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Anatolian Archaeology

CONTENTS / İÇİNDEKİLER

RESEARCH ARTICLES / ARAŞTIRMA MAKALELERİ

- 1 **New Observations on the Relationships of Eros-Psykhe and Psykhe Relief Blocks with Necropolises at the Şanlıurfa Museum**
Şanlıurfa Müzesi'ndeki Eros-Psykhe ve Psykhe Kabartma Bloklarının Nekropollerle İlişkilerine Dair Yeni Gözlemler
Mehmet YAŞAR, Baran İRİM, Zehra ALDENİZ İRİM Roman STOYANOV
- 12 **An Investigation of Prospective Teachers' Perceptions of the Concept of Museum**
Öğretmen Adaylarının Müze Kavramına İlişkin Algılarının İncelenmesi
Yasemin YALÇIN, Muhammed Akif KURTULUŞ
- 28 **Hakem Listesi**
Reviewer List



Şanlıurfa Müzesi'ndeki Eros-Psykhe ve Psykhe Kabartma Bloklarının Nekropollerle İlişkilerine Dair Yeni Gözlemler

New Observations on the Relationships of Eros-Psyche and Psyche Relief Blocks with Necropolises at the Şanlıurfa Museum

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Öz

Roma mezar kontekstinde mitolojik figürler dönüşüm göstererek alegorik bir anlam taşımışlardır. Aşkın tanrısı ve Aphrodite'nin oğlu Eros; sonsuz yaşama geçmek için uyanılmak üzere uyulan bir uyku içerisinde uyuyan bir figüre dönüşmüştür. Birbirine sarılmış olarak tasvir edilen Eros ve Psykhe; sevgi sayesinde sonsuz yaşamın ve ölümsüzlüğün elde edilmesine işaret etmiştir. Ruh anlamına gelen Psykhe; mezar kontekstinde insan ruhunun personifikasyonudur. Çalışmanın içeriğini Şanlıurfa Müzesi'nde sergilenen dokuz kabartma oluşturmaktadır. Bunlardan ikisi Eros-Psykhe ve yedisi Psykhe kabartmasıdır. Edessa/Osrhoene bölgesine ait Eros-Psykhe ve Psykhe kabartmaları, ilk kez Şehrazat Karagöz'ün 2002 yılında yayımladığı çalışmada ele alınmıştır. Daha sonra, Dilek Çobanoğlu tarafından 2023 yılında hazırlanan doktora tezinde yer verilmiştir. Bu çalışmanın amacı, Eros-Psykhe ve Psykhe kabartmalı blokların arkeolojik ve sanatsal işlevlerinin yeniden değerlendirilmesi, bunun yanı sıra nekropollerdeki mezar odalarının içinde ve dışında kullanım biçimlerinin yeni veriler ışığında belirlenmesidir. Bu kapsamda, söz konusu eserler üzerine yapılmış önceki çalışmalar ele alınmış, kabartmaların tanımları, ölçüleri, katalog bilgileri ve görselleri sunulmuştur. Benzer örnekler ile Eros-Psykhe ve Psykhe tasvirleri karşılaştırılmıştır. Nekropollerdeki işlevlerine yönelik blokların mezar odası içinde veya dışında hangi amaçla, nerede ve nasıl kullanıldıklarına dair verilerle birlikte yeni bir izlenim sunulmuştur.

Anahtar Kelimeler: Eros, Psykhe, Kabartma, Friz, Mezar, Nekropolis, Şanlıurfa.

ABSTRACT

In the Roman tomb context, mythological figures transformed and carried an allegorical meaning. Eros, the god of love and the son of Aphrodite, transformed into a sleeping figure in a sleep from which one would wake up to pass on to eternal life. Eros and Psyche, depicted embracing each other, pointed to the attainment of eternal life and immortality through love. Psyche, which means soul, is the personification of the human soul in its grave context. The content of the study consists of nine reliefs exhibited at the Şanlıurfa Museum. Two of these are Eros-Psyche and seven are Psyche reliefs. The Eros-Psyche and Psyche reliefs belonging to the Edessa/Osrhoene region were first discussed in Şehrazat Karagöz's study published in 2002. Later, it was included in the doctoral thesis prepared by Dilek Çobanoğlu in 2023. The aim of this study is to re-evaluate the archaeological and artistic functions of the Eros-Psyche and Psyche relief blocks, as well as to determine their usage inside and outside the burial chambers in necropolises in light of new data. In this context, previous studies on the works in question have been reviewed, and the definitions, dimensions, catalogue information and visuals of the reliefs have been presented. Eros-Psyche and Psyche depictions were compared with similar examples. A new impression has been presented with data on the purpose, where and how the blocks were used inside or outside the burial chamber in terms of their function in the necropolises.

Keywords: Eros, Psyche, Relief, Frize, Tomb, Necropolis, Şanlıurfa.

Introduction

The burial structures of the Romans from the Early Imperial period sometimes included reliefs on the outer walls and sometimes on the inner walls. In the 2nd and 3rd centuries AD, embossed burial steles were common and consisted of many different local species¹. The provinces under the domination of Rome have different customs and traditions. For example, while grave reliefs are common in Athens, in Anatolia, heavily embossed tomb steles or sarcophagus tombs were used in some regions. However, in the early 2nd century AD, a comprehensive production began in the production of relief-ornate sarcophagus².

Eros, which means love, and Psyche, which means soul, are the heroes of the tale "Eros-Psyche" told by the Latin writer Apuleius in his work "Transformations". The tale also had a symbolic meaning: Love and spirit cannot be separated from each other, but this unity can only be realised by overcoming many obstacles and defeating enemy forces. Apuleius expressed these neoplatonist views in a very colourful and touching story³. Accordingly, Psyche is the daughter of the king of Miletos and the third of the three sisters. The three sisters were very beautiful. But Psyche's beauty is above human beauty, and people come from everywhere to watch her. Therefore, he suffered the anger of Aphrodite⁴. This fantastic story of Eros and Psyche can be seen in mosaics⁵, sarcophagi⁶, ceramics, in statues, stelae, etc.⁷. Some of the examples featuring this duo were found in Şanlıurfa and its surroundings.

The content of our research consists of nine reliefs exhibited in the Şanlıurfa Museum. Two of these are Eros-Psyche and seven are Psyche reliefs. These reliefs were first discussed in the study titled "Psyche and Eros Reliefs of Edessa" published by Şehrazat Karagöz in 2002⁸. In this study,

the definitions, catalog information, and visuals of the reliefs were presented in detail. However, Psyche relief no. 4 was not included in this review. Karagöz states that the relief blocks in question were used in the house-type monumental tomb structure of the Roman period⁹. Later, in the doctoral thesis titled "Edessa/Osrhoene Region Roman Period Sculptural Works: Typological, Chronological and Iconographic Evaluation" prepared by Dilek Çobanoğlu in 2023, the same works were also included in the definitions, catalog information, pictures and drawings¹⁰. Çobanoğlu evaluated that these relief blocks may have been used as decoration blocks or kline feet on the interior or exterior walls of the tomb chambers¹¹.

The aim of this study is to re-examine the Eros-Psyche and Psyche relief blocks in line with their archaeological and artistic functions and to determine how and where they were used, inside or outside the burial chambers in the necropolises, in the light of new data.

Eros-Psyche and Psyche Reliefs in Şanlıurfa Museum

The city of Edessa was founded by the Seleucid King Seleukos I Nikator in 303 or 302 BC¹². The Seleucids named the new city they founded Edessa, the name of their capital¹³. When the Seleucid kingdom's dominance in the region ended, the Aramaic people living in the region founded a kingdom called Osroene in Edessa in 132 BC. It became a Roman province in 243 AD¹⁴. In ancient times, Edessa was a kingdom covering the entire borders of today's Şanlıurfa province. The center of the kingdom is accepted as Lake Halil-ül Rahman (Balıklıgöl) in the Şanlıurfa city center and its immediate surroundings.

The works in the museum in question were found in and around Şanlıurfa city center. According to the museum inventory book information, Eros-Psyche reliefs numbered 1 and 2 were found in and around Şanlıurfa and were brought to the museum on July 19, 1972. Psyche reliefs numbered 1-

¹ Koch, 2001: 1, 15.

² Şahan, 2006: 28.

³ Aslıtürk-Küçükğüney, 2016: 267.

⁴ Grimal, 2012: 671; Erhat, 1996: 258.

⁵ Ergeç, 2006: 136; Şahin & Nalan Yastı, 2011: 80, 92; Darmon, 2011: Fig. 4-6; Önal, 2017: 33, Fig. 43-45.

⁶ Chehab, 1935, Pl XLVI; Matz, 1957: fig. 124, 126, Wiegartz, 1965: p. 108, Taf. 4c; Orlandi, 1972: Tav XXIV-XXVII; McCann, 1978: fig. 26-27, 149-150; Zagdoun, 1978: Fig. 38-39; Sichtermann & Koch, 1975: p. 34, 56; Ergeç, 1995: 171-174, Plate 135-136; Çakan, 1998: p. 18-21; Koch, 2001: 67, 81, 121-122, 128, 149-150; Turcan, 2001: Fig. 3; Sezer, 2009: 28; Doğer, 2009: 138-139; Çelik, 2010: 194a, 195a, 197a, 200-201a, 203a, 205a vb; Çobanoğlu, 2023:

62, Fig. 3.

⁷ Hermay et al., 1986: Eros 412, 413b, 972; Blanc & Gury, 1986: Eros/Amor, Cupido 84, 103, 178, 202; Icard-Gianolio, 1994: Psyche 15, 25b, 35, 56, 62, 117, 119, 126-129, 131, 134-139, 141-145, 147-155, 157-160;

⁸ Karagöz, 2002: 131

⁹ Karagöz, 2002: 145.

¹⁰ Çobanoğlu, 2023: 61-62.

¹¹ Çobanoğlu, 2023: 61-62.

¹² Harrak, 1992: 209.

¹³ Drijvers, 1980: 110.

¹⁴ Çelik et. al. , 2007: 28.

