

## THE RELIEFS OF "SESOSTRIS" IN IONIA

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εἶπε δὲ καὶ περὶ Ἰωνίην δύο τύποι ἐν πέτρῃσι ἐγκεκολλημένοι τούτου τοῦ ἀνδρός, τῆ τε ἐκ τῆς Ἐφεσίου ἐς Φώκαιαν ἔρχονται καὶ τῆ ἐκ Σαρδίων ἐς Σμύρνην. ἑκατέρωθεν δὲ ἀνὴρ ἐγγέγλυπται. . . . ὅστις δὲ καὶ δρόθεν ἐστὶ, ἐνθαῦτα μὲν οὐ δηλοῖ, ἐτέρωθεν δὲ δεδήλωκε (Herodotos II. 106) (1).

The celebrated relief (Fig. 1) carved in a niche on a smooth rock face high over the roadway in Karabel gorge was discovered in 1839 by two travellers, Burgon and Renouard, who did not make any communication upon it before their return to England (2). Some months later G. von Eckenbrecher located the relief, and a drawing of it by Texier (3) was promptly submitted to the judgment of leading scholars of the day. The relief was at once recognized as one of the two *τύποι* carved on rocks in Ionia which Herodotos recorded among the images of the warlike Egyptian king whom he called Sesostris. In a communication to the Berlin Aca-

demy in the following year (4) Lepsius recognized the Karabel figure as portraying Rameses-Sesostris; and the savants of the French Academy likewise declared the work Egyptian and discovered in the signs visible to the right of the head traces of the titles of Rameses the Great (5).

This explanation of the figure, though at first sight so convincing, did not remain for long unchallenged. A second drawing with detailed measurements, made by H. Kiepert in 1842, showed more clearly than Texier's polished design the fundamental difference between the style of the Karabel figure and Egyptian art of the New Kingdom; it was further remarked that the signs in the field were not Egyptian hieroglyphs, nor was a king's name to be seen there (6). At Gerhard's instance Rosellini gave his opinion that the relief could not be Egyptian, and even recognized in it a Roman creation prompted by the passage of Herodotos (7); and Lepsius in a subsequent article revoked his original claim that

(1) The stela of Sesostris also receive a general mention in Ael. Aristides XXVII. 38 (Keil), Diodoros I. 55 and Eusebios *ap.* Synkellos, Paris ed. p. 60.

(2) Cf. *Bull. Inst. Corr. Arch.* 1840, 33. Welcker in *Rhein. Mus.* 1843, 430 n. 2 gives testimonies for earlier knowledge of it: MacFarlan, *Constantinople* (1828) 464, knew of the work from a Greek, and it is apparently reported that the Englishman Caplan had heard of the monument in Smyrna before 1814 (*Classical Museum*, London, 1844, vol. I, 232).

(3) *Description de l'Asie mineure* Pl. 132: redrawn in a barbarous style and an infernal setting it reappeared, without indication of the change, in Perrot and Chipiez *Histoire de l'art* IV, 749 fig. 362.

(4) *Monatsbericht d. kgl. Akad., Berlin*, 1840, 39ff.

(5) Cf. Texier *Description* II, 305.

(6) *Arch. Zeit.* I (1843), 33ff.

(7) *Arch. Zeit.* I, 46; Gerhard, however, in his capacity of editor commented on the pointlessness of such a fabrication, and Rosellini's suggestion, which in fact involves the assumption that the copyist inadvertently placed the weapons in the wrong hands and the hieroglyphs in the wrong position, does not seem to have received further consideration.

the work was Egyptian (8). Kiepert himself drew an effective comparison with the carvings (newly revealed in Texier's drawings) of Yazılı Kaya and Pteria (Boğazköy) in Cappadocia; and though the historical context of these Anatolian sculptures could not be apprehended at the time and Kiepert, with Texier, believed them to be monuments of the Scythian domination of Asia in the seventh century B.C., the validity of this comparison has been fairly generally recognized since (9). Herodotos, no less than those of his contemporaries who considered the figures to be images of Memnon, was quite mistaken in his identification of the subject as "Sesostris" (10).

The question of Herodotos' two

(8) *Arch. Zeit.* IV (1846), 271ff., with a drawing p. 275, which corrects Kiepert's in certain particulars though admitted to be less accurate in the proportions of the figure.

(9) The uncertainty about the actual proportions of the figure, which prevailed so long as the dissimilar drawings of Kiepert and Texier offered the only effective illustration, was removed by the appearance of the first photographs in the 1860s; cf. the drawing, from a sharply angled photograph, Moustier *Voyage de Constantinople (Tour du Monde IX, 266)*, photographs *Rev. Arch.* XIII (1866), Pl. 12, Trémaux *Exploration arch. en Asie Mineure*, Nymphaeum Pl. I, Weber *Sipylos* (1880) opp. p. 36, and derivative drawings from the elfin sketch in Lenormant's *Histoire Ancienne de l'Orient* 249 to the lightning-seared design in Maspero, *Histoire Ancienne* II, 428.

(10) Cf. Hyde Clarke *JAOS VIII*, (1866) 380ff.; Perrot and Guillaume *Rev. Arch.* XIII (1866), 434 (= Perrot *Mémoires d'Archéologie* 22), where the relief is assigned to a branch of Assyrian art and the identification with Memnon is accepted as to all intents and purposes correct. With the recognition of the relief as Hittite this identification continued to be regarded as nearer the truth than Herodotos' since Memnon was claimed as a Hittite by Gladstone (*Homeric Synchronism* 166ff., cf. Sayce *Herodotus I-III* p. 181 n. 2, Wiedemann *Herodots Zweites Buch* (1890) 416).

τύποι came to the front again in 1875, when Humann discovered a second figure in the Karabel gorge, carved in relief on a fallen rock alongside the old path about two hundred metres down the valley from the first figure (11). It had indeed already been noticed in 1856 by Dr. John Beddoe, but he and his companions had not drawn attention to their discovery. Apparently this rock was still on the spot where it had been carved, but owing to a slight change in the course of the road since ancient times the carved surface was no longer presented to the wayfarer and had become obscured by undergrowth. The carving had suffered serious injury, (12) and Humann's drawing does not show the upper part of the figure at all. The relief was again examined in 1879 by Sayce, who made a drawing which gives a fair impression of the attitude of the whole figure and leaves no doubt that, despite certain obvious differences — which can be satisfactorily explained by the difference of position and of range at which they were intended to be seen — (13) the two carvings formed a pair on either side of the road which ran down the glen (14).

(11) *Arch. Zeit.* XXXIII (1876), 50 f.

(12) According to Humann the destruction of a large part of the surface was caused by a nomad's camp fire before his visit in 1875. Sayce, *Journ. Hell. Stud.* I, 84, says that a nomad's tent was actually pitched against it at the time of Spiegelthal's visit three or four years before his own in 1879. Perrot and Chipiez, however, attribute the damage to deliberate defacement (*Histoire de l'art* IV, 750 n. 1), and Sayce later concurred in this explanation (*The Hittites* 69).

(13) The first figure was cut on a gray limestone cliff, the second in a rock of reddish white marble. The niche of the second was deeper and rather smaller, and the figure in higher relief.

(14) Sayce *Journ. Hell. Stud.* I, 84f.; *Trans. Soc. Bibl. Archaeology* VII (1882),

Sayce's visit, however, led to another significant advance in the understanding of the reliefs. Having seen the sculptures of Boğazköy and Alaca-Höyük, and also specimens from Carchemish then arriving in England, he surmised that the Karabel figures were monuments of an extensive Hittite Empire; and with the help of squeezes of the signs beside the head of the first figure he was able to demonstrate that the characters are beyond question Hittite. Sayce was followed by Ramsay (15), Lenormant (16) Perrot and Chipiez, (17), and by Wright, Hogarth, Garstang, and succeeding generations of Hittitologists (18).

The interpretation of the inscription on the first relief and the occasion of the carving of the figures still remain uncertain (19); but speculation on this subject is out of place here. Subsequent research has added nothing material to the present purpose; for with the divergence of Oriental from classical studies since the 1880s the problems associated with these monuments of the Hittite Empire have fallen outside the scope of classical study.

The discrepancies between Herodotus' description of the *τύποι* and the celebrated representation on the rock face were remarked from the outset; Herodotus describes the spear as being in the right hand and the bow in the left, and speaks of hieroglyphs on the chest (whereas the only ones to be seen are in the field to the right of the head). With the discovery of the second figure the puzzle was at first thought to be resolved; Sayce contended that the second figure, which stood beside the road, conformed to Herodotus' description and was the one which the historian actually described, and in this he was followed by Ramsay and Hirschfeld; but his argument was inadequately founded and he subsequently abandoned it. In fact the second figure did not fit Herodotus' description better than the first, and there is no reason to suppose that it fitted it worse either.

Herodotus speaks of the two reliefs as being carved by the road from the Ephesia to Phokaia and that from Sardis to Smyrna. With the choice of two routes which he gives, the location of the single figure cut on the rock face at once became a subject of discussion. Kiepert, with his keen geographical sense, recognized that the natural route from Ephesus to Phokaia lies through Smyrna and that the Karabel pass lies too far to the east of this line. He first considered the possibility of a way leading from Ephesus further to the west through mountains then unearthed (and thus still capable of holding an unnoticed rock carving) to the south shore of the Gulf of Smyrna; but he rightly made the objection that the starting point of this route must be Ephesus itself rather than the Ephesia, and following up this point he suggested an alternative route (which would in fact pass quite close to the Karabel) from the inland territory of Ephesus along the southern shelf of the

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(15) E. g. *Historical Geography of Asia Minor* 30.

(16) *Histoire ancienne de l'Orient* III (1882), 249, n. 1.

(17) *Historie de l'art* IV, 751 f.

(18) Hirschfeld's reactionary stand against the Hittite origin need not be considered here since he was not separating the Karabel figure from those at Boğazköy (*Die Felsenreliefs in Kleinasien, Abhandl. Preuss. Akad.* 1886, 10ff.), and his argument fell to the ground with the excavations at Boğazköy.

(19) For the signs see Sayce *Trans. Soc. Bibl. Archaeology* VII, 267 (cf. Perrot-Chipiez IV, 752 fig. 364; for their translation see Sayce *Proc. Soc. Bibl. Archaeology* XXI (1899), 222.

