

## **A Short Retrospective Study upon 19<sup>th</sup> Century of British Museum: In Particular Smirke Brothers' Period to Asses the Architectural Change and the Relation with Artifacts**

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**Abstract:** *In this study, a story of British museum will be evaluated in particular famous architects of the term between the years 1820s to 1870s as Robert Smirke and his brother Sydney Smirke. Accordinly the architectural change and their impression in printed media of 19<sup>th</sup> century will be discussed and in public view based framework, museum position will be discussed. The method used in this article was firstly shaped with in a story teller manner first via looking at the historical background of the term. Then in the central part the Smirkes Period was involved into this sequential outlook. Indeed, the printed media of this term was searched secondly, in order to assess the impression of this changes and the factors behind the changes as events in this period. After this manner, thirdly the famous artifacts of today's museum collection were paid attention benefiting from contemporary resources, then benefiting from inventory research facilities the acquisition of those artifacts belonging to 19<sup>th</sup> century were clarified. This was a minor study to bridge a linkage between today's outlook and the historical outlook of the term. It was wondered that whether the popular position of artifact in the century was also effective on architectural changes. In this respect again the search on printed media of British newspaper and Journals archives were scanned. Overall, the study tried to give a picture for architectural change of 19<sup>th</sup> century of British Museum in a short outlook and the rationale only shaped by finding aesthetic places to meet the demand for finding more places for exhibition as well.*

**Keywords:** *Museum in tourism history, exhibition in British museum, architecture and exhibition for museum*

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### **1. INTRODUCTION**

The factors behind the architectural change and dramatic design plans for British Museum's 19<sup>th</sup> century position can be a very nice subject to discuss on behalf of assessing BM's outlook towards the concept, history and the living phenomena as exhibition. In this retrospective study, the changing position in a parallelism architectural change, the managerial preferences of the museum on behalf of funding the exhibitions and changes with also the reflections in mass media, mainly in journals and newspapers of the century are taken as the measures to get some embedded answers to which promise us thinking the position of BM as an institution. In particular, Smirke Brothers period was chosen as a sample period in this sense, which coincides with the very first big expansion in the beginning of the century, and result in the first expansion with King's Library and west wing which is accepted even today as one of the two dramatic expansions in Museum's history with 20<sup>th</sup> century's Great Court.

In the approach to be chosen for this study, the rise of the concept as a prestigious institution, museum was to be the controlling subject. For a functional view, its weight on policy making practices was continued to be dramatic in Victorian period. 19<sup>th</sup> century again was a remarkable spell in order to weigh cross sectors, which was mainly the praxis sphere for archeology and tourism. In a derivative picture, the question to find a parallelism between the museum own position toward history telling and the reflections in the identical aspects as the appearance, in particular architectural sense could be followed with a retrospective study via scanning achieves as printed media of the period such as journals, news, guidebooks and literature works with the historical data upon the changes for exhibitionist aims as well. Accordingly a very short narration for the outcome coming from the founding of the museum in 18<sup>th</sup> century will be the first of our study. Coincidentally the changing perceptions which come with the increasing collecting in the earliest years of the 19<sup>th</sup> century will be the chain part of our essay. In these two beginning parts, it will be tried to define here what trends for architecture and institutions was in functional sense and artistic meaning for the spell. After wards the swinging times with Robert Smirke, the architect, will be discussed with the particular events again

which were portrayed with private excavations feeding and their term's end coincidentally with the period's ending with Sydney Smirke, the architect brother of Robert Smirke, adding up with managerial and funding practices' own change. In other words, Smirkebrothers period could be handled as a specific period before the first centralized expeditions for excavations and other archaeological studies to feed the collections of museum. Hence, the substantial increase of collection with Lord Elgin marbles and Townley collection, then in the middle times of this period Charles Fellow's overseas studies meant chaotic or straying phenomena in one sense(Caygill, 2003: 43). The pursued meaning to hunt the discussed parallelism in this sense will be fed by this phenomenon. In the fourth chapter of this study the reflection of the exhibition of masterpieces in printed media was placed, then the chance to weigh the presentation of collections to create public attention is tried to be chased( Anderson, 2009: 23). In this sense of making some identification for past events is rather a precise understanding for this study as because making an analysis in a biased way could be wrong. Therefore throughout this essay, some statistical data will be shared as measures to make interferences. British Newspaper archive for scanning 40 million newspapers around is chosen as a mean of inquiry in this sense, of which resources are begun to be printed in British Library since 1800. The conclusion of this essay tries to picture the whole pretensions to evaluate the spell of 19<sup>th</sup> benefiting from a controlling observation sample in particular Smirke brothers period, between the years from 1820s to the end of 1880s.

## **2. HISTORICAL SEQUENCE OF EVENTS DIRECTLY RELATED WITH BRITISH MUSEUM'S EXPANSION IN THE PERIOD OF ARCHITECTS SMIRKE BROTHERS WITH THE BEFORE AND AFTER**