3 and 4 were found in Yakubiye Mevkii in central Şanlıurfa and were purchased by F. Duygun in 1969 and brought to the museum. Psyche relief numbered 5 was found in Şanlıurfa and was purchased by M. Kambur in 1978 and brought to the museum. Those numbered 6 and 7 were found in and around Şanlıurfa and were brought to the museum on July 19, 1972. Photographs of the works were taken in the exhibition hall, and two separate measurements were taken using a tape measure and a mechanical caliper. After the descriptions were completed, a comparison was made, they were evaluated according to their sizes and workmanship, information was given about their functions, and a new perspective was presented on the areas of use of the reliefs. The works will be evaluated as a composition under two subheadings.

Eros-Psyche Reliefs

No. 1 Eros-Psyche Relief (Museum Env. No. 3741): There are some wear in the work made as a high relief (**Figure 1a**). This work, which is in the form of a rectangular block, has chisel/murch marks on both sides and back surfaces. The height of the block is 55 cm, the width is 24 cm, and the depth (length) is 81 cm. The height of the relief is 46 cm, the width is 19 cm, and the depth is 13 cm. Two figures are embroidered in the relief on the front. On the right is Eros, on the left, the Psyche reliefs are depicted in a standing pose, hugging each other and kissing. In both figures, the head is given from the profile, the body is given from the 3/4 turn, and the waist down from the front. Thanks to this stance, it made it easier for Eros and Psyche to hug each other by wrapping their arms around each other.

It is slightly longer than Psyche Eros and is processed in a slightly left-facing way. Her hair is combed towards the back and collected in the form of a bun on the neck. There are oval hoop earrings with pendants or pendulums in their ear. Although the facial expression has not been fully determined due to the destruction, it can be seen that it has full facial features and large eyes.

Psyche turned her face to the left towards Eros and was engraved in a pose to kiss Eros. With a thin waist, a slight belly, naked up to the waist, stretched her right arm towards Eros's armpit. The left arm, on the other hand, remains behind the relief. She was dressed in a loose himation from the top of the hip, her dress was folded and collected on the

hips on the upper side and took the form of a belt, and the excess part was hung down from the front of the waist. Her feet can be seen from under her dress.

Depicted on the right, Eros has curly hair and, as in Psyche, his hair is collected as a bun on the nape. He was completely naked, turned her face towards Psyche, standing on her right, and was depicted in a position to kiss Psyche and lip to lip. He headed towards Psyche, throwing his left arm on Psyche's right shoulder. As a mature teenager, he is depicted with a light belly, wide hips, and muscular feet. The fact that Eros's feet were facing the right from the upper side of the waist towards Psyche caused his right foot to turn slightly to the right and gave some of the weight to his left foot.

Figure 1.

No.1 Eros-Psyche relief, b- No. 2 Eros-Psyche relief (B.İrim and Z. Aldeniz İrim).



No. 2 Eros-Psyche Relief (Museum Env. No. 3742): Superficial wears are seen as in example 1. The height of the block is 56 cm, the width is 25 cm, and the depth is 80 cm. The height of the relief is 41 cm, the width is 19 cm and the depth is 13 cm. As in example 1, it is in the form of a rectangular block and has chisel/murch marks on both sides and back surfaces. There are depictions of Eros and Psyche on the front of the block. Psyche on the right, Eros on the left, is depicted hugging and kissing each other (Figure 1b). In both figures, the head is from the profile, the body is embroidered from the front from the bottom of the chest with a 3/4 turn.

Psyche is depicted on the right, unlike Eros-Psyche No. 1. Her hair is combed towards the back and collected in the form of

a bun on the neck. It has plump facial features and has an oval ring earring with a pendulum beaded in its left ear. She stretched her left arm towards Eros, and her left arm is under the armpit of Eros. As in example 1, she is naked from the waist up. She wears a loosely curly himation below the waist. Despite these similarities, unlike example No. 1, the number of dresses hanging from the waist is higher. It descends from both sides by curving to the knees. Her feet can be seen under her dress.

Eros, depicted to the left of the relief, turned his face towards the Psyche on his left. His hair is curly and long, combed from the front and collected in the form of a bun on the nape. Eros' face is full, his right arm throws over Psyche's shoulder. As in example 1, Eros is completely naked. However, it differs from example number 1 with its light belly and full hips and legs. Since the upper side of the waist was directed to the right towards Psyche, the body weight was loaded on Eros' right foot, and the left foot stepped slightly forward.

Psyche

No. 1 Psyche Relief (Museum Env. No. 3139): The height of the block is 43 cm, the width is 35 cm, and the depth is 48 cm. The height of the relief is 38 cm, the width is 26 cm, and the depth is 8 cm. The artefact, which has undergone surface wear, is in the form of a rectangular block. Chisel/murch marks can be seen on both sides and on the upper surface. On the front of the work, Psyche stood, turned to her left, put her left arm first, then her right hand crossed on the platform on her left, and rested her head (Figure 2a). Her hair was gathered both at the nape of her neck and at the top of her head. It has a her facial features are plump, and she has a melancholic facial appearance. The butterfly-inged Psyche opened its wings in the form of 3 waves in the form of fans. She stretched her right arm from the top of his chest to her left shoulder and leaned her head against her right arm. She holds a round wreath in his left hand, which he has put on his platform. Thanks to this movement of its left arm, it receives support from the platform. Psyche, who has a thin waist and a slight belly, is naked from the waist up and himation from the waist down. She is naked from the front over the waist alone, and her dress hangs from above her left arm, passing through the hip level, with her back wrapped around from the back. Her body weight was on her right leg, and she crossed her left foot over her right foot. Your foot can be seen from under her dress. The Psyche figure is located on

the left side of the block, while the right side is left blank.

No. 2 Psyche Relief (Museum Env. No. 3140): The height of the block is 49 cm, the width is 42 cm, and the depth is 52 cm. The height of the relief is 43 cm, the width is 21 cm, and the depth is 9 cm. Psyche, processed to the left of the block, is depicted with a turn of 3/4 from the profile (Figure 2b). Her hair was combed and collected as a bun on the upper side of her head. Her full-face and narrow forehead are clearly visible. It has a thick and short neck. Its wings resemble butterfly wings and are depicted in the form of three waves in an open state. She took her left arm on her right shoulder, passing it over her chest, and leaning her head against her right shoulder. She leans her left arm on a platform and holds a round wreath hanging in her hand, as in the Psyche relief number 1. She is naked from the waist up and a himation from the waist down. Her outfit was wrapped around her hip, passed by the bottom of her abdomen, hanging from her left arm. The lower left side of the block is broken and missing. Despite this, it can be selected that she throws her left foot diagonally from above her right foot. The Psyche figure is located on the left side of the block, while the right side is left blank.

Figure 2

a- No. 1 Psyche relief, b- No. 2 Psyche relief, c- No. 3 Psyche relief. (B.İrim and Z. Aldeniz İrim)



No. 3 Psyche Relief (Museum Env. No. 3141): The height

of the block is 42 cm, the width is 36 cm, and the depth is 47 cm. The height of the relief is 36.5 cm, the width is 28 cm, and the depth is 8 cm. Wear is available on its surface. Similarly processed with Psyche reliefs 1 and 2 on the front narrow side of the block, Psyche's body is facing her right with a 3/4 turn (Figure 2c). Although the facial features are not clear, it can be seen that it has full facial features. It has a thick and short neck. Its wings are shown open to both sides in the form of a three-tier fan. She stretched her left arm over the right side of her head to her right shoulder, over her chest, and leaned her head over her left shoulder. She rests her right arm on the platform to her right and holds a round wreath in her hand, as in other reliefs. It is covered with the bare underside above the waist so that the belly is out. It has a thin waist and a slightly belly and full body contours. Unlike Psyche, whose himation is 1 and 2, she was hanging from her right arm, not her left arm, in this relief. In addition, unlike the Psyche reliefs 1 and 2, this time she throws her right foot diagonally over her left foot and steps on her fingertips. Her outfit covered her heels. The Psyche relief is engraved on the right side of the block stone, while the left side is plain and undecorated.

No. 4 Psyche Relief (Museum Env. No. 3143): The height of the block is 33 cm, the width is 31 cm and the depth is 43.5 cm. The height of the relief is 30 cm, the width is 21 cm, and the depth is 10 cm. It is broken in many places and has the form of a rectangular block. The Psyche relief is in the middle of the block, and on the right and left edges, it is plain and unadorned. Turning to the right, she placed her right arm, then her left hand, on the platform on her right and laid her head (Figure 3a). Her hair is combed and collected with a bun on her head. The facial features have been destroyed. The butterfly wings rising from the back of her right shoulder cannot be seen due to the destruction on her left shoulder. She stretched her left arm from the top of her chest to her right shoulder. She holds a dangling wreath in her right hand, which she has put on the platform. Thanks to this movement of her right arm, the body receives support from the platform. It has a thin waist, a light belly, naked above the waist, and a himation below the waist. Her dress was wrapped around the front, passing through the hip level and hanging over her right arm. Her body weight was on her left leg, and she crossed her right foot over her left foot. Her foot can be seen from under her dress.

Figure 3

a- No. 4 Psyche relief, b- No. 5 Psyche relief (B.İrim and Z. Aldeniz İrim).



No. 5 Psyche Relief (Museum Env. No. 7734): The height of the block is 61 cm, the width is 26 cm, and the depth is 23 cm. The height of the relief is 45.5 cm, the width is 24 cm, and the depth is 14 cm. There are fractures and deficiencies in the upper and lower parts of the block. Psyche relief completely fills the front of the block (Figure 3b). In addition, it is completely dressed; the head, torso, and feet are directed to the left with a turn of 3/4. Her hair is combed towards the back and collected to form a bun on the nape. It has a short, thick neck and full facial contours. Butterfly wings are heart-shaped and rise to the right and left. She took her right arm to her left shoulder to pass it over her chest and leaned her head against her hand. She rests her left arm against the platform next to her and, as in other reliefs, holds a round wreath in her hand. Unlike the Psyche reliefs No. 1-3, Psyche wore a khiton and was hung over her left arm by wrapping around the back from the back of the himation she wore on the khiton, passing over the abdomen from the hip level. Her outfit is quite curved, especially on the abdomen. Despite the folds, the slightly belly and plump legs of the figure can be selected. While her body weight is on her right leg, she passes her left foot over her right foot,

crossing and stopping her fingertip. Bare feet can be seen from under her dress.