Nif Dağı to the plain of Smyrna. But he excluded the possibility of a route over the Karabel pass leading towards Phokaia. On the other hand, he was willing to disregard the short distance by which the figure in the Karabel pass is separated from the road leading from Sardis along the Nif sleeve and over the Bel Kahve pass to Smyrna; in support of this view it may be urged that the ancient route could well have turned to the south towards the mouth of the Karabel gorge, seeking the firmer ground above the valley bottom, and so in fact have passed not more than the half hour that Kiepert estimates from the rockcut figure. Kiepert therefore in the end identified the figure with that located by Herodotos on the way from Sardis to Smyrna.

Lepsius, on the other hand, was less insistent on the main trends of communication and more literal in his interpretation. He rejected the location on the Sardis-Smyrna road, which certainly never passed up the Karabel gorge; and he laid emphasis on Herodotos' use of the term Ἐφεσίων (20), which can only imply a more easterly route than that by Smyrna, since, to be significant in this context, it must denote the inland territory of Ephesos. Lepsius' contention has much to commend it. The territory of Ephesos, in later times at least, extended well over thirty kilometres up the Kaystros valley (21); and to the traveller from the inland settlements around the modern Tire and Bayındır the shortest route to the lower Hermos valley would lie through the rolling country south of the Mahmud Dağı and across the Ka-

rabel into the Nif sleeve (22). Since Kiepert and Lepsius opinion has wavered between the two routes, but nothing novel has been said on the subject, unless one takes into account the mutually exclusive theories advanced at different times by Ramsay (see below).

The discovery of the second figure in the Karabel gorge in 1875 gave a new turn to the problem. Humann boldly expressed the view that the two figures were those described by Herodotos and that the location given is at the crossing of the two roads (23). Sayce at once accepted this identification, and (though speaking of the figures as pointing to Ephesos and Sardis respectively) (24) defined the position as the meeting place of the two paths referred to by Herodotos (25). But neither Humann nor Sayce attempted to elucidate Herodotos' words; the engineer Humann's penetrating observation was screened by E. Curtius' cautious editorial comment that the topographical problem demanded mature reconsideration; and Sayce modified his own view by conceding that Herodotos was "not correct in saying that the pass..... leads not only from Ephesos to Phokaia but also from Sardis to Smyrna", and that he "must have received his account of the figures from another authority" (26). The facile assumption that the two reliefs existing on the ground were identical with the two τύποι described by Herodotos was soon left behind. Ramsay denied that either of the roads mentioned could go up the Karabel gorge (27), and this extreme of nega-

(22) Cf. Weber *Sipylos* 47f.

(23) *Arch. Zeit.* XXXIII, 51.

(24) *Journ. Hell. Stud.* I, 85.

(25) *Trans. Soc. Bibl. Archaeology* VII, 268. Wiedemann, *Herodots Zweites Buch* (1890), 415, seems to take the same view.

(26) *The Hittites* 69.

(27) *Journ. Hell. Stud.* II, 53.

(20) "Was offenbar mit Absicht statt Ephesos gesagt ist" (*Arch. Zeit.* IV, 276). Welcker, who accompanied Kiepert, also preferred the Ephesia-Phokaia route (cf. *Bull. Inst. Corr. Arch.* 1842, 185).

(21) Cf. Strabo XIII. 620.

tion was transmitted without further comment by S. Reinach (28). Ramsay in fact was prepared to agree that one figure in the Karabel was mentioned by Herodotos, but considered that the text of Herodotos must be rearranged—either so as to give a route from Ephesos to Sardis (in which case another figure was to be looked for on the Smyrna-Phokaia route) (29), or to replace the two roads by three radiating from Sardis (on two of which there would have been rock-carved figures) (30). Ramsay's influence seems to have proved decisive, and the few scholars who have subsequently had occasion to review the location of Herodotos' *τύποι* seem to have rested content with the identification of one, and not more than one, figure in the Karabel pass (31).

The second relief has suffered a peculiar metamorphosis. Ramsay suggested—in connection with the second of his explanations—that Herodotos has erroneously located the other "Sesostris" at the position on the north margin of Mt Sipylos occupied by the seated

(28) In *Le Bas-Waddington Voyage arch.* (1888), p. 45, where the implication seems to be that the figures in the Karabel are not those described by Herodotos.

(29) *Journ. Hell. Stud.* II, 53.

(30) *Historical Geography of Asia Minor* (1890), 30, 60. Ramsay subsequently endeavoured to associate the two carvings with the "stele" and "mnema" of Tos, which lay on the route from the plain of Sardis to (Ephesian) Smyrna recommended by Hipponax, fr. 15 Bergk (*Asiatic Elements*, 1927, 157ff.).

(31) How and Wells, *Commentary on Herodotos I*, (1912), p. 219, "two monuments have been found, of which one... corresponds to H.'s account". Keil-Premerstein, *Bericht über eine dritte Reise (Denkschriften Akad. Wien.* 57, 1915), 5, "Die zweite gleichartige Figur, die nach Herodot an der Strasse von Smyrna nach Sardes lag, ist bisher nicht gefunden worden". Bossert, *Altanatolien* (1942), p. 58, "Das Karabel-Relief bereits bei Herodot II 106 erwähnt", etc.

rockcut figure commonly called "Niobe", which overlooks the road leading down the Hermos valley from the direction of Sardis; and attention has been fixed on this doubly—or rather trebly—"pseudo" Sesostris (32), whereas the second figure in the Karabel seems to have disappeared both from the speculations of scholars and from the face of the land (33).

It is nevertheless evident that the second figure in the Karabel gorge fits Herodotos' description of the carved figures better than the "Niobe" and has therefore at first sight the better claim to be the other *τύπος*. And if the identification with the "Niobe"—or another figure now lost—is accepted, we are left with the anomaly of a second figure on the ground, corresponding to the first and carved at the same spot, —and furthermore much the less likely to have been overlooked by the ancient traveller—which has been ignored by Herodotos and his contemporaries. Before such an assumption can be admitted the text of Herodotos must be re-examined. He says there are two rockcut reliefs of Sesostris

*περὶ Ἰωνίην* : the preposition might well cover more than one point on a periphery, but it is constantly used with the accusative by Herodotos to indicate a single indefinite position either in a region or on the fringe of one (34). They are located

"Where people pass on the way from the Ephesia to Phokaia, and (where they pass going) from Sardis

(32) A modern misrecognition of a figure falsely identified as the image of a wrongly named king. Cadoux, *Ancient Smyrna* (1938) 34f., seems to incline to this view.

(33) Cf. Cadoux *Ancient Smyrna* 34f., probably broken up in road-making in 1927.

(34) For the latter cf. VI.105.1; VII.190; VIII.108.1.

to Smyrna": apart from the coincidence of two figures and two ways, there is no certain indication here that the author was referring to two positions on different routes rather than one position by two routes.

Ἐκτεροῦθι a man is carved: this word normally means "on either hand" and therefore implies that Herodotos had a single position in view (35); the current rendering "in both places" (*i.e.* = ἀμφότερῃ) strains the meaning of the word.

"Who he is and where he comes from, he does not declare ἐνθ' ἑτα, but he has declared it ἐτεροῦθι": this was taken by Kiepert and Lepsius to mean that on one of the two τύποι (the one figure then known in the Karabel) these particulars were omitted, but that the other τύπος bore the titles (36). But this interpretation is precarious; neither of the two τύποι in Ionia can really have been set up by, or borne the titles of, an Egyptian king, and both are covered by Herodotos' description of figure and legend; it is therefore more natural to refer ἐτεροῦθι to the stelae actually set up by this "Sesostris" elsewhere — κατὰ τὰς Χώρξς — and especially those seen by Herodotos himself in Palestine (II.106.1). The word ἐνθ' ἑτα therefore covers the position of the two τύποι on the confines of Ionia, and it also in some degree lends support, by its normal application to a single position when used as an adverb of place (37), to the view that Herodotos had only one place in mind. It must therefore be admitted that attempts to locate only one of Herodotos' τύποι in

the Karabel not only fly in the face of the facts on the ground, but involve considerable emendation of Herodotos' text or the attribution to the significant adverbs of meanings that they do not elsewhere carry.

The accurate definition of a position at a distance from any city or landmark likely to be known to, let us say, an Athenian or Olympic audience was by no means easy; and if Herodotos was referring to a position in the Karabel gorge his method of pin-pointing that position was singularly effective: he named first the route on which the figures lay, and then the road into which it debouched at a bare half hour's trot. On this view Herodotos is not guilty of the gross misconceptions and blunders now generally attributed to him; and if one wishes to criticise his accuracy (or that of his informant) one can at most say only that he has not explicitly drawn attention to the short distance at which the two figures lay from the junction of the two routes (38).

It remains to define the route on which the sculptures lay. It would probably be true to say that no student of ancient geography had the opportunity of seeing the Karabel in its true setting until in recent months a civil aeroplane service was established between Ankara and İzmir. Coming from the Phrygian plateau the plane passes high over Sardis, and then losing altitude skims over the Karabel gap to enter the plain of Kolophon and land at Cumaovası. The cliff on which the warrior relief is carved appears prominent near the head of the pass, and beyond this on the left low broken

(35) Cf. Liddell-Scott 9 S.V.

(36) *Arch. Zeit.* I, 42 n. 18; IV, 275.

(37) The 47 other examples of its use for place at rest in Herodotos (see Powell *Lexicon to Herodotus* s. v.) all relate to a single position except for that in VIII. 24. 1, where the different places acquire a unity by together constituting the location of Xerxes' army.

(38) Prof. G.E. Bean points out to me the possibility that Herodotos, relying on hearsay, misunderstood the position given by his informant and believed that one figure lay on each of the two routes which meet at the bottom of the Karabel.

country stretches away to the upper Ephesia. From the air the Karabel appears as a natural line of communication. Herodotos' use of the word *Ἐφεσίων* in fact makes the whole position clear. A traveller going from Ephesos itself to Phokaia would most naturally cross the Kolophonian plain to the head of the gulf at Smyrna, whence he would proceed to the crossing of the Hermos; if the lowest regular ford were then, as I believe it to be now, that at Emiralem below the ancient site of Temnos, the main road was no doubt that which leads northward through the heart of the Yamanlar Dağı (39). To the traveller from the inland territory of Ephesos, however, this route would be

unnecessarily roundabout. The direct way would not touch the Kolophonian plain at all but would traverse the Karabel to Nymphaion (Nif); thence it would probably pass north of Bel Kahve to join the Smyrna road in the Yamanlar Dağı and descend to the crossing of the Hermos at Emiralem.