### **2.1. A Brief Outlook for British Museum before 19<sup>th</sup> Century**

As is well known British Museum was created from Sir Hans Sloane's personal collection and inheritance which were mainly movable and immovable properties (Caygill,2003:41). Around £20,000 of his inheritance with almost forty thousand books and seven thousand manuscripts, this inheritance was enough noteworthy to found a museum. In his collection the items for different kinds of dried plants as species and prints with original antiquities were even responsible for the exhibition items mostly in appearance. In other words these categories of exhibition was protected throughout the century and even today (Cuna,2011:147). King George II' s act was the beginning of the museum in 1753 and it was supported by additional library(Caygill,2009: 135). This identical existence in manner with library was also protected to date. In number, with joining of two other libraries Cottanian, Harleian, as a result, four famous library were portrayed the foundation of British. In physical conditions, British Museum was expanded with buying Montagu House (Caygill,2003: 40). Frankly speaking a new discourse was created in this period, again it was not accidental, even for the first attempt to sustain the exhibition of the collection for public, consuming new facilities was in the same line without getting connection with King's or church's properties. In the same line the scientific motive behind the creation of this collection from Sloan's times, contributed to the national discourse as science itself something was perceived as a public benefit. Choosing the house of Montagu House instead of an alternative as Buckingham House of Buckingham Duke, the rationale without Monarch's discourse was supported in one sense (Caygill, 2003: 23). Montagu House included French style in architecture, inherited from the restoration in the year 1686(Caygill,2002: 11). In its functional position, the service as a library was highly supported in the period. King also directly supports the library with Old Royal Library on the other hand, so it has to be stated here that the rising discourse of the typology for this museum as national was not a contradictory one for state's governmental one. The proportional items in collection was also a factor in museum's early story after 1772 a big acquisition of William Hamilton's Greek vases which meant the antiquities' weight(Caygill,2003: 32). And after the end of same decade, with James Cook's contribution, owing to his trips to overseas, many unknown places' products begun to be exhibited which presented a swinging for public attention, benefiting also the available discourse by the course of time in 19<sup>th</sup> century with rising interests for tours and archeology. The final straw of this century inherited the anxiety about the expansion in 19<sup>th</sup> century which was the Clayton MordauntCracherode' s testament um again with a new huge collection in the year 1800(Caygill,2009: 220). Coincidentally with these times which went by, Sir Hamilton's sales contract with his own collection for Greek and Roman products as antiquities. In the year 1774, he also followed this with giving natural history items in his collection,

together with the rising proportion as an effective sub discourse for Greek and Roman antiquities for exhibition which inherited the lustiness in private archaeological expeditions to feed the collection in 19<sup>th</sup> century.

## **2.2. Early Years of 19th Century**

Early years for the century 19<sup>th</sup>, was remarkable for the coming of sculptures to the museum. Especially the warfare times with French forces after Nile fight, mostly Egyptian sculpture increased their population within antiquities' collection (Caygill, 2002: 23). Coming of Rosetta Stone in 1802 increased the interest toward ancient writings. Again for functional discussion, but in this case via artifacts British Museum increased the intellectual motives in those times. Egyptian Sculptures own wealthy was begun to revive within following years, after the inheritance by Henry Salt. Following it, a very remarkable expansion needed again revealed with a private endeavor collection's joining, of which belonged to Charles Townley in 1805.

Townley Gallery was in a Palladian style in construction and housing Egyptian and classical artifacts in first function (Cuna, 2011: 132). Choosing a place for placing in Palladian style within construction, then Townley's Gallery's demolishing in 1840s could be discussed in other platforms upon whether there was given a priority to choose places as because of its architectural style in the period or not (Cuna, 2011: 155). But being more important than that, it seems not surprising for conditional sense, because Palladian style was very famous in mid 17<sup>th</sup> century in England. Montagu house was not chosen for its architectural style. It could be questionable here that why the ancient mostly bigger artifact and sculptures were put in Townley Gallery of Old Mantagu House (Wilson, 2002: 121). As is recalled, it was an old house constructed under that steam as Jacobean and Palladian styles favorite years, and because of the huge saloon owing to Jacobean style it could be defined. Yet Egyptian sculptures were huge in dimensions and only the fictional reasons could be responsible for this choice. On the other hand, smaller artifacts as vases or the other from the same region were put into the upper floor, thinking their weight, easy to carry.

And some years after this expansion in collection, again the newly coming collection of Parthenon to UK, thanks to Lord Elgin, from Acropolis occurred. Those products were moved to museum in 1816. A temporary gallery for Elgin Parthenon sculptures was designed by Robert Smirke in 1817 (Caygill, 2002: 40). Athens was a very dramatic event for our case to evaluate the later architectural changes in organic ties with those lived events. Townley's products among them created a purposeful exhibition place for a unique collection itself. In following years as Near Eastern products became subjects for purchase in 1825 identified as Babylonian and Assyrian civilizations. In governmental sense again those developments were scrutinized. For the year 1802, a Committee for architectural change in particular extension began to work (Wilson, 2002: 131). Again for the year 1822, with King Library's contribution, the high time to get a connection with an architect was at agenda, who was Robert Smirke.

## **2.3. Smirke Period**

Robert Smirke was the main responsible of museum expansion in 19<sup>th</sup> century and these expansions were rooted in the very close event around 20 years before these first expansion designs. 1802 meant the coming of big item and artefacts coming for the museum. Egyptian sculptures which were gained in Alexandria joined the Museum holdings in this year (Caygill, 2002: 70). In 1803 George Saunder planned to extend the museum and designed an east wing extension. It was firstly thought for the exhibition of Rosetta stone and the sarcophagus of Nectanebo (Caygill, 2009: 56). In near times, Townley marbles were bought in 1805 and moved to the museum in 1806 (Date & Caygill, 1998: 75). In the future more expansions were thought but only Townley gallery's building in 1808 was realized before Robert Smirke's work. Yet it was just a temporary function for placing and further expansion was realized with the October of 1815 with coming of Phigaleian Marbles (Wilson, 2002: 143). For the case of exhibition within limited place, Elgin and Phigaleian Marbles was started to be shown in 1817. In an unorganized way a little bit, Head of Ramses II also started to be exhibited in Townley Gallery in 1819. (Date & Caygill, 1998: 54) After those alerts and events, Smirke was offered to find a solution. In those times, Sir Robert Smirke was accepted as one of the prominent Greek revival and neoclassical architecture of 19th century which meant pompous buildings, beside she also used other architectural styles. He was a member of Board of Works and the facade of the British Museum was

designed by him. He started to design plans for a new museum via expansion in the year 1823. After starting, the Elgin temporary building was come down 1831. The opening of permanent one occurred one year after.