No. 6 Psyche Relief (Museum Env. No. 3743): The height of the block is 54 cm, the width is 24 cm, and the depth is 79 cm. The height of the relief is 46.5 cm, the width is 18 cm, and the depth is 20 cm. The Psyche relief completely fills the front of the block. The head, body, and feet are given with a 3/4 turn (Figure 4a). Psyche's arm, with her head, is partially broken and missing. Standing directed to the left, the bird is depicted as winged. Her combed hair is collected as a bun on the nape. Although the facial expression is not fully read, it should have a sad expression, as in other examples. She stretched her right arm over the chest to her left shoulder. There is a bracelet on his wrist. She should have her left arm resting on a high platform from the elbow and, most likely, holding a wreath in her hand, as in other examples. It has a slim waist, belly, and full body contours. If it is bare from the waist to the top, it is covered. The loose and thick garment collected around the waist hangs forward under the belly, and her dress is curvy. Body weight is on the left leg, and the right leg is crosswise processed in the front. Her feet are seen under the dress that curls downwards and falls, and it is thought that she may be wearing shoes due to the height on her left foot.

Figure 4

a- No. 6 Psyche relief, b- No. 7 Psyche relief (B.İrim and Z. Aldeniz İrim).



No. 7 Psyche Relief (Museum Env. No. 3744): The height of the block is 49 cm, the width is 26 cm, and the depth is 82 cm. The height of the relief is 46 cm, the width is 24 cm, and the depth is 16 cm. There are superficial fractures and abrasions in the rectangular block. It completely fills the front of the relief block. Psyche is depicted standing and

facing to the right (Figure 4b). The head, body, and feet are processed with a 3/4 turn. The expression of their facial features is unknown because their head and face are completely destroyed. It has bird wings, as in Psyche No. 6. Its wings are detailed in the form of waves from the shoulder up and down. She stretched her left arm over her chest towards her right shoulder. She threw her right arm over the platform next to her and held a round wreath in her hand. It has a thin waisted and slightly full body contours. If it is bare from the waist to the top, it is covered. Her dress was collected over the hip and took the form of a belt.

Eros and Psyche Depictions in Necropolises

The use of Eros as Girland carriers is typical for Anatolian sarcophagi and has been used in many regions of Anatolia. The Eros, which are seen as carriers on the sarcophagus, were most commonly processed in the Roman Empire during the Antonin period, and it is likely that it was made about Dionysus and the hope of a new life after death.

It is thought that the majority of what is depicted on the sarcophagi is related to a happy life that is hoped to be lived in the afterlife. The sarcophagi showing the Eros fall into this group. Generally, also depicted in binary groups such as Eros-Aphrodite, Eros-Nike, Eros- Psyche and Eros-Yunus. The merry procession of Eros and Psyche is a common issue.

In some examples of some rock tombs detected in Şanlıurfa, it was stated that the figures on the frame and pediment on the arched entrance were "winged chubby children" Eros.

Outside the necropolis, it is known that the Eros-Psyche depiction was especially depicted on the mosaic floor. There are also mosaics depicted by Eros-Psyche in mosaics such as the Zeugma Mosaic Museum, Mosaic Museum of Antioch, Lixus, Spain Huesca ancient city and Piazza Armerina. Among the mosaics depicted in Psyche are the Mosaic of Prometheus in Edessa and depictions with butterfly wings in the Psyche's boat mosaic in Hatay. Eros-Psyche's descriptions as terracotta and a marble statue of Eros and Psyche in the ancient city of Hierapolis have been detected.

Discussion

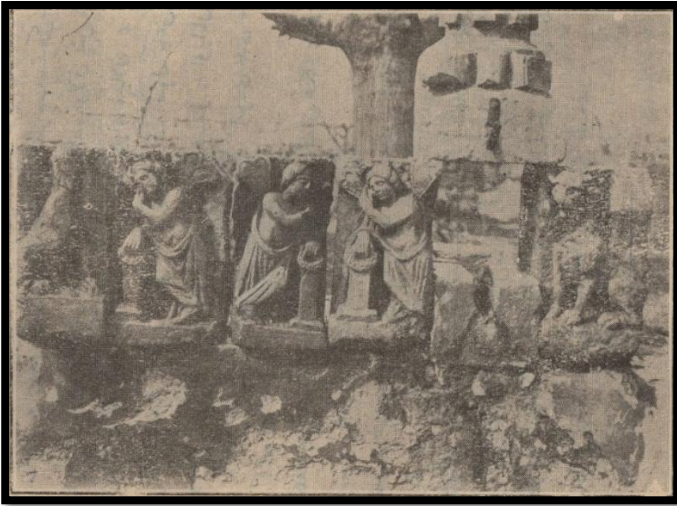
A total of 9 reliefs were discussed in the study. Of these, 2 consist of Eros-Psyche reliefs and 7 consist of Psyche reliefs. All of these works were made of limestone with high relief on the front of rectangular blocks.

In both examples that make up the Eros-Psyche reliefs, the figures are embroidered from the face profile, the body with a 3/4 turn, and the feet from the front. In general, the figures No. 1 and 2 Eros-Psyche are very similar to each other. The difference between them: In the Eros and Psyche reliss No. 1, Eros stands on the right, Psyche stands on the left, while Eros and Psyche stand on the left in the No. 2 Eros and Psyche relief. In both reliefs, they are wrapped around each other and their faces look like kissing at close distances to each other. Psyche the underside of the body is dressed, and the upper sides are depicted naked, while Eros is depicted naked in both reliefs.

The closest examples to Eros-Psyche reliefs, Adana, Edirne, and Anavarza are depicted in Valeria and Pelops. It is also very similar to the marble sculptures of Eros-Psyche in the Canellopoulos Museum and the Capitoline Museum in Greece. The closest example to the Psyche depiction is the example that was used as the kline feet in the Anab as-Safinah tomb. In addition, the butterfly-winged Psyche bet in one of the Sidon sarcophagis is similar to the Psyche relief No. 4.

Figure 5

Examples of reliefs mentioned in Urfa Castle and its surroundings (Kapaklı, 1998).



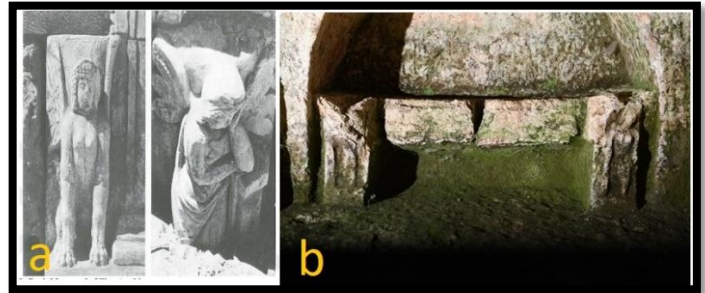
Two important sources were identified in the archive scan regarding the functions and usage areas of the works. The first of these is Kemal Kapaklı's publication titled "Urfa Hakkında Salname 1927," translated from Ottoman in 1998¹⁵. Kapaklı mentions examples of sculptures and reliefs (Figure 5) in front of the cave entrance (burial chamber) on

the southwestern slope of Urfa Castle. The 3 reliefs of Psyche (Figure 5) in this photograph from about a century ago are important evidence regarding the functions and usage areas of some relief blocks. However, it is seen that the relief blocks in question do not exactly match the Psyche reliefs evaluated in this study, but only have similar characteristics.

The second source, as stated by Çobanoğlu (2023) in his doctoral thesis, is the relief of Psyche designed as a kline foot in the Anab as-Safinah tomb in Syria (Figure 6a) and the reliefs used as a kline foot in a tomb in the Hilar Necropolis (Figure 6b). These examples provide a different perspective on the function and usage areas of the relief blocks. In addition, within the scope of the 'Şanlıurfa Provincial Culture Inventory' study, reliefs of Psyche were identified on the right and left corners of the tomb basin in a tomb chamber located in the city center of Şanlıurfa. However, these findings have not yet been published.

Figure 6

a- Syria in Anab as-Safinah tomb the used as a kline foot Psyche reliefs (Çobanoğlu, 2023: 62, Fig. 3.5), b-Reliefs with kline feet in a tomb in the Hilar necropolis (Çobanoğlu, 2023, s. 62, Fig. 3.7).



In addition, even if there are no reliefs in a tomb chamber in the Kızılkoyun Necropolis, they provide data on the use of the relief blocks in terms of design. In the tomb in the Kızılkoyun Necropolis, there are corner blocks without reliefs on the right and left of the two klines, and 3 lids are placed on the blocks (Figure 7). In this way, it was possible to use it as a double kline, bottom and top. When we look at the dimensions of the blocks, their width is approximately 38 cm, their height is 45 cm, and their depth is 95 cm. The space between the blocks is approximately 185 cm, and the kline width on the upper covers is 245 cm.

The data obtained show that the Eros-Psyche and Psyche

¹⁵ Kapaklı, 1998: 55.

reliefs have different dimensions. This shows that the works were specially designed in accordance with their functional and usage requirements. When the dimensions of the Eros-Psyche reliefs numbered 1 and 2 are taken into consideration, it has been determined that they were designed to be approximately 80 cm deep. Considering the measurement data, based on the Psyche relief used as a kline foot in the Anab as-Safinah tomb in Syria and the corner blocks in the Kizilkoyun necropolis (Figure 6), it can be said that the Eros-Psyche relief blocks were used as the right and left relief block elements of the same kline foot in a tomb chamber (Figure 8). When viewed from a sculptural perspective, the presence of similar proportional errors in both examples suggests that they were made by a local workshop in a provincial style. When viewed from an iconographic perspective, it can be said that they reflect the love, affection, and commitment between the two figures.

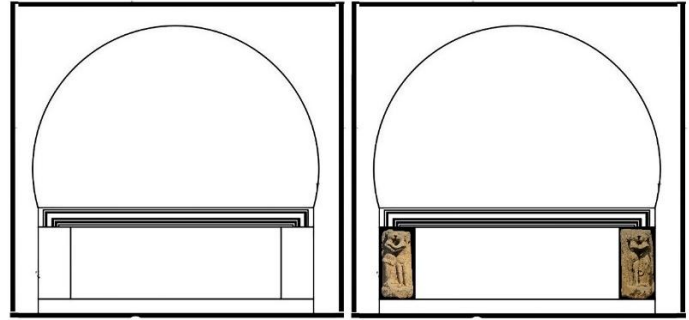
Figure 7

Grave example in Kizilkoyun Necropolis (B. İrim and Z. Aldeniz İrim).