(39) Ramsay's assumption that the crossing of the Hermos was below Mene-men in ancient times (*Journ. Hell. Stud.* II, 49) seems to be unsupported by literary or archaeological evidence, and conflicts at least with the *Tabula Peuteringiana*; this uncertainty does not, however, affect the validity of his conclusions on the topography of the Southern Aeolis except perhaps for the positions of Larisa and Neon Teikhos.

## A Z İ Z O G A N

(1888 - 1956)

Edremit eşrafından ve halı tüccarlarından merhum Halilzâde Ahmet'in oğlu olup, 1888 de İstanbul'da doğmuştur. 1910 da Sanayii Nefiseden mezun olmuştur. Babasının samimî bir dostu olan Müze Müdürü Hamdi beyin teşviki üzerine Arkeoloji ilmine heves eden Aziz Ogan, 300 kuruş maaşla Müzeye intisap ederek maaşı 700 kuruşa yükselmiş ve Arkeolojik bilgisini sağlamamak için İzmir, Manisa ve Aydın vilâyetlerinde yapılan müteaddit kazılara Komiser olarak gönderilmiştir. Gösterdiği dirayet ve muvaffakiyet üzerine 1914 de terfian 1500 kuruş maaşla İzmir Âsariatika Müfettişliğine tâyin olunmuş ve seferberlik ilânı üzerine ihtiyat zabıt namzedi olarak Nakliye Talimgâhına alınmış ve bu talimgâhı ikmal ederek Çanakkale ve Kafkas cephelerinde bulunmuş ve müteakiben Suriye ve Garbi Arabistan Kumandanlığı Âsariatika Müşavir Muavinliğine ve buna ilâveten ordu emrinde bulunan Şam Sanayi Mektebi Müdürlüğüne tâyin olunmuş ve bir aralık ordu tarafından tamir olunan Baalebekdeki meşhur Jüpiter Mâbedinin restorasyonunda ve Şam'da Camii Emeviyenin etrafındaki ev ve dükânların kaldırılarak bu tarihî binanın meydana çıkması işlerinde İsviçreli bir heyetle işbirliği yapmış, 18-Ağustos-1918 de terfîs olunarak İzmir'e avdetle Âsariatika Müfettişliği vazifesine yeniden başlamış ve aynı zamanda birinci ve ikinci (Sultanî) mekteplerinde kendisine dersler verilmiştir. Yunan işgali üzerine kadrosu İstanbul'a naklolunarak Arkeoloji Müzesinde hafriyat ve tasnifat işleri ile meşgul olmuştur. İstirdadı müteakip 1922 sonlarında Maa-

rif Vekâleti tarafından 3000 kuruş maaşla İzmir ve havalisi Âsariatika ve Hars Müfettişliğine, 1926 Eylülünde terfian Vekâlet Umumi Müfettişlik kadrosuna alınarak (Âsariatika Umumi Müfettişi) olarak istihdam olunmuş ve İstanbul Müzeleri Umum Müdürlüğüne tâyinine kadar zengin muhteviyatı ile iftihar ettiğimiz İzmir Müzesini ve Efes ile Bergama mahallî müzelerini inşa ve tesise muvaffak olan Aziz Ogan, İzmir ile mücavir vilâyetlerde bulunan Âsariatika ve hafriyat mevkilerine birer bekçi tâyini ile bunların iyi muhafaza olmalarını sağlamıştır. Merkezi İzmir'de olmak üzere (İzmir ve Havalisi Âsariatika Muhipleri Cemiyeti)nin kurulması için Vali merhum Kâzım Paşaya telkinatta bulunarak bilâhare bu vadideki faydalı neşriyatı ile bölgede hayırlı işler başaran bu cemiyetin, umumi ve mes'ul kâtibi sıfatıyla kurulmasında ve gelişmesinde büyük hizmetler ifa etmiştir.

Aziz Ogan, 1929, 1930 yıllarında (Maarif Vekâleti Âsariatika ve Müzeler) Müdürlüğüne de kısa fasıllarla vekâlet etmiş ve bilhassa Efes Müzesinin devlet hazinesine bar olmadan hususi kaynakların teberruatı ile inşa olunmasından ötürü İzmir Vilâyeti, Aziz Ogan'ın adına Efes Müzesi kapısına mermer bir iftihar levhası talik etmiştir. Aziz Ogan, İstanbul'a tâyininin sonra da müfettişlik zamanında yarı kalan işleri ikmal için çalışmıştır. İzmir Müzesinin 1927 ve 1932 de res'imli rehberini telif etmek suretiyle bu müzenin ilim âleminde tanıtılmasına hizmet etmiş olan Aziz Ogan, vilâyet âsariatikasına dair bir hayli makaleler ve broşürler neşretmiştir. Bilhassa Efes - Ayaslug



harabesine ait yazdığı rehber, bu vadi-  
de Türkçe yazılan eserlerin ilki olarak  
gösterilebilir.

Aziz Ogan, İzmir'de bulunduğu sı-  
rada Seyyahin Cemiyeti (şimdiki  
Turing Kulüp) ile İzmir Res-  
samlar Cemiyeti Re'isliklerine intihap  
olunmuş ve bu iki ödevde de başarılar  
göstermiş ve Vekâlet makamında müte-  
addit takdir ve taltif mektupları almış-  
tır. 1931 de 9000 kuruş maaşla İstanbul  
Arkeoloji Müzeleri Umum Müdürlüğüne  
tâyin olunan Aziz Ogan, 1933 yılında  
Mzarif Vekâletince Avrupa müzelerin-  
de bir tetkik seyahatine çıkarılmış, bu  
suretle Avusturya, Almanya, Hollanda,  
İngiltere, Fransa ve İtalya'nın mühim  
müzelerini ziyaret etmiş, gerek İtalya,  
gerek Yunanistan'da hafriyat mevkile-  
rini de görmek ve kazılarda takip edi-  
len metodları tetkik eylemek fırsatını  
elde etmiştir. 1939 yılında New-York'ta  
açılan dünya sergisinde Türkiye Cum-  
huriyeti pavyonlarında tesis olunan  
âsarıatıka ve müze sergisi heyeti baş-  
kanlığı ile New-York'a gönderilen Aziz  
Ogan, New-York, Vaşington gibi şehir-  
lerde mevcut muhtelif sınıflara mensup  
sayıları altmışı aşan müzeleri de tet-  
kik etmek suretiyle müzecilik vâdi-  
sindeki bilgi ve görgüsünü artırmak  
fırsatına nail olmuş ve bu sergi vazife-  
sini başarı ile ikmal etmiştir. 1934 de  
Türkiye'ye gelen İsveç Vefâhdı Prens  
Güstav Adolf'un Bursa, İstanbul ve  
İzmir seyahatlerinde refakatinde bulun-  
muştur. İstanbul Müzeleri Umum Mü-  
dürlüğü esnasında emir ve iradesi al-  
tında müzelerin terakki ve inkişafı hak-  
kında değerli başarılarında bulunmuş ve  
Süleymaniye'deki Tabhane Medresesi-  
nin onarılıp Türk-İslâm Eserleri Müze-  
sini bir şubesi olarak Mahkûkat Mü-  
zesi ittihazını sağladığı gibi, Ayasofya'n-  
nın müze haline konması keyfiyeti de  
yine mumaileyhin müdürlüğü zamanında  
olmuştur.

Aziz Ogan, 1931 yılı başlarında İs-  
tanbul Müzeleri Umum Müdürlüğüne  
tâyin olduğu zaman âzası eksilerek  
toplanmayan İstanbul Eski Eserleri Ko-  
ruma Encümeninin münhallerini, bu  
encümenin reisi sıfatıyla kıymetli ele-  
manlarla takviye ederek encümen me-  
saisine kuvvetli bir istikamet vermiş ve  
şehir içinde mevcut tarihî anıtların  
hüviyetleri hakkında tarihî malûmatı  
ihtiva eden fişlerin tanzimine ciddi bir  
önem verilmiştir.

Aziz Ogan, Türk Tarih Kurumu  
adına 1927 yılı yaz mevsiminde Topka-  
pı Sarayı ikinci avlusu dahilinde (Eski  
Akropol) de ve 1938, 1943 yıllarında  
Küçükçekmece civarında Region hara-  
belerinde arkeolojik araştırmalar yap-  
mış ve istihsal olunan sonuçlara ait rap-  
porlar, Kurumun bu yıllara ait belle-  
tenlerinde intişar etmiştir.

Aziz Ogan, Türk Tarih Kurumu  
ile Viyana, Berlin, Prag Arkeoloji Ens-  
titülerine aslı âza intihap ve tâyin olun-  
muştur. 4598 No. lu kanuna tevfikân  
31/Mayıs/1945 tarihinde maaşı 100 li-  
raya ve 1/6/1947 de de maaşı 125 lira-  
ya yükseltilmiştir.

1950 de İstanbul'un fethinin 500.  
yılı kutlama hazırlıkları için Ankara'da  
toplanan komisyona üye olarak seçil-  
miş, Ankara'da teşkil edilen "Eski  
Eserler ve Müzeler Merkez Danışma  
Kurulu" toplantılarına iştirak etmiştir.  
1951 yılında İstanbul'da yapılan bir  
merasimle Mainz şehri İlim ve Edebiyat  
Akademisi Genel Sekreteri Prof. Dr.  
Scheel tarafından rahmetli Osman  
Hamdi ve Halil Ethem Beylerin anane-  
lerini devam ettiren Aziz Ogan'a bir  
şükran borcu olarak Akademi âzalığı  
diploması verilmiştir.

Müzelerimizin yapıcı bir unsuru  
olan Aziz Ogan 46 sene hizmetten sonra  
yaş haddi dolayısıyla 31/12/1953 tari-  
hinde fiilen müzelerden ayrılmakla be-  
raber, İstanbul Eski Eserleri Koruma

Cemiyetine âza olarak müzedeki hizmetine devam etmiştir. Son defa teşkil edilmiş bulunan "Müzeler İstişare Kurulu"na üye olarak seçilen Aziz Ogan'ın kıymetli fikirlerinden istifade edilmiştir.

Aziz Ogan, kısa bir hastalıktan sonra 5/10/1956 Cuma günü vefat etmiştir.

Aziz Ogan'ın vefatı, Müzeler için büyük bir kayıp teşkil etmektedir. Kendisine Tanrıdan rahmet dileriz.