Today's core Museum building was completed in the years date to 1840s. And the collection in Montagu House was removed slowly. In 1837 natural history collection were moved onto the upper floor in north wing even it was not finished in his period. Together with the Museum's collection of geological specimens and fossils, they were placed in Long Gallery. In the design of the Long Gallery, Robert Smirke paid attention on showcases, it was interesting in which the exhibition facilities were taken as the motive. Until the removal for South Kensington building in 1885, those staff placed in this place. In the *Kentish Gazette* in 10<sup>th</sup> of May in 1833 the expenses for north wing was stated as 24,000/

Ancient Near East's old arched room was built in between 1827-39.(Caygill, 2003:44)North wing's ground floor in Smirke's plan was embodied with it. Following the reflections for visits we can look at a news scrap in *Newcastle Journal* on 22<sup>th</sup> April 1837 it is stated that

“23,985 individuals visited the British Museum on Easter Monday's everything was regular and quiet and no injury done.”

Book keeping place seemed as a functional phase fort his place and it was close for exhibition for years. In the Great Exhibition in 1851 some part of them were opened. Additional height, iron floors with appearance of lightness and elegance were glorified by London News in 1841(Date&Caygill,1998: 63). Reserve collections of cuneiform are kept in this place now (Caygill, 1998). In those years, a kind of vandalism news became widely known for Portland vase's smashing in 1845. According to *Northern Star* newspaper of March 1<sup>st</sup> in 1845 it is the beginning for some scrap discussion for preservation which is a complimentary part in museum history:

“In consequence of the state law, allowing a person to walk into the British Museum, and smash the Portland Vase for three pounds, it is possible that this sort of amusement of breaking windows, and wrenching off door-knockers. A morning's lark in the National Gallery would be cheap at thirty pounds, if half-a-dozen were to club together for the purpose, and the sum would include the privilege of running walking sticks into six of the best pictures the collection contains. We presume the law is left in this state for the purpose of allowing the luxury of mischief to those who are disposed to pay for it. Three pounds were all the law demanded for the amusement of breaking the Portland Vase, or rather for breaking the shade, the latter being the only article charged for, and the vase being, of course, thrown in gratis. It is not often that the law is sovery particular to a shade as it has been in this instance. We should like to know where the three pounds came from that were sent anonymously to pay the fine for the mischievous donkey who smashed the precious article. No doubt, if the money could be traced, it would be found to have been supplied by one of the vulgar rich who would be happy to demolish the Elgin Marbles at so much a yard, or take the Museum all round upon a reduced seale of penalties”

-Punch

In 1823, essential King's library donation aimed to transmit his father's collection, and opening it to the nation. It was a remarkable attitude to benefit the society's interest, an interesting step which could be discussed on behalf of the argument about the nation state and national aspect of exhibition in museums in UK (Wilson, 2001:145). Royal Library was connected into Robert Smirke for its demand about a place for this collection and a picture gallery as well. National Gallery's completion in similar years in 1824 before the fully consummation of Smirke's work in 1831 gave a response for Picture gallery (Caygill, 2009: 69). Upper ground's housing function was thus met with natural history collection. 1834 became the year of Egyptian sculptures journey to north place of western new part.

King's Library was begun to be famous and finest in views in media, but not opened until 1857, except for some dispensation like Great Exhibition in 1851. It is known that it was firstly contained six thousand volumes. It is around 92 meters long. Now it is the gallery as Age of Discovery and Learning (Britishmuseum[web],2013).

As to Greek Revival understanding a simple and garish appearance could be caught it is well fitted to public buildings. It was also more favorite in this sense for public buildings according to Smirke who is also neoclassical architect. Resembling a Greek temple was the inspiration point. He was very

detailed and interested in the furniture as well. East North and west part of building was totally finished in building in 1841(Caygill,2002: 70). A new step further without a stop was realized for south front in the same year. Museum also continued to be larger in collection and the coming of Lycian sculptures was dated one year after. Another architectural chance instead of extension realized 3 years before it and Elgin Room was colored as red.

Within the 5 years Townley Gallery and Montagu house were fully demolished. South part was completed in 1847. Porticos with ornaments and neoclassical inner faces were chosen. Three quarter column among them was even designed in Ionic style. At total four different portico was used in the inner façade. Main entrance and famous staircase belonged to the year 1846, but they were constructed by the brother Smirke, Sydney. York Stone, Huddleston and red granite were used. Grand Staircase and Main Entrance Hall were completed in 1847. Sir Robert Smirke designed them, but they were built by Sydney Smirke(Date&Caygill,1998: 42). Classical design was seen in part of trends in this century with vividness. 1847 was the year for public exhibition, in press media the journal *The Builder* reported as news that the decoration was successful and compliant with the collection. A great central colonnade idea in North wing was not applied for building, eventually a more useful space was gained for natural history exhibition and books(Wilson, 2001:243). As earlier mentioned, natural history items were moved but the books remained there until 1998. After the removal of natural gallery collection it has been used for Egyptian and Assyrian collections. Southern part of the Long room was nearly unchanged which involved oriental books(Cuna,2011:115).

In Long room the dimension of the room like that because of increasing book collections. Light was thought for this room with rectangular sky lighters and round shaped ventilators (Date&Caygill, 1998:75). But in the late 19th century, some windows were added containing Sanskrit material. Yet now, the room was used as archival room and central library after those books were removed. Lion-headed public drinking fountains were put in the entrance in 1859 by the son of Sydney Smirke. But "The Progress of Civilization" named frieze was put after 1851 (Caygill,1998) a little bit after the 1847. About the fountain this scrap could be found in the newspaper, *London Daily News* on 5<sup>th</sup> October 1859:

"The trustees of the British Museum have just erected two marble drinking fountains, one on either side of the great doorway under the portico of the stately fabric committed to their care."

East wing was also in Greek revival style was considered as King's Library and the upper floor was used as objects' exhibition from collections. Reading Room in around 1857 was built in the inner space quadrangle square, so the inner façades were naturally changed(Caygill,2000: 40).