Figure 8

Suggestion of using Eros-Psyche relief blocks as kline foot in a tomb (Drawing by Yıldırım İlaslan, 2019: 139, Drawing: 49; Edt. by B. İrim & Z. Aldeniz İrim).



In the Psyche reliefs, unlike the Psyche we see with Eros, she has wings. The wings of the Psyche reliefs no. 1, 2, 3, 4, and 5 resemble butterfly wings. The wings of the Psyche reliefs no. 6 and 7, have bird wings. While No. 5 is fully clothed, Psyche reliefs No. 1, 2, 3, 4, 6, and 7 are depicted with the lower part of the body clothed and the upper part naked. While in Psyche reliefs no. 3, 4, and 7, Psyche is oriented to the right, in Psyche reliefs no. 1, 2, 5, and 6, Psyche is oriented to the left.

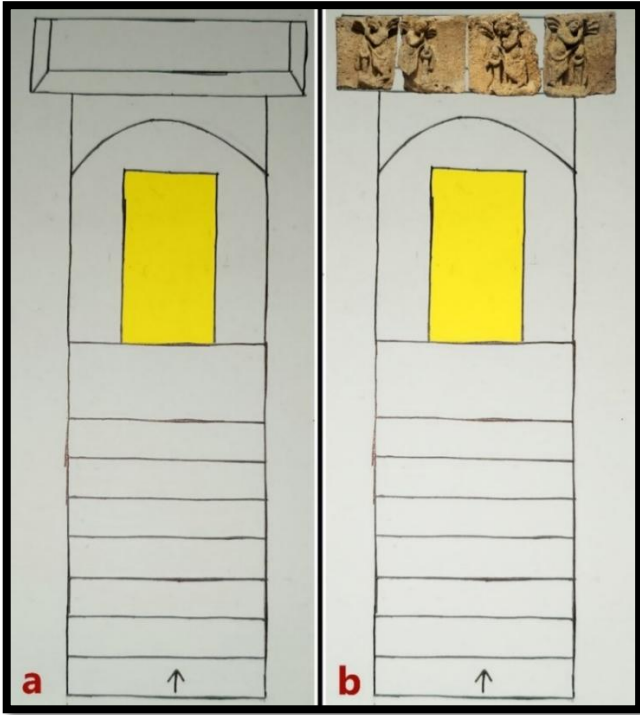
In all depictions on the Psyche relief blocks, Psyche is leaning on a pedestal next to her, holding a round wreath in her hand. Psyche is depicted in these reliefs as “asleep.” Psyche means “soul” and is defined as the personification of the human soul. In Roman tomb art, death was not considered an end but rather a sleep from which one would wake up to enter eternal life. Therefore, the depiction of the “Sleeping Psyche” in these reliefs indicates that the soul of the deceased is in this sleep. Eros depictions sleeping in this posture were depicted quite frequently on Roman Period Sarcophagi. Therefore, although the faces of these figures are largely eroded, considering their postures and iconographic similarities in Roman tomb art, the figures must have been depicted as asleep¹⁶. Psyche is depicted with butterfly wings in all depictions. However, since Psyche numbered 6 and 7 are depicted with bird wings, it can be considered a Victoria/Nike figure rather than a Psyche. However, since she is in the same composition as Psyche figures numbered 1-5, holding a wreath in her hand and leaning on the pedestal next to her, she is considered as

¹⁶ McCann, 1978: fig. 23, 32, 54; Icard-Gianolio, 1994: Psyche 1, 4, 13, 15-17, 19, 26.

Psyche. In addition, a figure thought to belong to Psyche with bird wings is included in the Orpheus II mosaic, which was the floor covering of a rock tomb in Şanlıurfa in 1956. This can be said that some sculptors or mosaic artists did not have a good command of Greco-Roman art iconography¹⁷.

Figure 9

a- A tomb entrance and a podium above it, b- with an example of a frieze consisting of no. 1-4 Psyche relief blocks placed on the podium (Z. Şen & B. İrim).



The depth of the Psyche relief blocks numbered 1, 2, and 3 is approximately 50 cm, and the width is 36 cm. Considering the size of the reliefs, it can be said, based on the 1927 photograph (Figure 5), that these three relief blocks were used to decorate the tomb podium (Figure 9a) at the entrance of another tomb structure and to obtain a frieze appearance (Figure 9b). It is understood that the works were designed in accordance with the place and function of their use while they were being produced in the workshop. The Psyche relief numbered 4 also has similar plastic features to the Psyche reliefs numbered 1-3. Therefore, it is thought that the works in question may have been produced in the same workshop. However, it is likely belong to a different tomb structure due to their dimensions. The Psyche relief numbered 5 is quite different from the others in terms of both plastic and depiction. The fact that it is completely

dressed and exhibits high-quality workmanship suggests that it belongs to a different tomb structure and that it was probably produced by a mobile workshop.

The depth of the Psyche relief blocks numbered 6 and 7 is approximately 80 cm, and they are processed in the same composition. It is possible that they were used as the right and left relief block elements of the kline foot, like the Eros-Psyche reliefs numbered 1 and 2.

All of the figures in the reliefs are made in high relief. Their heads, arms and legs are disproportionate to their anatomical body structure. The hairstyles on the figures match the hairstyles seen in the Roman period from the 1st century AD onwards. The pendulum earrings in Psyche's ears are examples of earrings seen in the 2nd century AD.

Conclusion

Eros and Psyche figures have an important place in both mythology and funerary cults. When Eros and Psyche are depicted together, they represent happiness, joy, the attainment of eternal life, and unity, while Psyche represents the soul's eternal journey, immortality, and a new life after death.

As a result, it is understood that the relief blocks were used in more than one tomb in connection with the tomb cult, with different tomb architectures and for different purposes. It is seen that they were designed according to the area and function of their use while they were being produced in the workshops. The chisel marks seen especially on the side surfaces of the blocks suggest that these blocks were arranged side by side to form a composition. It can be said that the Psyche relief blocks numbered 1-4 were used to obtain a frieze appearance by arranging them side by side on the tomb podium above the entrance, providing access to the tomb chamber. However, the Eros-Psyche relief blocks numbered 1 and 2 and the Psyche relief blocks numbered 6 and 7 may have functioned as the right and left relief block elements of the kline feet in the necropolis.

The Eros-Psyche and Psyche depictions were compared, and their functions in the necropolis were evaluated. This evaluation provides important data about the uses of the relief blocks inside and outside the tomb.

The clothing details, postures, and stylistic features of the figures in the reliefs indicate that these works belong to the

¹⁷ Önal, 2017: 32.

Osrhoene Kingdom period between the end of the 2nd century AD and the beginning of the 3rd century AD. In addition, the stylistic features of the reliefs and the breaks in the proportions of the figures provide valuable clues that some of the works may have been produced in local workshops and some in mobile workshops. These findings have created a basis for new research that requires a more comprehensive consideration of both the artistic production processes in Osrhoene and the intended uses of the tomb structures in the necropolis.

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Öğretmen Adaylarının Müze Kavramına İlişkin Algılarının İncelenmesi

An Investigation of Prospective Teachers' Perceptions of the Concept of a Museum

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Öz

Bu araştırma, öğretmen adaylarının müzeler hakkındaki algılarını incelemektedir. Nitel bir araştırma tekniği olan vaka çalışması metodolojisi kullanılarak, öğretmen adaylarının bakış açıları incelenmiştir. Çalışmada, öğretmen adayları tarafından çizilen resim belgeleri kullanılmıştır. Doğru ve güvenilir bir analiz sağlamak için, katılımcılardan çizimlerinin arkasına, nesnelerin neyi temsil ettiğini ve onları çizme nedenlerini ayrıntılı olarak açıklayan notlar yazmaları istenmiştir. Çalışma grubu, bir devlet üniversitesinde ilköğretim ve İngilizce dil eğitimi programlarında okuyan öğrencilerden oluşmuştur. Katılımcılar, müze eğitimi dersini alacak olan 3. sınıf ilköğretim ve 4. sınıf İngilizce dil eğitimi lisans öğrencileriydi. Veriler üç uzman tarafından analiz edildi ve “yapı”, “malzeme”, ‘eser’ ve “geçmiş anlamaya katkı” gibi kodlar, kategoriler ve temalar ortaya çıktı. Çalışma, birkaç öneriyle son bulmaktadır.

Anahtar Kelimeler: Müze eğitimi, Müze algısı, Okul dışı öğrenme.

ABSTRACT

This research explores pre-service teachers' conceptions of museums. Using a case study methodology, a qualitative research technique, the perspectives of pre-service teachers were examined. The study utilized picture documents drawn by the pre-service teachers. To ensure accurate and reliable analysis, participants were asked to write explanations on the back of their drawings, detailing what the objects represented and their reasons for drawing them. The study group consisted of students in primary education and English language education programs at a public university. Participants included 3rd-year primary education and 4th-year English language education undergraduates who would take the museum education course. Data were analyzed by three experts, resulting in codes, categories, and themes such as "structure," "material," "artifact," and "contribution to understanding the past." The study concludes with several recommendations.

Keywords: Museum education, Museum perception, Out-of-school learning.