Aziz OGAN



Abb: 1

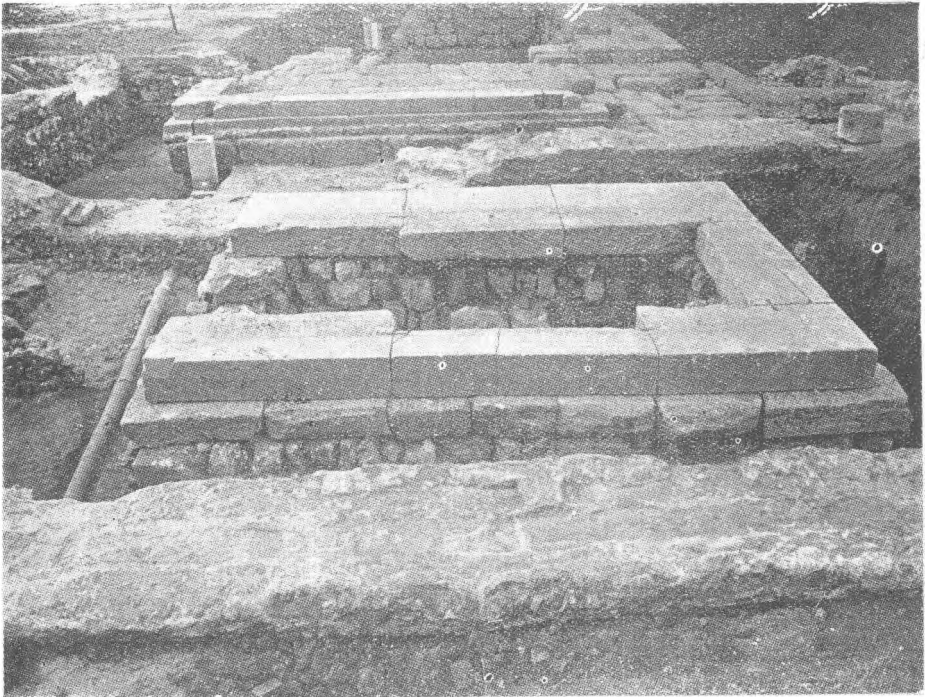


Abb: 2



Abb: 3 a—



Abb: 3 b—



Abb: 3 c—



Abb: 3 d—

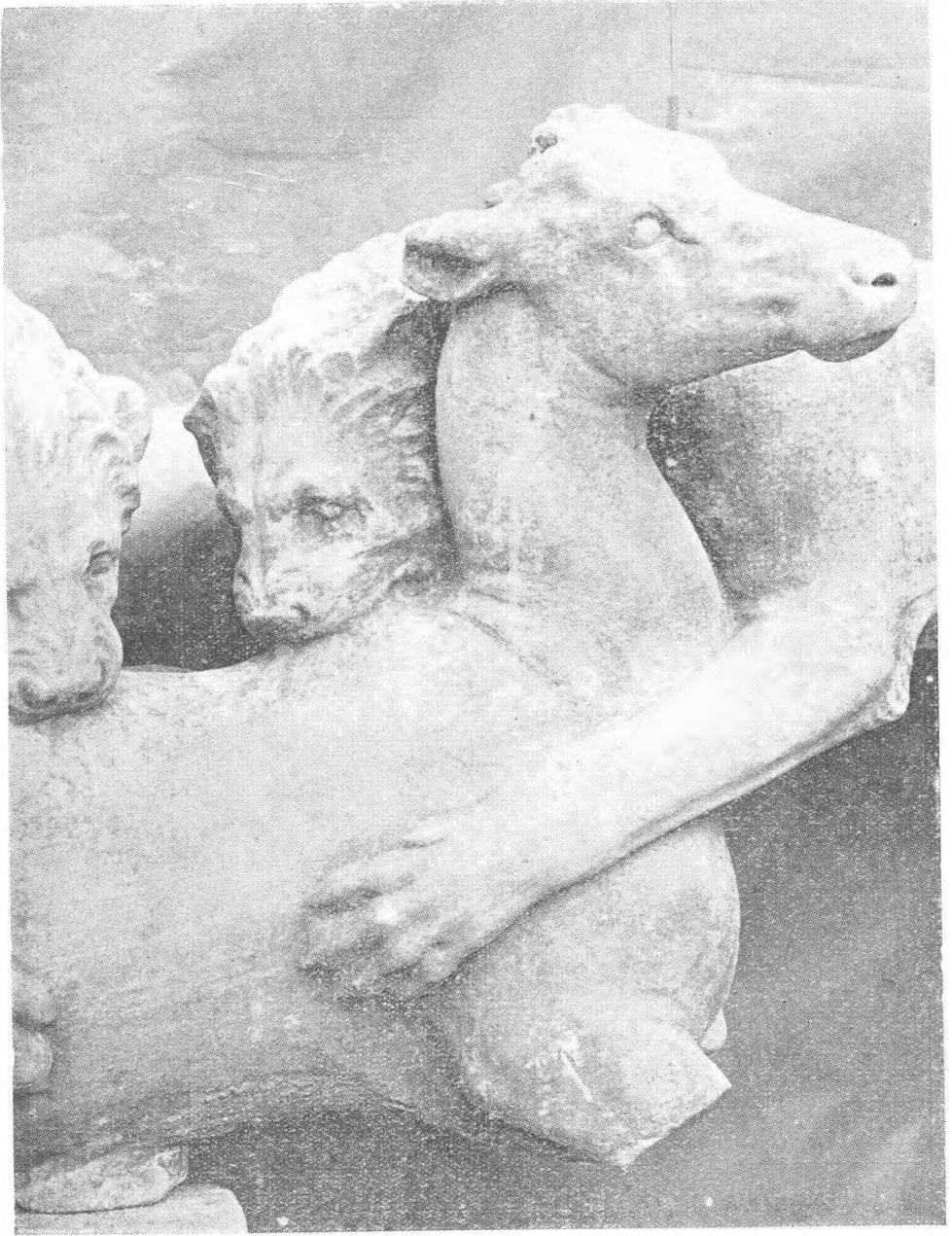


Abb: 4—

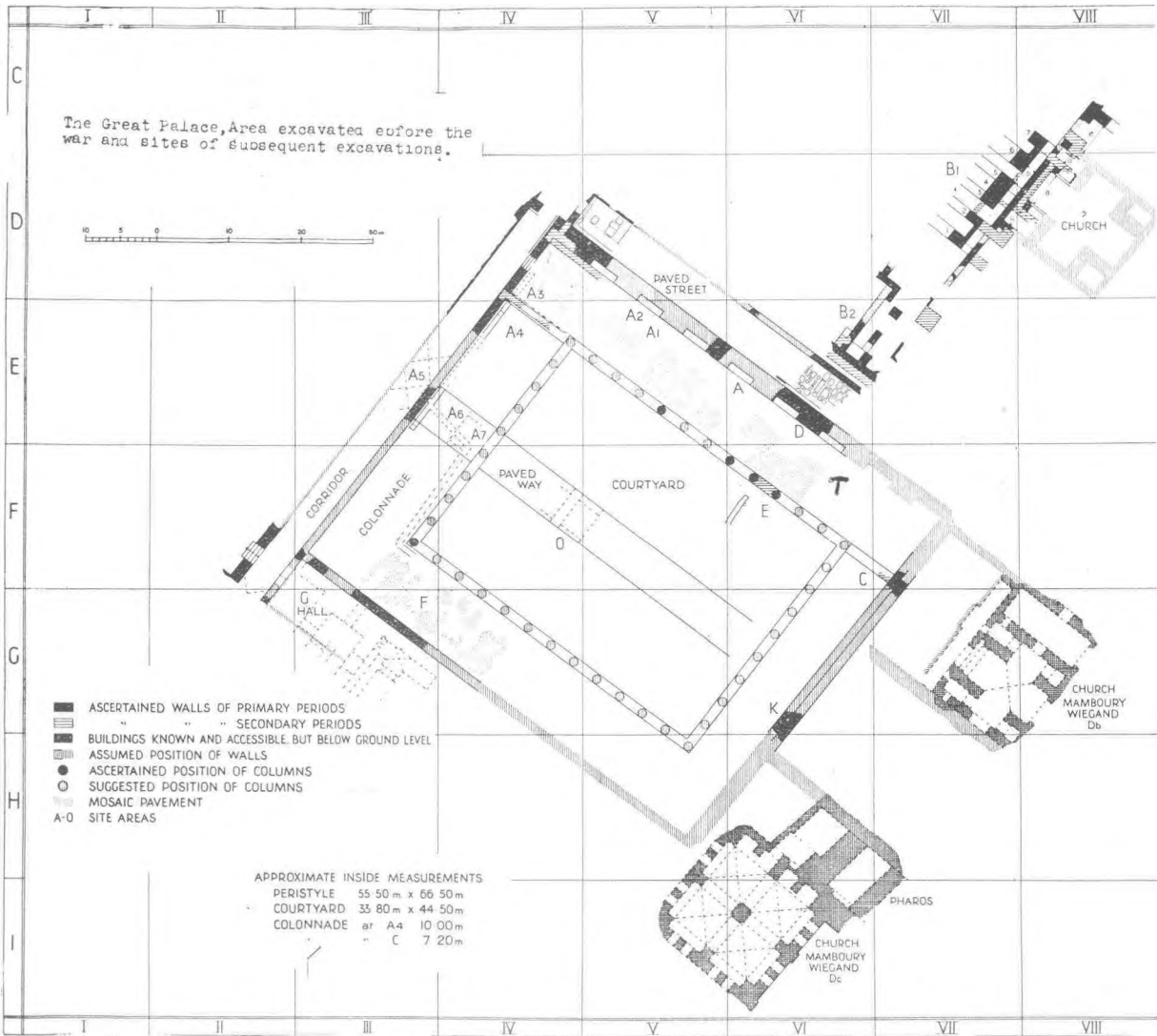


Fig: 1 — The Great place

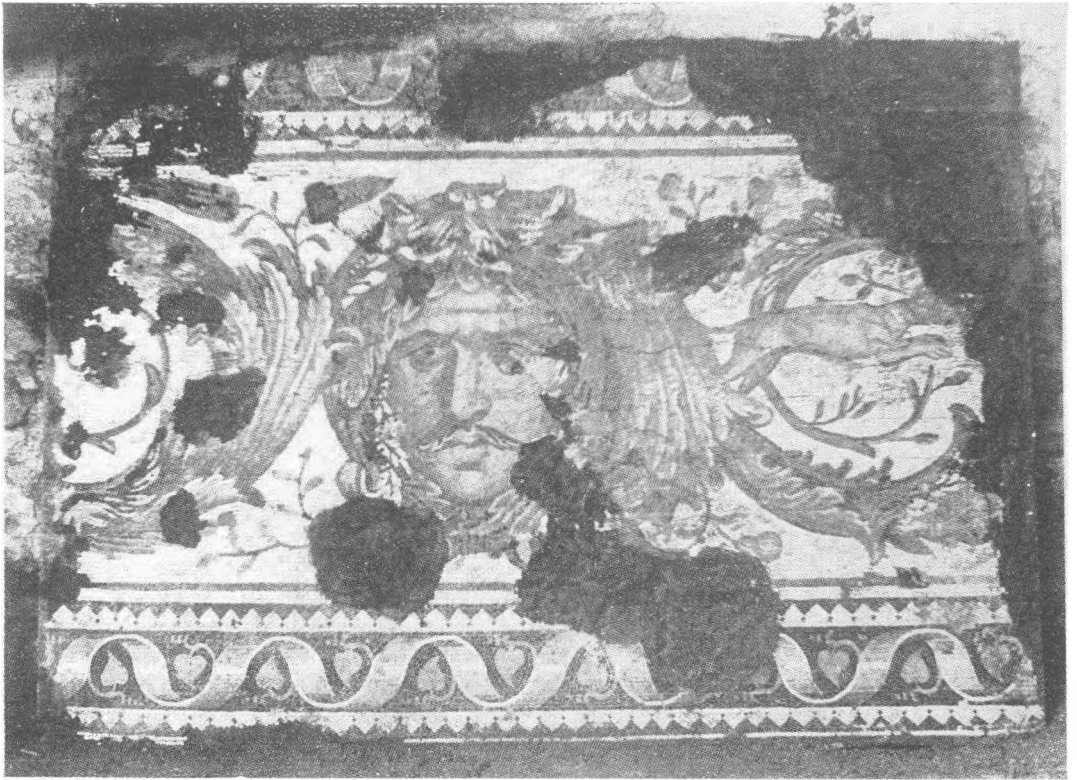


Fig: 3 — Portion of border from site A. 1 Head of «Barbarian»



Fig: 3 — Mosaic unearthed in 1953, under

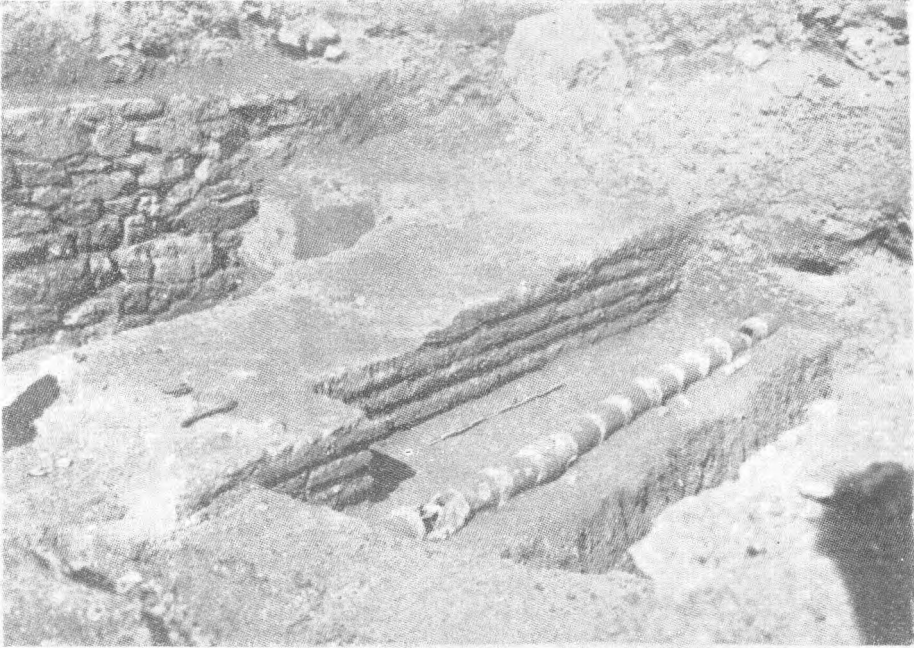