Being an architect, who likes neoclassical style, Robert Smirke was thought for the designer of the long term expansion. Hence, mainly three parts for designs were composed by him. First one is known as for Royal Library, Picture Gallery and quadrangular structure. Eradicating attempts for old Montagu House and building for new place as King's Library in a gallery form was started in the year 1823. The cost of this planning was discussed in *Morning Post* newspaper on 21<sup>st</sup> February in 1824:

"In the Miscellaneous Estimates presented to the House of Commons, there is an item of 35,000*l* for the new Law Courts at Westminster, and 40,000*l* for the new building at the British Museum, of which Mr Smirke gives the following account"

Again according to the same news paper, *Morning Post* of the same date it is stated that for the budget of expenditures for Office Works and Public Buildings of the year 1823, British Museum seemed in the sixth order with 1,496 pound of the total 33, 449. The structural phase was continued for east buildings by 1831. A few changes for plans happened and picture gallery was canceled in 1824, yet Natural Historical items then were thought for this place in upstairs. Again, it was structured as neoclassical in King's Library in the year 1827. The opening of the library was announced on May 1<sup>st</sup> in 1827 with the newspaper *The Morning Post* not forgetting the donor Joseph Bank as well,

The new library, at the British Museum, was opened to the Public yesterday. The splendid Library, given by his MAJESTY, is therefore now open for public use. The central position of Museum recommends it a site for a great public Library, and the convenience of a large class of students is consulted by the facilities afforded of referring at the same time to the collections in the Museum, and

to publications in natural history and science. The Library at present consist of 165, 00 printed volumes, and 20, 00 volumes of MMS. In the KING's Library, which has been added, there are 65,000 volumes; and in that of Sir JOSEPH BANKS, which will eventually become the property of the Museum by bequest, there are 16, 000 volumes-making a total of 246,000 exclusive of MMS.

This library was also accepted as highly popular because of its contents which also involving manuscript and biographic letter. In a journal published in 28<sup>th</sup> March 1828 as *Hereford Journal* , a compiler as Henry Ellis was sublimated in this sense in those words from a scrap which was also edited from other medias:

“ ‘We cannot take our leave of Mr Ellis, without expressing a hope that this only the prelude of other and larger compilations, to be drawn from the vast store-house of the British Museum’

-*Edinburg Review*

‘We take leave of Mr Ellis, with many thanks for his valuable publication. The manuscripts of which he is keeper, are of much importance, and could not be placed in better hands.’

-*British Critic*

‘Mr Ellis has performed his task in a manner so satisfactory and so able, that our respect for his judgment and intelligence, high as it was before, has been greatly raised. The letters are chosen with much discrimination, and not only throw strong lights upon many interesting points of our national history, but in a remarkable manner, illustrate a number of political questions hitherto involved in explicable intricacy.’

-*Literary Gazette*”

In this press clipping, it is clearly seen that as an institution of British library serves for popular science and intellectuals as a platform of data, and this was a shared view from different media presses. In this respect, the weight of library and its orienting existence in expansion of design projects, which also resulted in the first huge and dramatic one, could be easily understood(Woff,2007:17). The view of history for near history or the far one were melt in one pot in functionality as well for intellectual life.

In a near time a temporary closing of the museum was also in the new in 1828 for the season. The donation of Joseph Banks's and the extension of collection was the subject of information. Again the library collection was referred but this case natural history theme collection and the method applied by Bank's interest was told in this following scrap from the newspaper *London Standerd* on the date 31th July 1828 and then the strategic importance of King's Library and donors with its collection was embraced:

“The King's library is rich in works of topography. The London Institution, it is well known, has had hitherto perhaps the best and largest collections of topographical works. Since the accession of the King's library at the museum, however, the preference will be given to the latter establishment. The duplicates which are found amongst the King's books, it is said, will be collected and exchanged for different works in this observation, however, does not apply to the duplicates presented to the museum by other parties: these are never disposed of but kept, from courtesy to donors. The arranging of the King's books, it is calculated, will occupy the librarians an their assistants about six months, when they will be ready for public inspection and perusal under certain restrictions. Several donations, of a miscellaneous nature, have also been received during the past season. The late Lord Primate was one of the trustees of the museum, and was in habit of paying it frequent visits.”

In 1832 Elgin Room was completed for permanent exhibition of Elgin Marbles to house them until 1830 Duveen Gallery removal. Added up those works for construction, the famous façade of the museum became iconographic, known as Greek Revival façade with Ionic style columns should be remembered here. It was highly inspired by Priene's Athena Polias temple in appearance(Wilson, 2001:143). However this place existed in Asia Minor, it was accepted as western heritage at beginning of all discussion even show itself in this reproduced version in external façade like a label. This could be interpreted as the universality discourse's part in one sense as well. In this period available collections' own position was transformed into being a part of design, just for exhibition. Remembering Westmacott's sculptures in the entrance moved to complete in 1852, after this façade we can gain a composition in this sense.

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It is remarkable here that Smirke's design mainly followed a Greek revival style, instead of Palladian or Jacobian styles. It was because of mainly the contemporary conditions (Wilson, 2001:113). Again before the fully demolishing of the previous parts of Montague house there was observed some inconsistency for styles between the old and new parts.

East Wing construction was also followed by North Wing in 1833 to 1838, and the north of east wing itself between 1826 and 1831 was redesigned for Egyptian Gallery, and finally Montagu House disappeared in 1842. In the press media for instance in the news paper as *The Tauton Courier and Western Advisor* at the page 5, the finished department was harbingered on the date 4<sup>th</sup> December 1833 with giving details of a special item as Sesostri's sculpture who was the king of 12<sup>th</sup> dynasty of Egypt.:

“The apartment in the British Museum for Egyptian antiquities has been finished, and several of them are now lying on the floor in order to ascertain the space which they will occupy when properly and finally arranged. Among these antiquities are statues of Sesostri, with the little figure, and also heads of colossal figures. They are in general ornamented with hieroglyphic characters.”