Introduction

Museums, which collect and examine cultural heritage artifacts from various societies around the world, protect these items and make them available to the public. They are fundamental institutions in a modern society. Museums gather, preserve, and research items that bear witness to human life and share this knowledge with society. They create attractive environments to promote understanding (İlhan et al., 2019, p. 34). Although we mostly think of historical and art museums when we think of museums, it is known that there are many types of museums. Science museums that allow scientific concepts to be presented interactively through exhibitions; nature museums containing natural specimens such as fossils, plants and animals; ethnographic museums where the lifestyles of different cultures are exhibited; technology museums where technological developments and inventions are exhibited; children's museums which offer interactive educational exhibits for children; maritime museums which present information on maritime history, ships and marine life; medical museums which exhibit the history of medicine, medical instruments and health-related topics; and popular culture museums which feature popular culture elements in areas such as media, music, sports and movies (Alexander et al., 2017; Ambrose & Paine, 2006; Genoways & Ireland, 2003; King & Lord, 2016). The most prominent function of museums is education, and their contribution to lifelong learning is considerable. The emotional, perceptual, and mental effects of the visuals exhibited in museums, which have a great share in establishing a connection between past and present life, are important in the transfer of cultural heritage. Undoubtedly, the most important carriers of cultural heritage are teachers. In the museum education courses taught as elective courses within the curriculum determined by the Council of Higher Education in the teacher training program of universities which cover topics such as definition and characteristics of the museum, exhibition in museums, museum education, museum types, development of Turkish museology, an overview of the history of museology in the world, museum, culture, art and civilisation relationship, museum and society, the contribution of museums to historical consciousness, protection of historical artefacts, contemporary museology in the world and in Turkey (www.yok.gov.tr). The museum education course is considered to be very important at every stage of education.

In particular, it is predicted that it will be beneficial for teachers, who are in an important position in the upbringing of future generations, to receive training on this subject before they enter the profession. There are studies that trainings related to this course positively affect the motivation and opinions of pre-service teachers towards museums (Er, 2020; Şekerci & Yılmaz, 2022). In addition, it was stated that the use of museums as an educational environment provides permanent learning, enables students to learn better, and provides information about the past (Uslu, 2021). Moreover, creating interactive learning environments within museum education courses enhances the engagement and curiosity of students, fostering deeper historical consciousness and cultural awareness.

Museums are not only applicable to history and archaeology but also to many other disciplines. Therefore, museum education should start from a young age. Helena Friman, a museum educator, states that teaching at school can become abstract, but museums, as important out-of-school learning environments, offer tangible experiences (Seidel & Hudson, 1999, p. 16). The importance of the courses that pre-service teachers take about out-of-school learning environments also emerges here. If teachers do not know museums and do not have knowledge about museum education, they will not be aware of the opportunities that museums can be a resource in teaching. On the contrary, teachers who expand the horizons of the next generation and provide cultural transfer will be the greatest chance for children. Education also has an important role in making individuals creative and productive. Museum education is very important in order to create an awareness of history, to ensure that the place of one's own culture in the universal culture is perceived correctly in all its dimensions, and to establish the awareness that artefacts can be seen many times with pleasure by children and adults (Abacı, 1996, p. 18). The International Council of Museums (ICOM) defines a museum as "a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing (ICOM, 2022).

Cultural heritage is a concept that expresses the way of

life and creative power of a society and is also seen as an element of common heritage (Avcı & Memisoglu, 2016, p. 106). Cultural heritage is a wealth that reveals the common past and historical accumulation of the people in the same society and has meaning not only for the society and future generations but also for all humanity (Kuscuoglu, 2017: 58). Cultural heritage connects the past with the present, provides a foundation for the culture and world in which we live, and enriches human lives in a spiritual sense while providing a solid reference for the creation of the future (Unal, 2014, p. 11). Culture is similar to personality. Just as personality is the sum of the characteristics that distinguish an individual from others, culture is the sum of the characteristics that distinguish a society from others. In other words, every society has typical characteristics that they have accumulated and transmitted within the framework of its own life. When we look at the civilisation living in Anatolia and adopting different beliefs, it is possible to say that each civilisation has different characteristics. For this reason, Anatolia has been fed and inspired by different cultures. The course taken by prospective teachers under the title of museum education will firstly arouse their interest in the civilisations living in Anatolia and encourage them to research the history of the land they live on. The museum education course will contribute to prospective teachers in their professional development and general cultural knowledge. However, knowing their perceptions before this course will make it easier to understand the perspectives of students who may or may not have taken this course.

Investigating pre-service teachers' initial perceptions before museum education offers valuable baseline information, highlighting both misconceptions and existing knowledge structures, which can be strategically addressed in the curriculum. The various educational programs, educational enrichment services, and professional development opportunities that museums in Turkey offer to teachers and students underscore the importance of the role of museums in education. The "Museum Education Certificate Program", initiated with the cooperation protocol signed between the Ministry of National Education and the Ministry of Culture and Tourism, aims to enable teachers to use museums as an educational environment, to support classroom learning with outdoor spaces, and to increase the permanence of learning outcomes. Training was provided on topics such as cultural heritage, museum education techniques, the development of museum programs, and the

use of technology in museums (Okvuran & Karadeniz, 2021). In addition, a total of 985 students were reached between 2014-2017, increasing the participants' knowledge about museums and museum education (Yetkiner et al., 2019). It is stated that modern museums need to improve their physical structures to maximize individual experience and visitor interaction while fulfilling their educational functions. The sustainability of museums is increased through visual culture practices and museum education activities (Çildir & Karadeniz, 2014). It has been revealed that museum education program in the preschool period contributes to children's awareness of history (Özyilmaz Akamca et al., 2017). It shows that the cooperation between schools and museums should be strengthened and that this cooperation improves student learning. It is recommended to strengthen the ways of communication between teachers and museum educators (Ateş & Lane, 2019).

In the literature, there are various studies (Akkurt Caglar, 2021; Erbas & Aksoy, 2020; Guzel, 2019; Karakaya & Sibel, 2021; Yanarates & Yilmaz, 2020;) aiming to determine pre-service teachers' perceptions of different courses, subjects, concepts and objects, studies on different fields related to the drawing and writing technique (Ekici et al., 2014; Kaya et al, 2021; Kızılay & Kirmızıgul, 2019; Ozaydin, 2022;) and studies on the opinions, experiences and self-efficacy of pre-service teachers about the concept of museum (Cildir & Karadeniz, 2017; Korukcu, 2019; Sungur & Bulbul, 2019). However, no existing study has specifically utilized a combined drawing-and-writing technique to explore the emotional and cognitive dimensions of pre-service teachers' perceptions of museums, highlighting a significant methodological gap in the literature. This research aims to fill this gap by exploring pre-service teachers' perceptions of museums and their role in acquiring cultural values. Because it can be predicted that pre-service teachers can carry out educational activities in which people will actively participate with various teaching methods and techniques inspired by the concrete objects exhibited in museums, they can use them as workshops and laboratories as out-of-school learning environments, and they can provide more exciting, effective, and permanent learning by getting rid of the traditional.

Methodology

This research aims to reveal pre-service teachers' perceptions of museums through a qualitative case study

design. Case study research allows for an in-depth exploration of a bounded phenomenon within its real-life context (Creswell, 2013), making it a suitable choice for this investigation. Document analysis, one of the qualitative research techniques, was used to reveal these perceptions of pre-service teachers.

A- Research Design

Case study design, one of the qualitative research methods, was used in the study. A case study is defined as focusing on a special case, phenomenon, or fact. It seeks to understand participants' experiences and interpretations in rich detail. In this case study, drawing documents drawn by pre-service teachers were used. In order to analyse the pictures drawn by the pre-service teachers more accurately and reliably, they were asked to write an explanation on the back of the papers on which they drew. In this explanation, they wrote what the objects they drew were and why they depicted them. This approach enabled the researchers to capture both the visual and verbal expressions of participants' perceptions.

B- Sampling

The study group consists of primary education and English language education program students at a public university during the spring semester of 2021-2022. Purposive sampling was used to select 3rd-year primary education students and 4th-year English language education students enrolled in the museum education course. Information about the study group is given in Table 1.

Table 1

Study group demographic information

Department	Male (N)	Female (N)	Grade Level
Primary Education	18	30	3.
English Language Education	22	31	4.
Total	40	61	

While 47.52% of the study group consisted of classroom education students, 52.48% were English language education students. Of these students, 39.60% were male and 60.40% were female.

C- Data Collection Process

Superficial wears The research was conducted during the spring semester of 2021-2022 as part of the museum education course. Data were collected before the start of the course to avoid influencing students' perceptions and to ensure that the responses would reflect their natural and uninfluenced conceptualizations of museums. Because it was thought that the museum visits that the students would make within the scope of the course would affect their perceptions and would also be reflected in the drawings. Without explaining the content of the course to the students, they were asked to bring a paper, a pencil, and a set of crayons consisting of six colours in total the following week. The situation of examining their perceptions and the thought that all information to be given would affect this situation revealed the necessity of not sharing the information to be given beforehand. The following week, the students were asked, "What comes to your mind when you think of a museum? Can you please make a drawing?" and the research was started. The students were told that they could use pencils of any colour they wanted. They were asked to write the explanations of their drawings on the back of the papers so that the data could be analyzed accurately and reliably later. In addition to the objects they drew, they were also asked why they made such a drawing and were asked to write it on the back of the paper. Certain codes were given to the drawings of the prospective teachers. While the drawings of the students of the department of primary education were coded as "S", the drawings of the students of the department of English language education were coded as "O".

D- Data Analysis

The data collected from the students within the scope of the research were analysed by three different experts. Codes were determined from the pictures drawn by the students. Three different experts recorded the codes in different places in the Microsoft Excel program. Expert triangulation was used to enhance the credibility and trustworthiness of the findings. For the codes that could not be determined or had different codes, the experts came together and reached a common opinion. For the codes that could not be agreed upon, support was obtained from a different expert. The name of the code was decided by majority decision. In the same way, the categories corresponding to these codes and the themes related to these categories were determined. In

the study, support was received from three different experts while determining the categories and themes related to the categories. One of these experts is an academic who is working on museum education in her doctoral dissertation, one is an academic with a professor title who has studied on qualitative research, and the last expert is an academic with a doctorate in science education who has studied out-of-school learning environments. The expert opinions were analyzed separately, and the issues with “consensus” and “disagreement” for the categories created were identified, and necessary arrangements were made. Hubberman and Miles' formula [$\text{Agreement} / (\text{Agreement} + \text{Disagreement}) \times 100$] was used to calculate the agreement of the coding researchers. The agreement of the coders was determined as 81%. Descriptive and content analysis methods were used in the study. While presenting the data, the explanations made by the students about their drawings were included.

Results

The data collected from pre-service teachers were subjected to content and descriptive analyses. In this study, four main themes were identified in pre-service teachers' perceptions towards museums. These themes were named as “in terms of structure”, “in terms of material”, “in terms of objects,” and “in terms of its contribution to understanding the past” as a result of expert opinions. Under the first three themes, there are categories determined for each theme. In the last theme, codes and frequencies are given directly. The codes, categories, and theme structures resulting from the content analysis are presented in Table 2-5.