Fig: 4 — The «Bath» building, site E. The rough stone wall at the back is the outer foundation wall of the peristyle complex



Fig: 5 — Brick stamp from «Ba'h» building



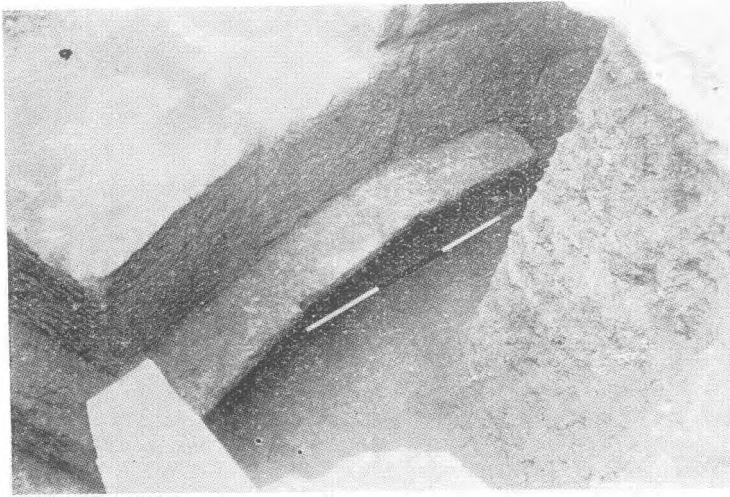


Fig: 6 — Apse of great stone structure

The Walker Trust Excavations in Istanbul 1952 General Plan

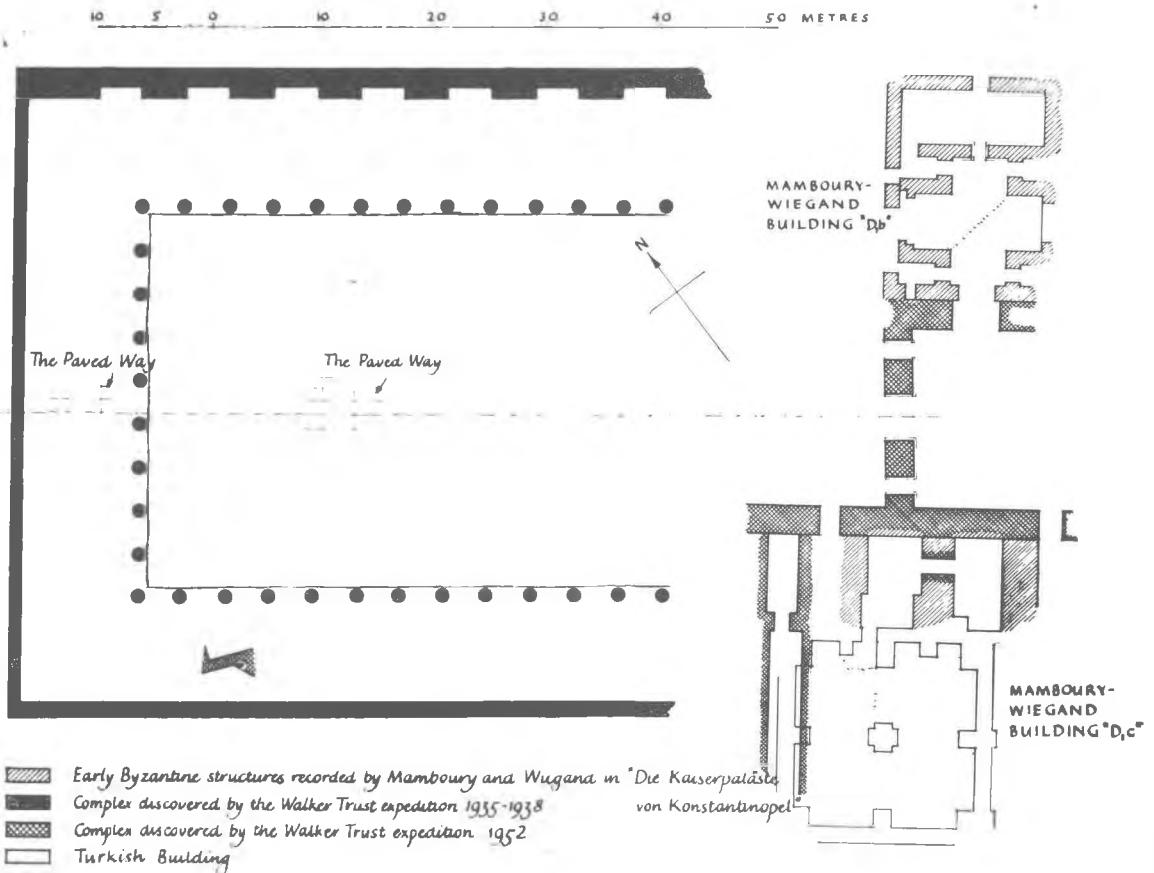


Fig: 7 — The peristyle cour of the great stone structure

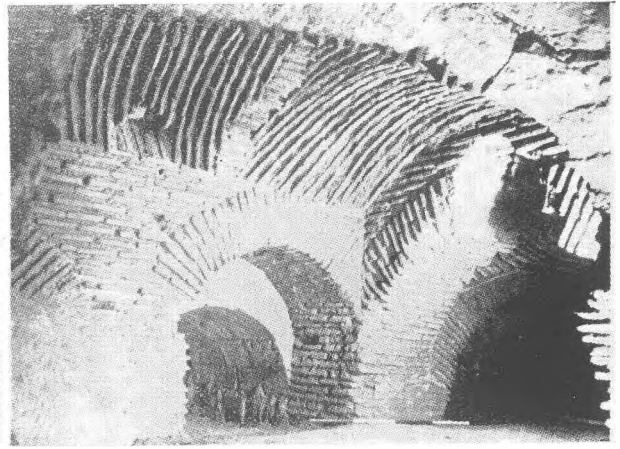
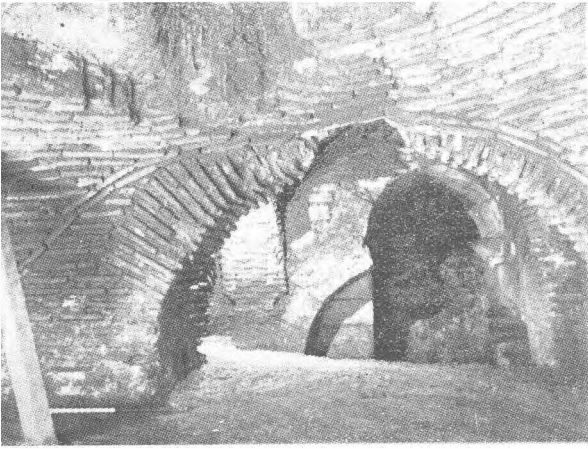