In its iconographic final appearance after all, the British Museum has the four main wings, and was physically and totally redesigned in the 19th century. Round reading room, domed ceiling and today's Great Court are the others which complete its iconographic appearance features today (Haris, 1999:32). Again among them the 1823 early mentioned step by Robert Smirke could be the main element as we remembered its quadrangle design with the north, east, south, and west wings (Jenkins, 1992:125). The year 1852 was its completion time housing classical sculpture collection. In overall out-looking it was simple in a Greek Revival Style. Besides in south entrance the columns should be referred again which had almost one hundred years old trend in the time. (Henning, 2006:12, 39,110,114) Iron and bricks were used in the frame before the early mentioned Portland stone (Anderson: 2009:28). Royal Institute of British Architects' Gold Medal in 1853 was given in that design. Monumental South entrance, with stairs, colonnade and pediment were alike in an aim to gain attraction for inside collections. Greek temples, and the pediment were inspired from Greek architecture (Woff,2007:24). East and west parts were not in this ostentation, and this was because of domestic traditions giving for servants. Weston Hall was another continued job of two brothers in handover as the year 1845 being in Greek style again.

Following the coincidence for the works were done this type of expansion, and South Wing was coincidentally involved in the similar project between the years 1843 to 1847 as well. One year before it the coming down of Townley gallery was begun, and via the second part Lycian sculptures continued to come in 1844. The fully demolish could be dated for the year in 1946 for Townley Gallery. In the year the coming of Canning Marbles was realized as well (Jenkins, 1992:252).

In those following years Front Hall and Great Stair cases was opened as well. 1846 to 1850 was the show time for Graeco Roman sculpture in Front Hall and Grand Saloon central. Layard sculptures as Assyrian ones and Lycian sculpture exhibition to public occurred in 1847 (Jenkins, 1992:75). In those years the outer façade was begun to be covered, and Haytor granite and Portland stone were chosen for those new structures in façade. Remindful the year 1846 was also dramatic, on behalf of the brother Sydney Smirke's coming as an architect for projects like a handover. Sydney Smirke was mostly known with Round Reading Room, yet compared with East wing construction it as less remarkable attempt. In the nearest year in 1849 The Front Hall's decoration with polychrome was complementary (Haris, 1999: 27). On behalf or arranging, Graeco-Roman sculptures were organized for first Graeco Roman room in 1850-1. In 1854 the same attempt for Assyrian was done for south and north galleries, and the divisions of west wing were thought for Egyptian sculptures. 1855 was important of Graeco Roman galleries' finishing, and 1856 was First Elgin Rooms's welcoming for Parthenon sculptures west part (Woff,2007:14). Again it can be seen a complementary secondary period to complete the line of Robert Smirke. Because his project for circle room was an adapted version of Robert Smirke's rectangular plan. Rounding Room completed in 1857 (Wilson, 2001: 203). Second Graeco Roman Rooms' alcoves were finished following this year to take collections. Same year was also important for the coming of Carthage mosaics and sculptures' coming. Halicarnassus sculptures were also arrived in this year. In those years the keeper of library Panizzi made a design with iron framed windows, but they were rejected by Prince Albert, then the project was rechecked and altered (Harris, 1979). This showed how monarch still very effective in the design of building in

that time, giving us an idea that the museum's position could be affected by authoritative figures in many ways.

The iron gates and railings of the museum was designed by Sydney Smirke and built 1852. Ornamental frieze was made from hammered iron. Their weigh was about ten weighs. Firstly small railings were used to show the boundary of museum. On the top of the railing, lion figures were designed by Alfred Stevens. But in the end of the century, those railings were replaced with trees.

### **3. A COMPLEMENTARY APPROACH VIA MORE HISTORICAL DATA COHORTS**

Looking at Smirke period with the contemporary events and issues of the spell can be analyzed in more strengthened frame. Hence, the respective study thinking will be used as using contemporary sources linkages with the historical phenomena. Indeed, using British museum's own new press *Masterpieces of the British Museum* Book which is edited by J.D Hill and printed three times in the years 2010, 2011 and 2012, it is tried to be analyzed the book's presented 250 collections' historical roots in Smirke period. Again British Museum's contemporary guide books and published maps and plans will be discussed with the visual data belonging to Smirke period and the information we obtained. As is used earlier in this study, British newspaper archive will be used on evaluating those phenomena and events, along with their impressions in media of 19<sup>th</sup> century.

#### **3.1. Archaeological Excavations in the Smirke Period**

As is mentioned in earlier parts, Elgin's excavation with Panthenon marbles could be the most gaining attention one before Smirke period. It was such a big contribution for museum, even their items were always ever changing in position for exhibition.

Charles Fellow's contribution for the collection was rooted from the excavation from Xanthos. Mausoleum of Halikarnassos was one of the the remarkable foundlings, owing to Newton in 1857 which was also the same for the opening of King's Library to public.(Jenkisn, 1992:252).

One decade before, date to the end of this one as 1850s, Layard's own private excavation was also backed by museum for Nimrod with Nineveh which laid conditions for Assyrian collection and studies' rise. Ashurbanipal cuneiform became one of important items again among these collections. Sir Grenville's bequeath as a library was also involved into the museum in the year 1847 (Jenkins, 1992:45). In Smirke's library one additional room was previously thought for manuscripts in the interval space between the Front Entrance Hall and available Manuscript Saloon, yet this space was designed for this inheritance as books. It was again showed that an inheritance from a Trustee or remarkable person could be a factor changes in the usage and the variation from original purpose(Britishmuseum[web],2013). Again, the old functional aspect as the mutual existence as being a library, books' priority in this period could be evaluated in this sense. For the case of Ashurbanipal,in an adventitious order, the south-west palace and north palace were used, instead of a one unique place. Again putting a collection having a tie of the style of the architecture under house didn't show itself for Assyrian collections in this respect. Newton's Asia Minor and Davis' Tunisia foundlings came to museum in 1858

Robert Smirke's 1823 plans was completed with forecourt structure. To broaden our perspective, to include remarkable persons in the period Anthony Panizzi should be recalled as the supervisor. He made many designs and organization of collection mainly in the purpose of creating a big whole library. The quadrangle design of Robert Smirke was altered by his brother via Panizzi will to create a circular one to gain an economical usage of space in 1851. Panizzi period showed itself with the ideal as principle to use places economically and it meant many and very dramatic architectural extensions and rearrangements of collections(Britishmuseum[web],2013)..