Table 2

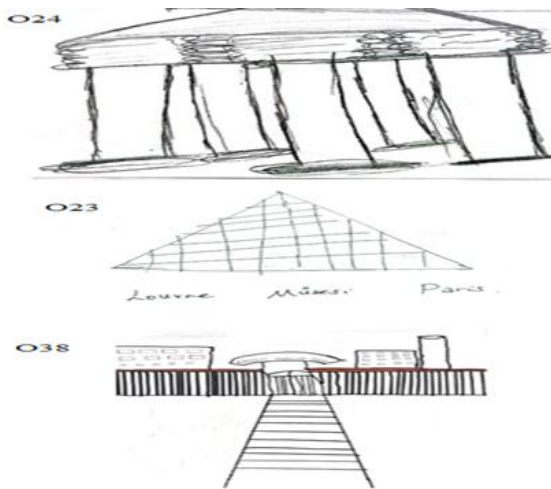
Codes, categories, and themes formed for museum perceptions-1.

<i>In terms of Structure</i>			
Main Structure		Part of the Building	
Code	Frequency	Code	Frequency
Louvre Museum	4	Columns	12
Temple, Cathedral	3	Structure of the Museum	10
Amphitheatre	2	Mosaic Building	6
Castle	2	Museum Interior	2
Gobeklitepe	2	Stones	2
War of Independence Museum	2	Museum Card	2
Side Temple of Apollo	2		
Anıtkabir	2		
Pyramids	2		
King's Cemetery	1		
Hagia Sophia	1		
Ataturk House	1		
Basilica Cistern	1		
British Museum	1		
Van Gogh Museum	1		
Auschwitz-Birkenau Museum	1		
National City Museum	1		
Clock Tower	1		
Aquarium	1		
Shipyard	1		

In the content analysis of pre-service teachers' perceptions of museums, the theme of "in terms of structure" was formed. Regarding this theme, "main structure" and "part of the structure" categories were determined. While the main structure category consists of 18 codes and 30 frequencies, the part of the structure category consists of six codes and 34 frequencies. The highest frequency for the main structure category was the code "Louvre Museum", while the highest frequency for the part of the structure category was the code "columns". Some student drawings for the main structure category are given in Figure 1.

Figure 1

Main structure category student drawings.



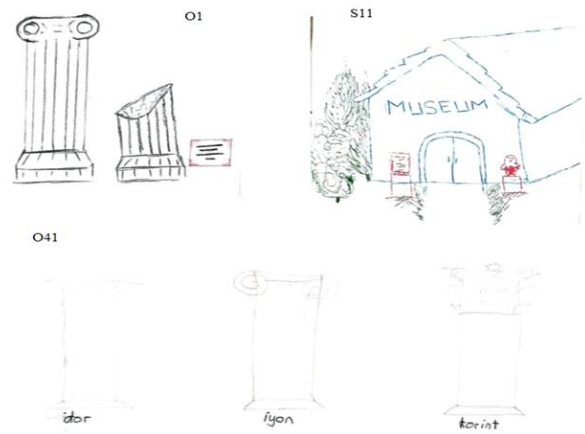
O23 painted the Louvre Museum while expressing his perception of museums with the excitement s/he felt from the idea of seeing thousands of works of art. O38, on the other hand, thought that museums reflect not only cultural heritage but also the mistakes and sufferings in human history and drew the "Auschwitz-Birkenau Museum".

Student O24, who drew a temple, explained the reason for this drawing as follows: *"I see the temples themselves as a living museum. Even if there is nothing inside, they are structures that harbour experiences."*

Student drawings for the category of a part of the building are given in Figure 2.

Figure 2

Part of a building category student drawings



The student coded S11 revealed the drawing in his perception of the museum by drawing the museum itself. In his statement about this: *"My drawing is the entrance part of a museum building because when I think of a museum, I think of the relic artefacts exhibited in the building of a museum."* Students coded O1 and O41 depicted the columns. Regarding this situation, O41 stated: *"When I think of a museum, I think of ancient column layouts because it reminds me of the entrance part of some museums and these layouts are exhibited in some museums."*

The codes and categories formed under the theme of "in terms of material" after the drawings made by the pre-service teachers are given in Table 3.

Table 3

Codes, categories, and themes formed for museum perceptions-2

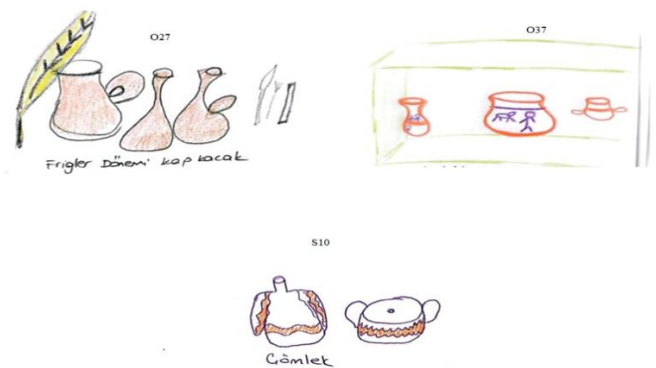
<i>In terms of Material</i>		
Category	Code	Frequency
Everyday Items	Pots and Pans	9
	Pottery	6
	Pitcher	3
	Footwear	2
	Clock	1
	Hourglass	1
	Carpet-Rug	1
Military-Warfare Equipment	Knife-Sword-Axe	10
	Weapons	7
	Shield-Helmet	5
	Equipment-Uniform	3
	Bow and arrow	1
	Ball Trolley	1
Artistic Objects	Vase	9
	Musical Instrument	4
Cultural-Religious Items	Cemetery	5
	Cross Symbol	4
	Local Clothes	3
	Clothing	3
	Old Goods	1
Items that are Means of Payment	Ancient Coins	8
Ornaments	Jewellery	6
Valuables Items		8

In the content analysis of pre-service teachers' perceptions of museums, the theme of "in terms of material" was formed. Regarding this theme, the categories of "everyday items", "military-war tools", "artistic objects", "cultural-religious items", "items that are means of payment", "ornaments," and "valuable items" were determined. In total, there are seven categories and 22 codes. It was determined that the codes with the highest frequencies were pots and pans, knife-sword-axe, vase, cemetery, ancient coins, and valuables.

Some of the student drawings for the category of everyday items are shown in Figure 3.

Figure 3

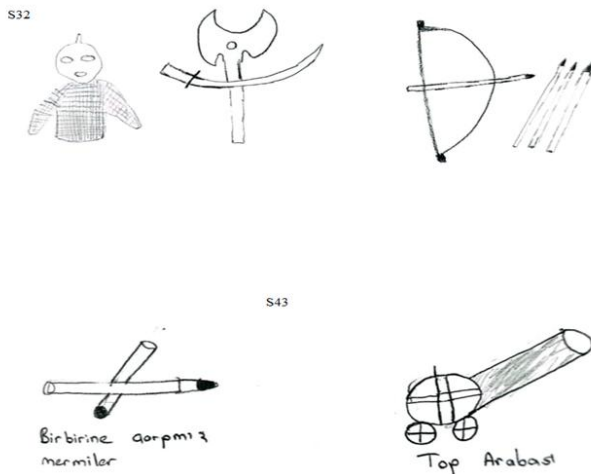
Everyday items category student drawings.



The student coded O27 expressed the explanation of the pots and pans picture he drew as follows: *"The reason why I depict the Hittite and Phrygian pots is that these civilisations ruled in the geography where I lived for a period of time. The Seljuks made Konya the capital and at that time they built mosques, different buildings and kumbets in the Central Anatolia Region and enabled the development of this region."* S10 stated that the common things that people use in all museums are objects such as pottery, and that is why he made this drawing. O37 also wrote that the pots with engravings on them were from richer ages, so he wanted to depict this. Some of the student drawings for the military-warfare tools category are shown in Figure 4.

Figure 4

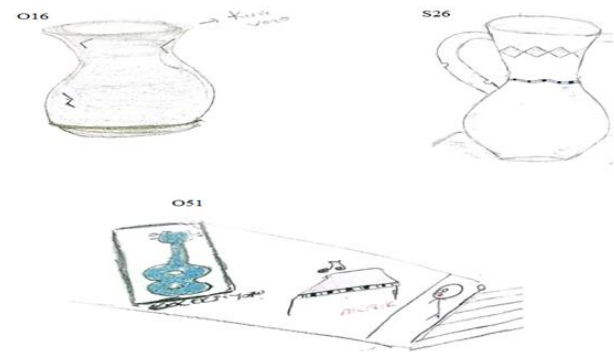
Student drawings in the military-warfare instruments category



S32 included many military-war instruments in his drawing. In his explanation for this, he said, *"When I think of museums, I think of wars. The wars fought before and the tools used in these wars have always attracted my attention."* S43, on the other hand, stated that he was inspired by the Çanakkale War and that he included these drawings to show how difficult this war was. Some of the student drawings for the category of artistic objects are shown in Figure 5.

Figure 5

Student drawings in the artistic objects category

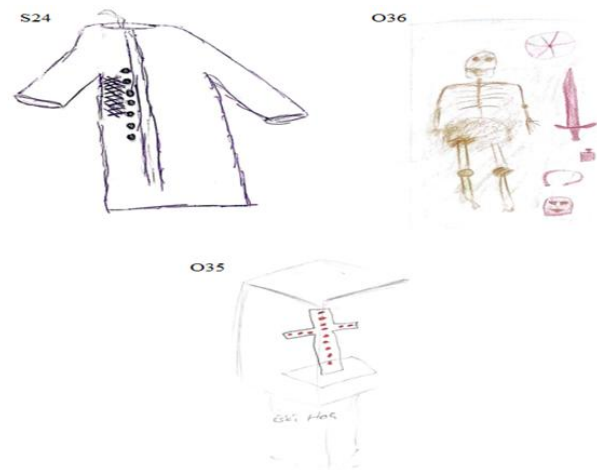


O16 stated the following about the vase drawing: *"Museums are like small houses where we can analyse our past. They protect and analyse art and vital remains from the beginning of history to the present day. I painted this for this purpose."* While S26 stated that he immediately thought of a vase when he thought of a museum and therefore drew this drawing, O51 explained that he drew this drawing because museums represent fields such as art, music, and literature.