Fig: 8 — Vaulted substructures, with the arcaded wall of the great stone structure beyond

Fig: 9 — Brick vault, showing also the great stone structure

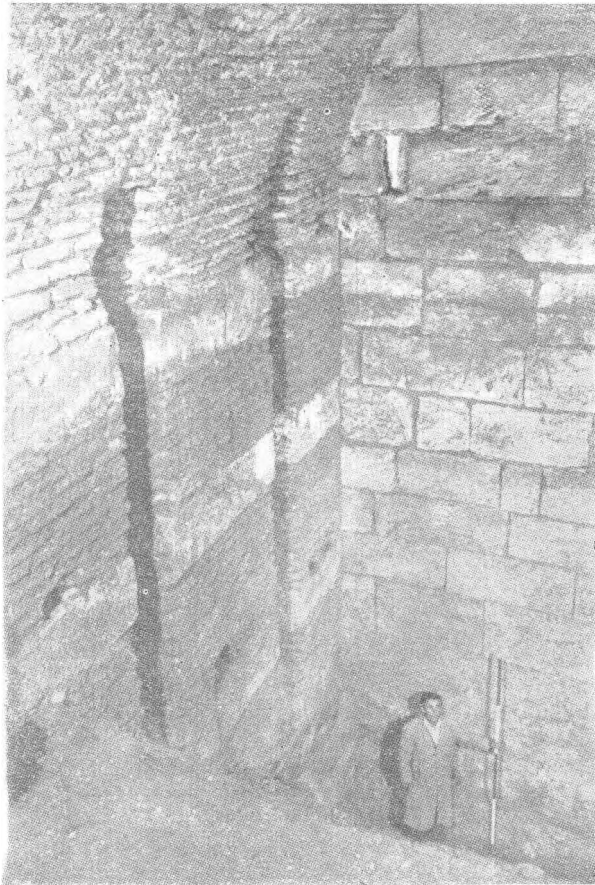
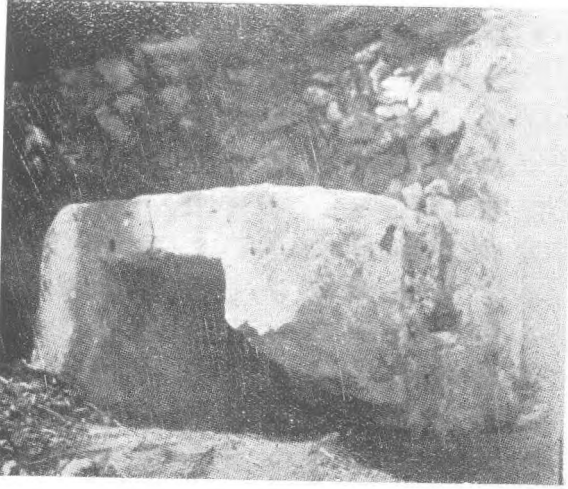
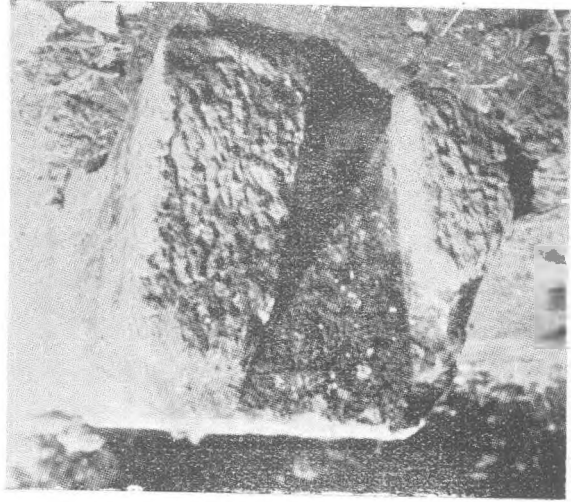


Fig: 10 — Outer wall of the stone structure, with later building of alternating courses of brick and stone built against it



Res: 1 —



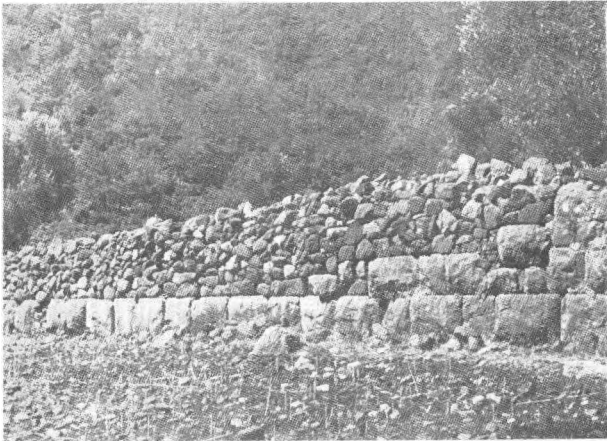
Res: 2 —



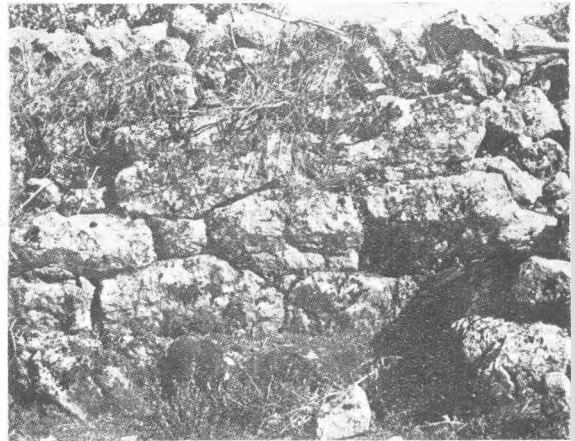
Res: 3 —



Res: 4 —



Res: 5 —

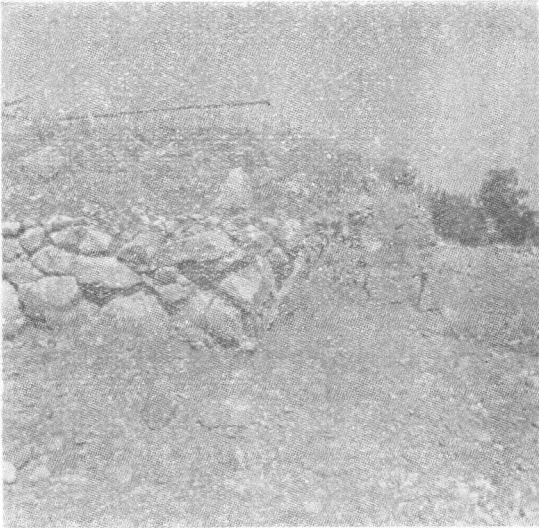


Res: 6 —



Res: 1 — Binlerce kırık parçadan bir kısmı ve kuzey-doğu kapısı  
restorasyon sahası

Fig. 1 — View of the restoring area of the NE gate.



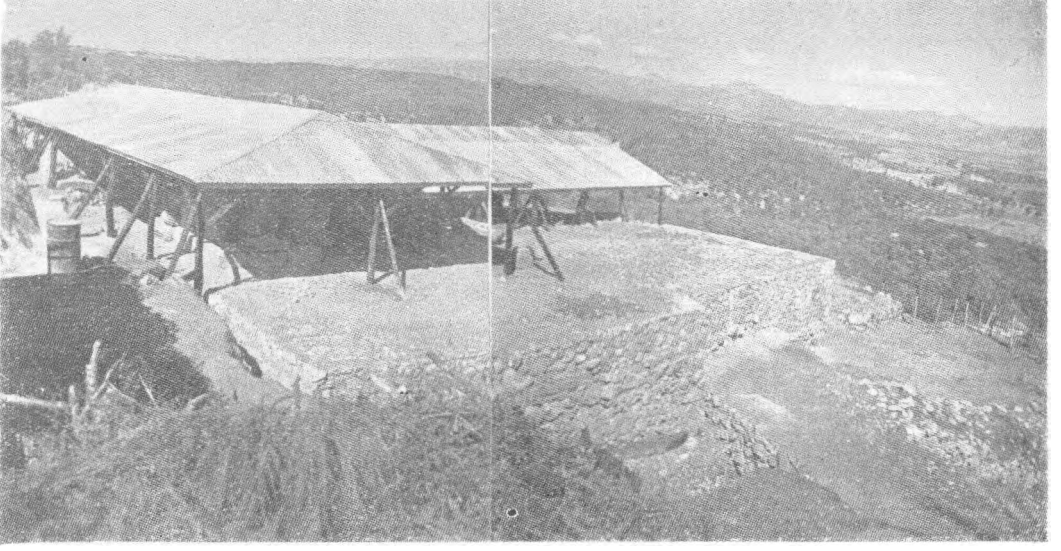
Res: 2 — Bir burç duvarının restorasyondan  
önceki harap hali

Fig. 2 — One of the front towers before  
restoration.



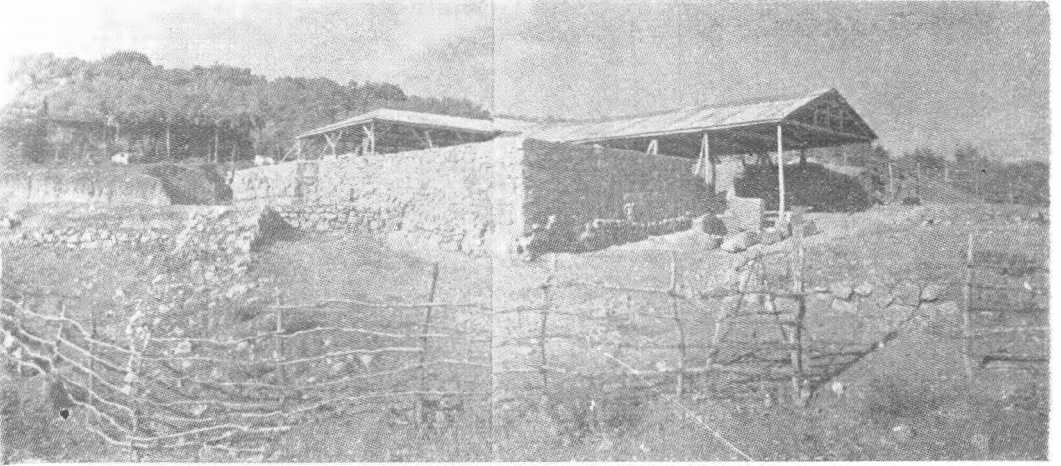
Res: 3 — Aynı burç duvarının restorasyondan  
sonraki hali

Fig. 3 — The same tower after restoration.