Parallel to this policy, coincidentally the unpredicted increase of collection resulted in many changing in some original plans, in particular mainly for Assyrian collection, accordingly mentioned. His brother's very first adjustment with Round Reading Room can added in this concept for the year 1857.As to the newspaper, *New Castle* on 25<sup>th</sup> April 1857:

“The times has an account nearly three columns long of the new Reading Room of the British Museum. Its site in the internal quadrangle of the Museum has concealed its progress from the public eye, although the lofty and capacious editice occupies an area of 48000 superficial feer. Within three years the vast structure has been completed, at the cost of 150000 pounds or about that sum when all



“extras” are accounted for. The building is circular. It does not occupy the entire quadrangle, there being unavoidably a clear interval of from 27 to 50 feet all round, to give light and air to the surrounding buildings, and as a guard against possible destruction by fire from the outer parts of the Museum.”

Cyrene sculptures in 1861 were also added into museum's collection. The year in development of 1962 decree as the eviction of Natural History collection was decided (Cartwright,2001:56). Strangford and Farnese collections were purchased in 1864. Polias and Artemis excavations were started in these years. Mausoleum room was a chosen name for First Elgin Room in the bumper years of events for rising collections as the period by 1869. Indeed, the designs of brothers were realized in those years, but the fate realized, and moving of Natural History collection to Kensington's south became newsworthy in *Royal Cornwall Gazette* upon this issue on April 19<sup>th</sup> 1873:

“For the musical there were the London ballad concerts, and the Royal Gallery of Illustration ; and for the 41 million " the Crystal Palace, with its Blue Beard extravaganza ; the South Kensington mat earn, the British museum, the Zoological Gardens, and the International Exhibition, which was opened on Monday. The Zoological Gardens appear to have been most popular, for they were visited by 44,000 people ; the Crystal Palace came next with its 43,000 visitors, and the South Kensington museum took third place with nearly 30,000. The International Exhibition was patronized by the comparative small number of 10,090.”

The same year was also rearrangement of Parthenon frieze and Elgin Room's extension to north. Front Hall after those remarkable extensions of Smirke's was reorganized with the coming of Lycian sculptures.

In 1857 Halicarnassus excavation also fed the museum, and Carthage excavation of Nathan Davis can be another example in the same year. Robert Murdoch Smith, Edwin Augustus Porcher excavations in Cyrene were also the others in collection feeding in 1961. J.T. Wood's Artemis excavation in late 60s of 19<sup>th</sup> century and Priene excavation of R.P Pullan should not be forgotten for Smirke period contemporary time.

Reading room's west was evaluated with a shed for mausoleum sculptures from colonnade part in 1880. Moving of natural history collections finally finished in 1883 and Mausoleum room completed in 1884 (Cartwright,2001:45)

After Panizzi, another remarkable person with his decisions, which had a great impact on the discourse of exhibition of museum, Augustus Wollaston Franks was appointed. Indeed, European antiquities and prehistoric ones together with British ones got involved in the museum. In later period John Turtle Wood's excavation for Ephesus as dramatic in this sense to enrich this offset exhibition (Jenkins, 1992:252). Founding of the Fund in 1882 for Egyptian excavation as Egypt Exploration fund was a milestone for centralized attempts in archaeological studies. In a responsive sense, Natural History Museum's removal after Smirke Period will be promising for new species in 1887 for excavation outcomes now on. Phigalein marbles were put in old print room in 1889 and so Nereid monument was placed in their old place in 1891 (Waite,2009:7).

### **3.2. Masterpieces and their Impression in 19th Century Press Media**

British museum's own new press *Masterpieces of the British Museum* Book can be used as our starting point to discuss the impressions in media, and then we will follow the order of book to look at objects. The thematic order was not followed herein from the book. The found items in 19<sup>th</sup> acquisition were selected one by one, and then were searched in British online inventory data base, as because the acquisition date of those items were not written any resource for 19<sup>th</sup> century dating. The main aim was to determine whether those items created a big change for architectural change. Afterwards a new order and 19<sup>th</sup> printed media was presented in this part of study in order to understand the historical impressions in public sphere, and why the big fabulous steps were composed in architectural extension behind it. Most of those artifact were known by intellectual groups in valuation but gained less public interest to impulse visitors within impressions in media. (Hill:2012)

In the beginning of the century we see the first masterpiece of today's catalog with a giant sculpture of a beetle. Giant sculpture of a scarab beetle from Istanbul, modern Turkey is originally Egyptian, perhaps Ptolemaic period, 332-30 BC it was purchased in Elgin period in 1802

(Britishmuseum[web],2013). Besides, a valuable key to the decipherment of hieroglyphs, the inscription on the Rosetta Stone is a decree passed by a council of priests. It is one of a series that affirm the royal cult of the 13-year-old Ptolemy V on the first anniversary of his coronation and came in 1802. Only in later decades the solving the meaning of stone was put on interests. As to *Herts Guardian, Agricultural Journal, and General Advertiser* on Saturday 09 July 1864:

