museums. The biggest museums in the world, among which are the British Museum in England, the Louvre Museum in France and the Pergamon Museum in Germany, host the pieces taken from Magnesia.



Architectural elements belonging to the Temple of Artemis. Musée du Louvre, Paris.