Res: 4 — Çatı ve burcun umumi görünüşü (kuzey-doğu kapısı)

Fig. 4 — General view of the restored front and rear towers of the NE gate and of the provisional roof from the south.



Res: 5 — Çatı ve restore edilmiş burç duvarlarının umumi görünüşü (kuzey-doğu kapısı)

Fig. 5 — General view of the same from the east.



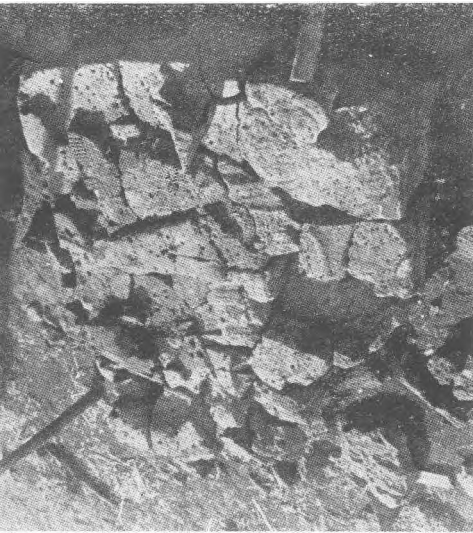
Res: 6 — Büyük ilâh heykeli kısmen rest'ore edildikten sonra

Fig. 6 — The inscribed statue after partial restoration.



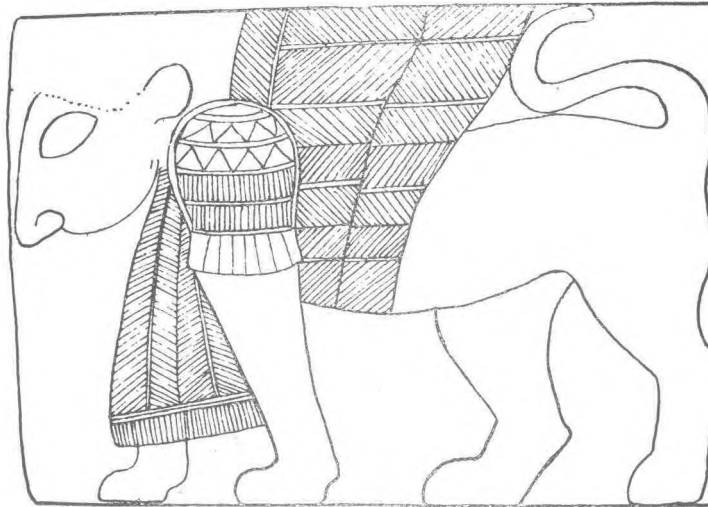
Res: 7 — Yeni bir kabartma rest'orasyon sırasında

Fig. 7 — A new relief (tribute-bearers) during work.



Res: 8 — Parçalı büyük sfenks birleştirme safhasında

Fig. 8 — The recomposition of a monumental sphinx.



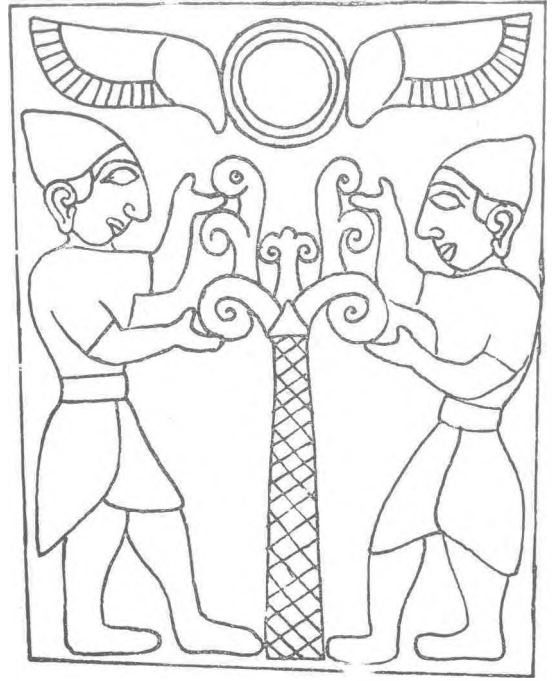
Res: 9 — Aynı sfenks'in restorasyon sonunda alacağı şekil

Fig. 9 — Sketch-drawing of the same.



Res: 10 — Diğer bir kabartma  
restorasyondan sonra

Fig. 10 — Another new relief  
(tree-of life) after restoration.



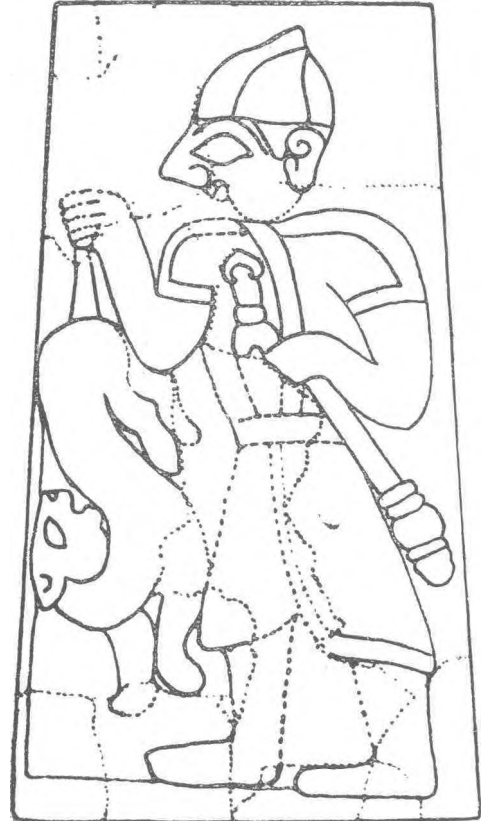
Res: 11 — Aynı kabartmanın deseni

Fig. 11 — Sketch drawing of the same.



Res: 12 — Bir avcı sahnesi restorasyondan  
sonra

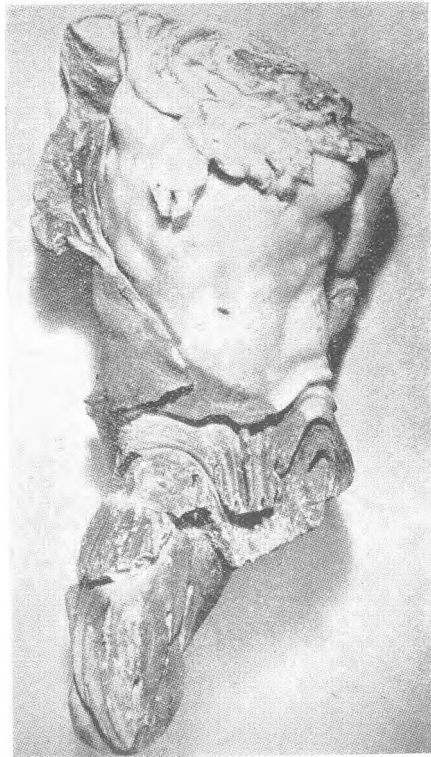
Fig. 12 — Another new relief (hunting-scene)  
after restoration.



Res: 13 — Aynı sahnenin deseni



Res: 1 — İstanbul Adalet Sarayı inşaat yerinde meydana çıkan eski yapı kalıntıları



Res: 2 — İstanbul Adalet Sarayı inşaat yerinde bulunan Triton heykeli





Res: 1 —



Res: 2 —



Res: 3 —  
K. BİTTEL



Res: 4 —



Fig. 1 — Walking man. Fogg 1943. 1120. Front.

Fig.2 — Walking man. Fogg 1943. 1120. Profile.

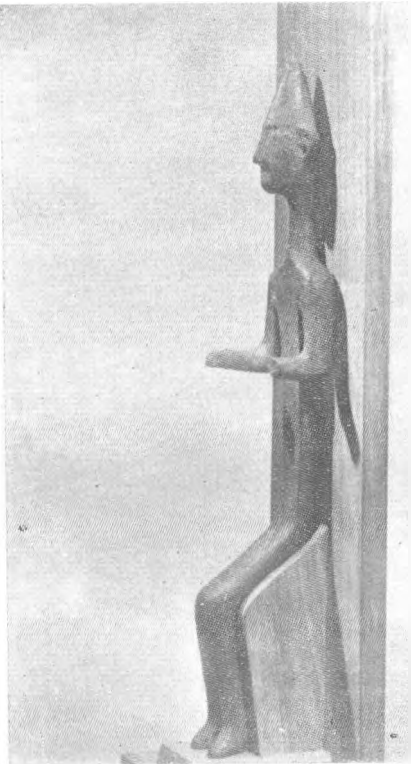
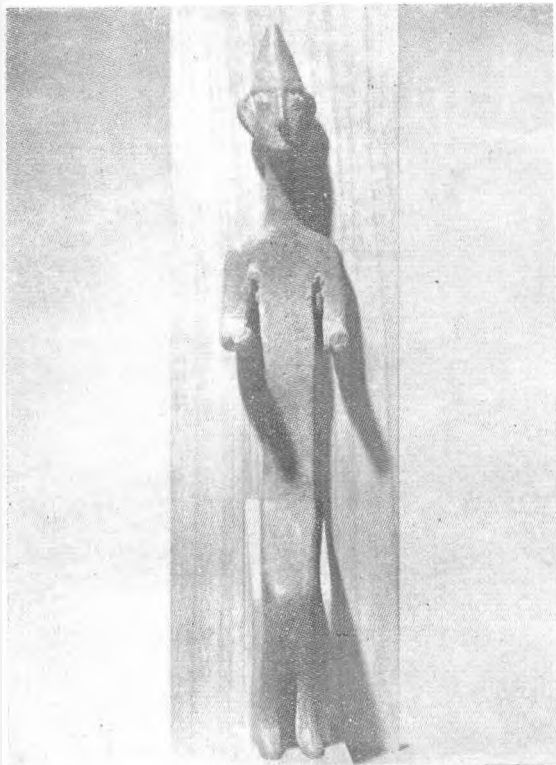


Fig. 3 — Seated God. Fogg 1943. 1119. Front.