“We extract the following in reference to sacral chronology from the work of Rev. Henry Tallbridge, recently published: In August, 1799. a French artillery officer, named Bouchard, belonging to that army under whose protection Denon and his company of savans had made their exploration, when digging near Rosetta, in Egypt, for the foundation of a military work, came upon a huge block of basalt, marked with various strange characters\* and hieroglyphics. These characters were found to exhibit three inscriptions, in three different languages, one in Greek, another in hieroglyphic or sacred, and a third in the ancient Coptic, called also En-ehorinl or demotic, like the trilingual inscription affixed by Pilate to the cross. This was. the celebrated Rosetta stone, now in the British Museum, which has been the subject of diligent investigation by learned antiquarians of every nation in Europe; and this stone, under the ingenious labours of Dr. Young in England, and Champollion in France, yielded, by a comparison of the characters found in the different inscriptions, a key to decipher the hieroglyphics that covered the obelisks, temples, and tombs of Egypt. A small obelisk discovered on the smile Isle of Philoe in the Nile in 1816 by M Cail and containing the names of Ptolemy and Cleopatra in Enchorial and Greek characters, still further aided these researches, and Greek characters still further aided these researches and at length the mystery which had so long covered the monumental remains of the land of Mizraim was lifted. That language which had been unknown for ages and whose meaning it was supposed was forgotten for ever now disclosed the fact that the celebrated zodiacs extended no farther back the times of the early Roman emperors.”

Roger Fenton, the Discus-thrower (discobolos), a photograph composed in London, England, AD 1857 came in 1805. Again in the same year, Marble statue of a pair of dogs belonging to Roman, was originated possibly 2nd century AD and found near CivitaLavinia (modern Lanuvio), Lazio, Italy but came in 1805 (Britishmuseum[web],2013).

In the second decade, 1814 is dated for the coming of cavalry sports helmet of 2nd century Blancashire region. Head of a horse of Selene from the east pediment of the Parthenon was from Acropolis, Athens, 438-432 BC came in 1816. Noone found a place in printed media (Britishmuseum[web],2013)

Looking at 1820s, Fowling Nebamun was joined in 1821, it was from Necropolis of 18th dynasty Egypt wall painting on the story of Nebamun and his wife. In 1824 the Bronze Hoplite Helmet Corinth from South Greece 460 BC came. Cast bronze medal of John; VIII Palaeologus, Emperor of Byzantium, by Pisanello Ferrara, Italy, about AD 1438-42 being one of the first Renaissance medals (Britishmuseum[web],2013). It is accepted in 1825. Again, 1825 with Marble group of Mithras slaying the bull which is originally Roman, of 2nd century AD was from Rome, Italy. *Aberdeen Evening Express* on Tuesday 01 December 1891 showed the meanings of that marble in the end of the century:

“Some workmens engaged in constructing a sewer in the ViaBergoVecchio, Home, have come across aline fragment in bas relief, representing Mithras in the set of sacrificing the Zodiacal bull. The figure is in a perfect state of preservation from the breast to the knees but the legs are broken. The tail of the bull the bull, which termiustes in a sheaf of corn is well preserved, and on the right of the central figure is a little genius holding aloft a torch. Instead of the usual short time, Mithras is habited in a long gown and a cloak, the ends of which are floating over his shoulders. The interesting discovery had been placed in the museum of the Archaeological Society.”

Along with this, it can be said that some masterpieces became masterpiece in public view nearly after one century passed. Then the historical outlook with extension of the museum can be question whether it was synchronically or not. In later years another master piece as sandstone stele with a figure of Harihara was from Khajuraho, Madhya Pradesh, central India, belonging to 10th century AD (Britishmuseum [web], 2013). Its coming date was 1827. But no news for this sandstone gained attention in 19<sup>th</sup> century public press media (Britishmuseum[web],2013).

In 1830s, the Statue of Tara was found between Trincomalee and Batticaloa, Sri Lanka in AD 700-750 having an image of the popular Buddhist goddess; it was put in the room as 33 in 1830. It is

beautiful and a Carved jade terrapin was From Allahabad, India of 17<sup>th</sup> century AD and it was carved from a single piece of green jade. This large jade terrapin is carved from a single piece of green jade nephrite, and is a unique piece of sculpture (Britishmuseum[web],2013). It was found at the bottom of a water cistern during engineering excavations in 1803 at Allahabad in Northern India, and brought to England by Lieutenant General Alexander Kyd of the Bengal Engineers. It is joined in 1830. But no news was seen in press media. Again, Ivory Chessmen from the Isle of Lewis came in 1831 from Norway. Afterwards, Scene from a satirical papyrus which is possibly from Thebes, Egypt of Late New Kingdom, around 1100 BC is about animals imitating human activities. It existed in 1834 in reading room (Britishmuseum[web],2013). Then, Granite statue of Ankhwa, the ship-builder was possibly from Saqqara, Egypt belonging to 3<sup>rd</sup> Dynasty, around 2650 BC and joined in 1835. From a different place, a Mold cape Hawaii as a gold artifact came in 1836. Being a naïve item, the List of the kings of Egypt from the Temple of Ramesses II was Abydos, Egypt of 19<sup>th</sup> Dynasty, around 1250 BC. The chronology of the rulers of Egypt is based on many sources: a list compiled by the historian Manetho in the third century BC; dated inscriptions and documents on papyrus; references to identifiable astronomical events, and lists of kings inscribed on papyrus and stone it came in 1837 (Britishmuseum[web],2013). William Hogarth, Gin Lane, etching and engraving which was composed in 1 February 1751 came in 1837. The year 1839 was the coming year of the Figure of the war god Ku-ka'ili-moku from Hawai'i, probably AD 1790-1810 'snatcher of land'. No one gained attention in whole century in public press, seen in archive of newspapers of 19<sup>th</sup> century (Hill,2012).