Some of the student drawings for the category of cultural-religious items are shown in Figure 6.

Figure 6

Student drawings in the category of cultural-religious objects



S24 stated that she associated museums with the local clothes she had seen in the museums she had visited before, and that she drew this. O36 stated that he wanted to draw the King's Tomb, which he had seen in his previous museum experiences, and that this was the first thing that came to his mind when he thought of museums. O35 explained that most museums have the symbol of the cross and that he drew this symbol. Some

of the student drawings for the category of items that are means of payment are given in Figure 7.

Figure 7

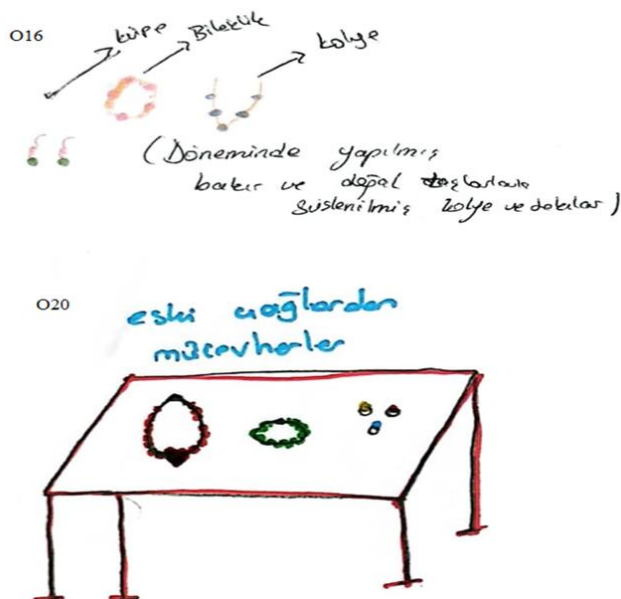
Student drawings in the category of items as means of payment



In his explanation of his drawing, S10 said, "I visit the museums of every city I visit. What I saw common in almost all of them was especially coins." The students coded O6 and S14 expressed the same thoughts and stated that the objects they saw most frequently in museums were ancient coins, and for this reason, they directly came to mind when they thought of museums. Some of the student drawings for the ornaments category are shown in Figure 8.

Figure 8

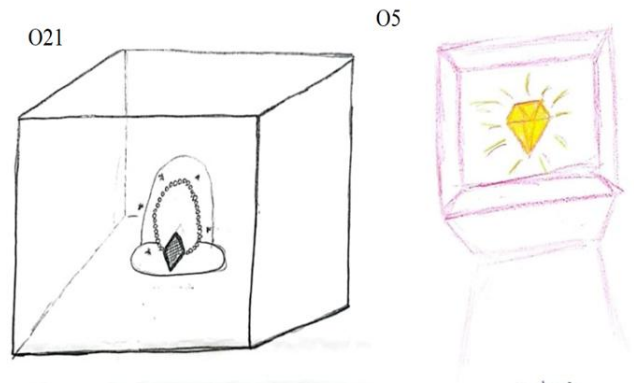
Student drawings in the category of ornaments



Students coded O16 and O20 associated museums with ornaments and added explanations to their drawings. Some of the student drawings for the valuables category are shown in Figure 9.

Figure 9

Student drawings in the valuables category



O21 made the following explanation about the picture he drew: "I tried to draw a very valuable and flashy necklace because I have always wondered and found it interesting the accessories that people wore and wore in ancient times. This comes to my mind when I think of museums." O5 stated that museums are places where especially valuable items attract attention and are exhibited.

The codes and categories formed under the theme of "in terms of artefacts" after the drawings made by the prospective teachers are given in Table 4.

Table 4

Codes, categories, and themes formed for museum perceptions-3

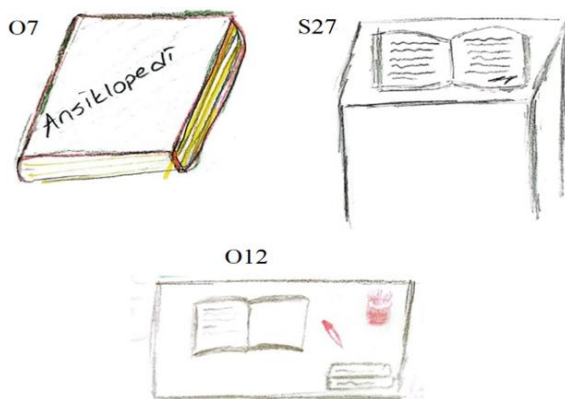
Category	<i>In terms of the Object</i>	
	Code	Frequency
Written Object	Inscriptions	7
	Books	3
Visual Object	Table	21
	Bust	12
	Sculpture	11
	Portrait	4
	Medusa	3
	Statue of David	2
	Mona Lisa	2
	Girl with Pearl Earrings	1
Living Remains	Live Bones	6
	Mummy	4
	Skeleton	3
	Bone	3
	Dinosaur	3
	Skull	2
	Fossil	2
	Animal Hide	1
	Tooth Parts	1

In the content analysis of pre-service teachers' museum perceptions, the theme of "in terms of the object" was formed. The categories of "written object", "visual object," and "living remains" were determined for this theme. The theme in terms of artefacts consists of three different categories and 19 codes. It was determined that the codes of inscriptions, tables, and bones of living things were the highest frequency codes of the categories. Some student drawings for the written artefact category are given in Figure 10.

O7 stated that museums are the environments that carry the pieces of history to the present day, so the best example that reflects this situation is books such as encyclopedias, and explained that he made his drawing. S27 stated that inscriptions, which are rare in the world, are exhibited in museums, so this drawing came to his mind. Finally, O12 made the following statement: *"I drew a book to explain that written artefacts are also exhibited in museums, because there are written artefacts as well as visual artefacts in museums."*

Figure 10

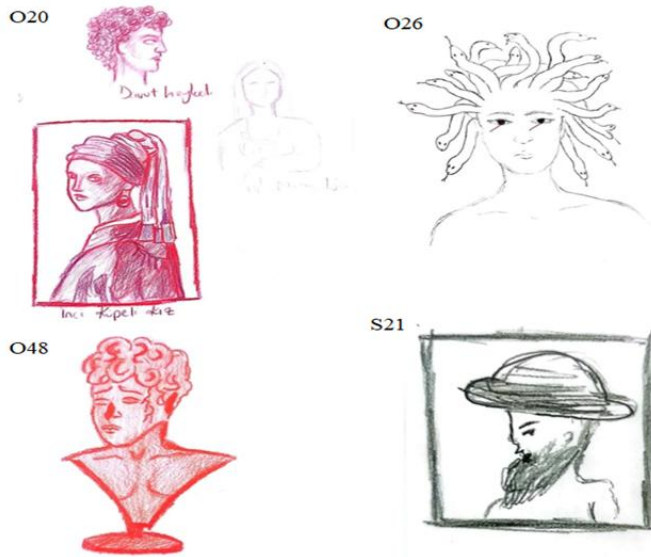
Student drawings in the written object category



Some student drawings for the visual object category are given in Figure 11.

Figure 11

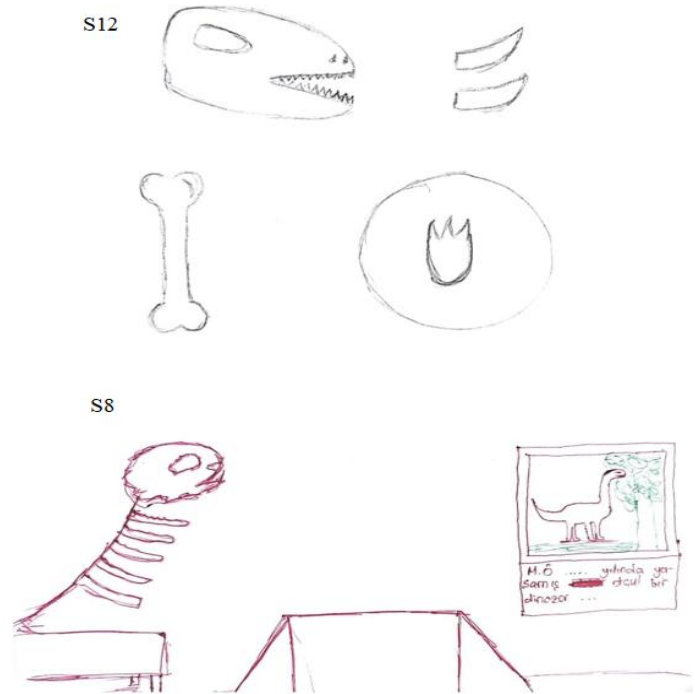
Visual object category student drawings



The student coded O20 made the following statement about the drawings: *"The first thing that came to my mind when I thought of the museum was the Statue of David. Because it is one of the most well-known artefacts in the museum. It is also one of my favourite pieces. Because I see that marble is given life. Mona Lisa is also one of the objects that I come across very often and come to mind. As for the Girl with a Pearl Earring, I drew it every time because I admire its innocence."* Students coded O48 and S21 stated that the drawings they drew were the things they encountered most frequently, and for this reason, they made drawings that came to mind when they thought of the museum. O26 also stated that she drew the portrait of Medusa because of her interest in myths. He also mentioned that there are many works of mythological figures and events in museums. Some student drawings for the category of living remains are given in Figure 12.

Figure 12

Visual object category student drawings



In her drawing, S8 stated that he thought of a museum where the remains of living creatures living in BC were exhibited. S12, on the other hand, said, *"When we say museum, fossils come to my mind first. Because it is possible to access a lot of information about previous lives in museums. We can obtain the information we want to learn about the creatures whose lives we cannot witness from museums."*

The codes and categories formed under the theme "in terms of its contribution to understanding the past" after the drawings made by the prospective teachers are given in Table 5.