Fig. 4 — Seated God. Fogg 1943. 1119. Front.



Fig. 5 — Ram Bearer.  
Fogg 1953. 111. Front.



Fig. 6 a — Head With Pointed Cap.  
P. D. Chase Collection.

Fig. 6 b — God With Vase.  
Fogg 1952. 42.



Fig. 7 — Head of Bull. Fogg 1943. 1321. Front.



Fig. 8 — Head of Bull. Fogg 1943. 1321.  
Quarter View.



Fig. 9 — Head of Bull. Fogg 1943. 1321. Profile.



Fig. 10 — Detail of Throne from Relief of Assur Nazir Pal III. British Museum.

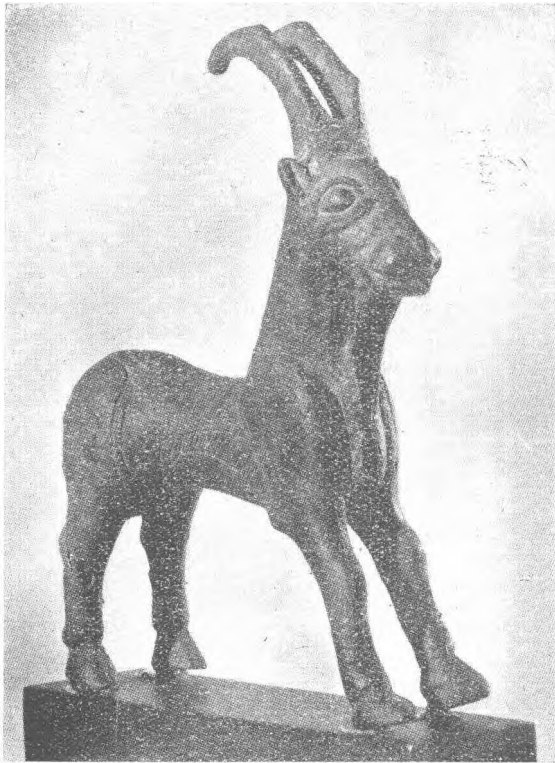


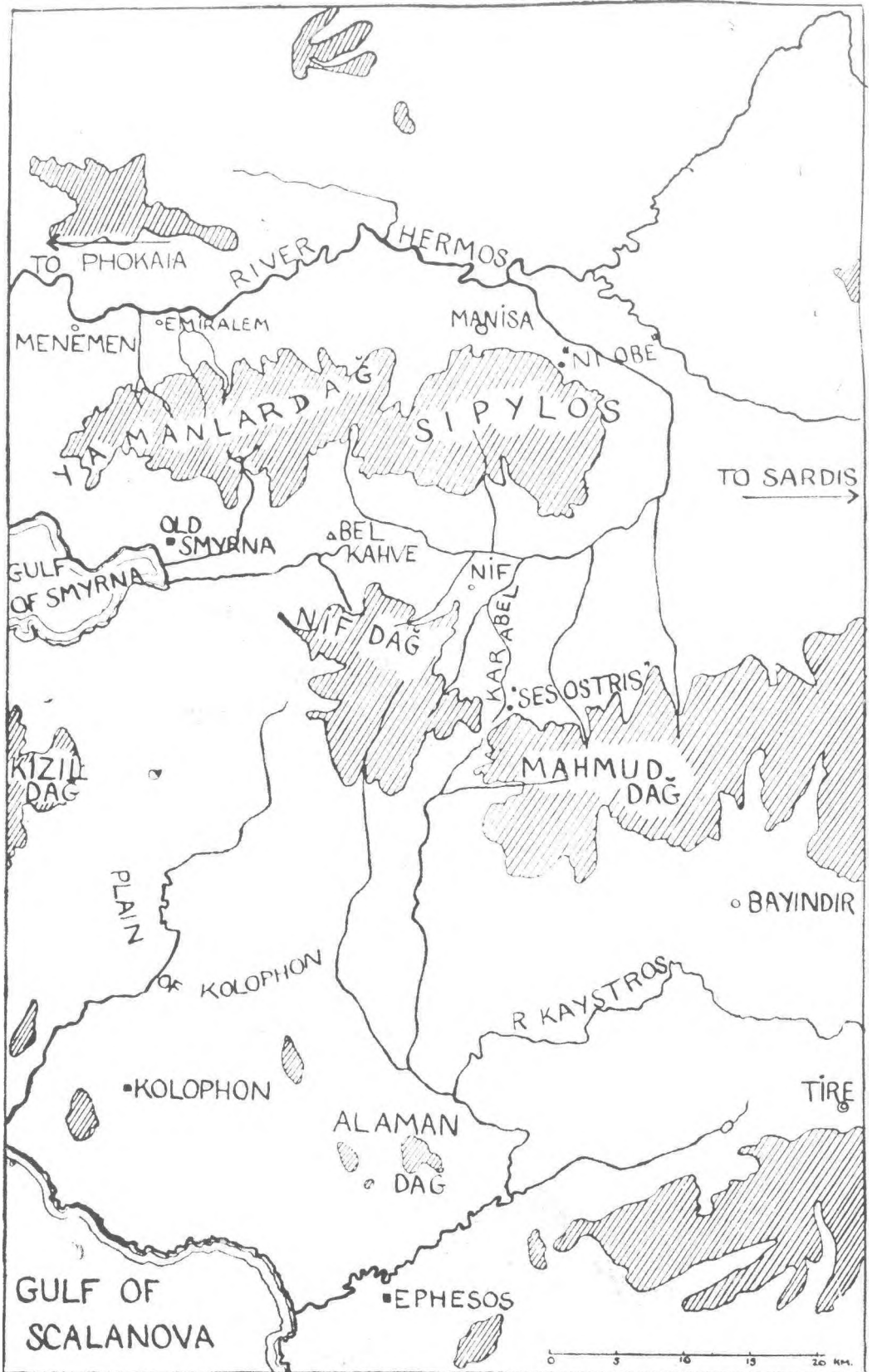
Fig. 11 — Bronze Goat. Fogg 1949. 92.  
Right Side.



Fig. 12 — Bronze Goat. Fogg 1949. 92.  
Left Side.



Fig. 13 a — Base of Walking Man. Fogg 1943. 1120.  
b — Base of Ram Bearer. Fogg 1953. 111.  
c — Crown of Ram Bearer. Fogg 1953. 111.  
d — Base of Winged Goat. Fogg 1949. 92.



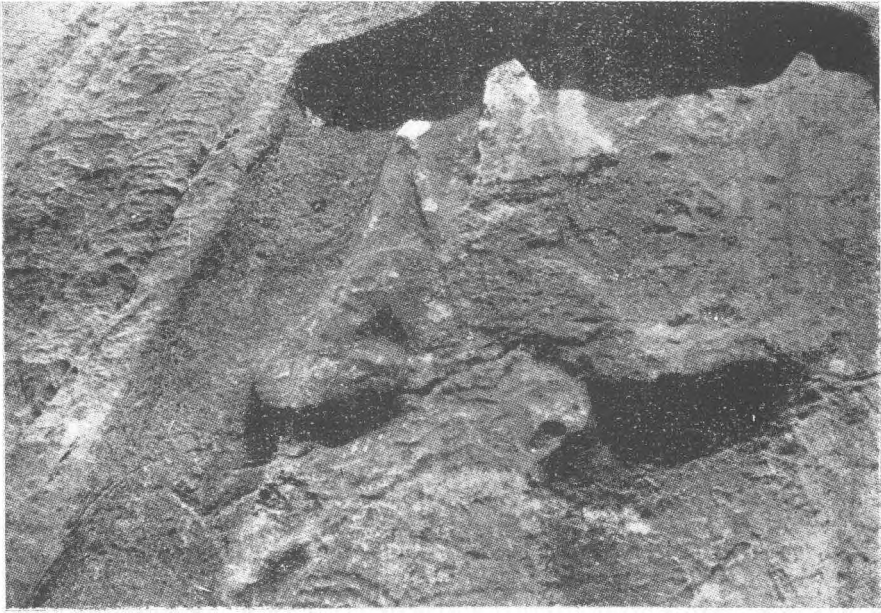


Fig. 1 — Relief of Karabel.

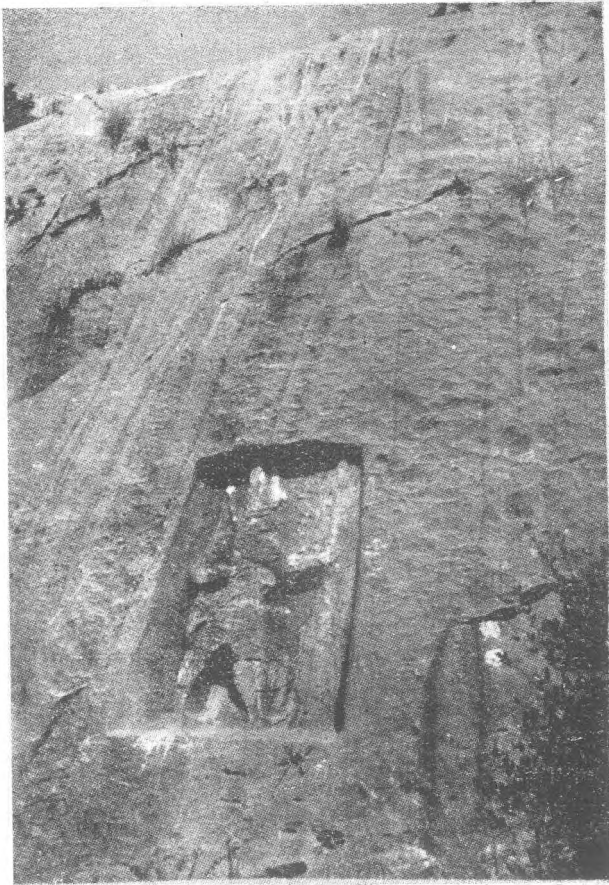


Fig. 2 — Warrior Relief in the Karabel