Table 5

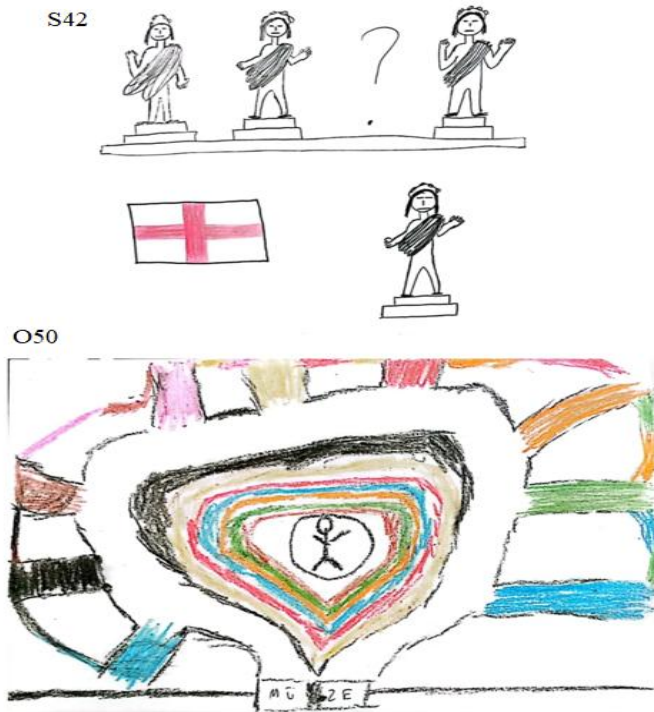
Codes, categories, and themes formed for museum perceptions-4

<i>In terms of Contribution to Understanding the Past</i>	
Code	Frequency
Stolen, Exploited Objects	3
Culture Icon	3
Date Indicator	3
Time Line	2

In the content analysis of pre-service teachers' perceptions of museums, the theme "in terms of its contribution to understanding the past" was formed. Four different codes related to this theme emerged. Stolen-exploited artefacts, cultural symbols, and history indicator codes were found to be the codes with the highest frequency. Some student drawings for the theme in terms of their contribution to understanding the past are given in Figure 13.

Figure 13

Student drawings in terms of their contribution to understanding the past



The student coded S42 made the following explanation about his drawing: "I depicted the colonial countries confiscating the cultural heritage elements in other lands and taking them to their own countries even though they did not deserve it. For example, the transportation of one of the Greek sculptures to England." Another student coded O50, said, "The museum symbolizes a door for me. It is a door to our past, a door to different cultures, different races, new different paths. The museum is a museum in itself for me. In this painting, I tried to depict the museum with colours and lines. The open door leads us to different paths, different paths contain different doors. These doors are culture for me. Different colours in the painting sometimes interact within themselves and continue on the same path in the same colour. The black doors represent cultures that have

disappeared in history or have not survived to the present day. The circle in the middle is the past, that is, history. In the centre of this is the Earth and human beings."

Discussion and Conclusion, Recommendations

This study aims to reveal the perceptions of pre-service teachers towards the concept of museum. Museums are generally seen as places that allow the protection and exhibition of cultural heritage, such as historical sites and works of art. Historical sites are also places that can be used as museums and generally refer to historically, archaeologically, or architecturally important structures. Historical sites reflect the historical and cultural heritage of a country or a region and offer visitors the opportunity to learn about past lifestyles, traditions, and culture (Çakır İlhan, 2021). When the findings of the study are examined, it is seen that pre-service teachers mostly include data such as historical situations and objects in their perceptions of museums.

When analyzing the students' drawings in relation to museum types, it became evident that the majority of representations were associated with historical and art museums, while science museums, natural history museums, and technology museums were notably underrepresented. This categorization reveals that pre-service teachers' conceptualization of museums is predominantly limited to traditional museum types, particularly those focusing on historical artifacts and artistic works. For instance, drawings depicting the Louvre Museum, sculptures, and paintings clearly relate to art museums, while representations of war materials, ancient coins, and archaeological artifacts correspond to history museums. The absence of drawings representing science centers, technology museums, or children's museums in our data suggests a significant gap in pre-service teachers' awareness of diverse museum types.

Several factors may explain this limited perception. The emphasis on history and art in school curricula, with insufficient attention given to nature, science, and technology education, likely influences these perceptions. Additionally, the prominence of history and art in Turkish culture increases people's interest in these fields. Finally, pre-service teachers' limited exposure to diverse museum types may restrict their conceptualization to traditional historical venues. In the study conducted by Aydoğan (2020), it was stated that the place of culture in life is very important,

and this affects individuals. Finally, the fact that pre-service teachers have insufficient knowledge about museums may be one of the reasons for this perception. Since they do not discover artefacts and subjects other than history exhibited in museums, they may only know about historical places. For these reasons, pre-service teachers' perception of museums may be mostly limited to historical subjects.

The diverse educational and social roles of museums extend far beyond these traditional categories. Studies in the field of biodiversity science have shown that museums provide students with important research skills through activities such as handling, collection care, and research, and that museums also provide critical support in collection management (Hiller et al., 2017). In addition, it is emphasized that museums contribute to society by assuming their social and educational roles and providing public education programs along with the functions of preserving cultural heritage (Hein, 2005). Activities and strategies that increase children's interactive learning experiences in museums support the understanding and learning of scientific concepts, thus demonstrating that museum visits make significant contributions to children's education (Andre et al., 2016). Inclusivity in museum education has been examined in different categories, such as learning, community engagement, internship/education, and health/therapy, examining the ways in which museums include various groups of visitors (Springinzeisz, 2022). The use of museums for marine education is considered an effective way to raise students' awareness about biodiversity (Omura, 2019). However, it is noteworthy that none of the pre-service teachers in our study included representations of maritime museums, aquariums, or marine life in their drawings, despite one student mentioning an aquarium. This absence further reinforces our finding that pre-service teachers' museum conceptualizations are limited primarily to traditional history and art museums. Efforts to increase diversity at the Art Gallery of Ontario in Toronto illustrate how museums have developed innovative programs to engage with different ethnic and social groups (McIntyre & Ware, 2009). In line with these findings, this study offers a comprehensive perspective on museum education by detailing the educational and social roles of museums, as well as the various opportunities and methods offered by different types of museums.

Museums have an important role in preserving,

documenting, and exhibiting cultural heritage and are considered cultural landmarks. Museums help societies recognize and understand their historical and cultural heritage. For this reason, museums have an important role not only with the artifacts they exhibit, but also in protecting the cultural heritage of societies and transferring it to future generations (Özkoç & Duman, 2008). As a matter of fact, within the scope of the research, some of the pre-service teachers emphasized the importance of the museum-culture connection by making drawings about the cultural impact of museums. In this context, as Egüz and Kesten (2012) stated, parallel results were obtained that museums serve the purpose of both protecting and developing our cultural heritage. Museums are the center of attention for local and international tourists, and many are an important component of the tourism industry in the country. Museums serve as symbols of a society's identity and cultural richness. Historical and archaeological museums, in particular, play a crucial role in protecting and promoting national cultural heritage. Beyond preservation, museums function as vital educational and research institutions, making them integral to cultural development and knowledge dissemination. Organized in museums exhibitions, training programs, and seminars, the participation of students and researchers helps them learn about historical, artistic, and cultural issues (Mazlum, 2022; Üztemur et al., 2018). Therefore, recognizing and protecting museums as cultural symbols contributes to the preservation and transfer of societies' historical and cultural heritage to future generations. When the contribution of the study to understanding the past is examined, it is seen that pre-service teachers' perceptions of colonialism, especially in historical artifacts and museology, are included. The smuggling of historical artifacts of colonial countries is a problem that continues from the colonial period to the present day. These artifacts were looted or illegally purchased by the colonizers. This is a result of economic, political, and cultural exploitation and oppression during the colonial period (Atılğan, 2019; Gün, 2022). As a result of colonialism, these artifacts are not only the cultural heritage of colonial countries, but also part of the history of colonial countries. Therefore, the smuggling of these artifacts leads to the destruction of the cultures and histories of colonial countries.

Some suggestions were made in the context of the results of the research:

- It was observed that pre-service teachers' perceptions of museums were mainly oriented towards history and art disciplines. For this reason, it is thought that it would be important to provide information about museums for science disciplines or to organize field trips.
- Pre-service teachers' lack of knowledge about different types of museums may be due to their location or transportation difficulties. In such cases, virtual museum trips can be organized for pre-service teachers.
- Similar to this study, prospective teachers' perceptions of museums, especially in science fields, can also be examined.

When the drawings and explanations of some pre-service teachers were examined, it was determined that there were inaccuracies in their general and pedagogical knowledge about museums. In this context, "Museum Education" and "Out-of-School Learning Environments" courses, which are among the Teaching Professional Knowledge (TPC) courses in the new teaching programs, should be included in earlier periods. It is recommended that courses with this content be given to prospective teachers in different semesters, without being limited to a single semester.

Etik Komite Onayı: Bu çalışma katılımcılardan kişisel veri toplanması ve deneysel bir uygulama içermediğinden etik kurul onayı gerektirmemektedir.

Katılımcı Onamı: Çalışmaya katılan tüm katılımcılardan onam alınmıştır.

Hakem Değerlendirmesi: Dış bağımsız.

Yazar Katkıları: Konsept – YY, MAK; Tasarım – YY, MAK; Denetim – YY, MAK; Kaynaklar – YY, MAK; Malzemeler – YY, MAK; Veri Toplama ve/veya İşleme – MAK; Analiz ve/veya Yorumlama – MAK; Literatür Araştırması – YY, MAK; Makale Yazımı – YY, MAK; Eleştirel İnceleme – YY, MAK; Diğer – YY, MAK.

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Ethics Committee Approval: This study does not require ethics committee approval because it does not involve personal data collection from the participants and does not involve an experimental application.

Informed Consent: Consent was obtained from all participants in the study.

Peer-review: Externally peer-reviewed.

Author Contributions: Concept – YY, MAK; Design – YY, MAK; Supervision – YY, MAK; Resources – YY, MAK; Materials – YY, MAK; Data

Collection and/or Processing – MAK; Analysis and/or Interpretation – MAK; Literature Search – YY, MAK; Writing Manuscript – YY, MAK; Critical Review – YY, MAK; Other – YY, MAK.

Conflict of Interest: The authors have no conflicts of interest to declare.

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Reviewer List/Hakem Listesi

Dear Readers,

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