Colossal famous bust of Ramesses II came to England in 1818 but joined the collection of museum in 1840. The Robert Fitzwalter seal upon portraying die of him, originated from England came in 1841. And, Stone sculpture of Tlazolteotl Huastec, AD 900-1521 was from the Pánuco River region, Mexico and handover realized in 1842. The year of 1843 was the year of coming Black figured amphora was BC 6<sup>th</sup> century of Athena. Interestingly, the Bird kite Maori, possibly early 19<sup>th</sup> century AD from the Bay of Plenty, North Island, New Zealand was important, and the kite came to The British Museum in 1843 as a donation from a Mr Reed (Hill,2012).. It was brought from the Bay of Plenty by a Captain Manning. At present the Museum has no information about either of these men. The Colossal winged Bull from Sargon came in 1845 which was made in BC 859. Besides, the Crocodile skin suit Roman soldier was in Manfaul from Egypt and came in 1846 belonging to 3<sup>rd</sup> century (Hill,2012).. The Black Obelisk of Shalmaneser III as Neo-Assyrian, 858-824 BC from Nimrud (ancient Kalhu), northern Iraq was portrayed the military achievements of an Assyrian king and were reached in 1846 in Layard excavations time. The Flood Tablet, relating part of the Epic of Gilgamesh was from Nineveh, northern Iraq, Neo-Assyrian, 7<sup>th</sup> century BC. It is one of the most famous cuneiform tablets from Mesopotamia of the time of Assyrian King Ashurbanipal (reigned 669-631 BC) who collected a library of thousands of cuneiform tablets in his palace at Nineveh. The meeting of Gilgamesh with Utnapishtim (Hill,2012).. It came in time of Layard. The year 1848 was coming of Hadrian head being a Bronze head from a statue of the Emperor Hadrian as Roman Britain, 2<sup>nd</sup> century AD. It was found in the River Thames near London Bridge (1834). Again looking at the same year, Francisco José de Goya y "Lucientes, El sueño de la razón" produced "monstrous, an etching Spain", first published AD 1799 came in 1848. Afterwards, Relief panel from the Harpy Tomb Lycian, about 470-460 BC from Xanthos, (modern Günük, south-western Turkey) made in 475 to 469 BC joined the extended collection in 1848. Among them no one found a place in media, neither Gilgamesh nor Lycian reliefs (Britishmuseum [web],2013)..

Reliquary of St Eustace Basle, Switzerland, around AD 1210 was from the ninth century onwards containers for the relics of saints often assumed an idealized form of the relic within joined in 1850. Three years later, 1853 is known for accepting Bronze Aquamone of 13<sup>th</sup> century Tyne River England. 1854 was dated for acquisition of the Door lintel from a house (pare) Maori, in AD 1800-20 From the Poverty Bay area, New Zealand, Polynesia. AD 1200 dated the Adoration of Magi blue gold relieved box came in 1855. Panel from an ivory casket: the Crucifixion of Christ was an item which came to British Museum in 1856 (Britishmuseum[web],2013). It is accepted as the earliest depiction of crucifixion, and it was done between the years in 420-30 in Rome. Another stone relief of a lion hunt Ashurbanipal 668 BC came in 1856. A bronze flesh-hook as Late Bronze Age, 1050-900 BC from Dunaverney, Co. Antrim, Northern Ireland being an ornate instrument for the serving of food came in 1856. William Blake, Albion Rose, a color printed etching with hand-drawn additions in ink and watercolor in England, around AD 1796 reached BM in 1856 ( Britishmuseum [web] ,2013).. One

year later, Batterseashield came in 1857. Colossal statue of a man from the Mausoleum at Halikarnassos Greek, around 350 BC from modern Bodrum, south-western Turkey was traditionally identified as Maussollos, of the Hekatomnid dynasty became BM's asset in 1857. Colossal marble lion from a tomb monument originally Greek, about 350-200 BC being from Knidos, south-west Asia Minor (modern Turkey) came in 1859. 1859 was the year of coming of Barung Indonesia 19th century. As is seen 1850s were the year of coming big items in today's masterpiece understandings' set. But no printed newspaper scrap was seen (Britishmuseum[web],2013).

Nicholas Hilliard gold medal of Elizabeth I was purchased in 1860 from Edward Hawkins collection who was numismatic in 16th century (Britishmuseum [web],2013).. Leonardo da Vinci, Military Machines, drawing from a notebook from Florence, Italy, around AD 1487 came in 1860. The Burghead Bull Pictish, 7th century AD was found in Burghead, Morayshire, Scotland joined in 1861. Marble figurine of a woman as an Early Bronze Age item, about 2600-2400 BC being from the Cyclades, Aegean Sea is acquired in 1863. Again another one, the Marble statue of a youth on horse back Marble statue of a youth on horseback in Roman, made in Italy AD 1-50 joined in 1864. From far west, Ade votive axe Olmec, made in 1200-400 BC from Mexico and came to BM in around 1860-1869. And from far east, Nō mask of a young woman from Japan, 18th-19th century AD is bequeathed by Augustus Frank in 60s. The Strangford Apollo Greek, about 500-490 BC which is said to be from the island of Anáfi, Cyclades, Aegean Sea came in 1864. Mosaic mask of Tezcatlipoca from Mexica in 15th-16th century AD originated from Mexico came to BM in 1860-1869. Rhind Mathematical Papyrus which was written Thebes, Egypt, end of the Second Intermediate Period, around 1550 BC reached the BM in 1865. The year 1866 was the year of welcoming of Mechanical Galleo. The Muse Casket from Late Roman, 4th century AD from Rome came in 1866. In 1866 is the coming for John White's portrait of a member of the Secotan or the Pomeioc tribe from 1585's America AD. The Blacas Ewer from Mosul, northern Iraq, AH 629 / AD 1232 was joined in 1866. Pieter van der Heyden, Big Fish Eat Little Fish, an engraving after a drawing by Pieter Bruegel the Elder Flanders was dated AD 1557 came in 1866. Haniwa from Japan Kofun period, 6th century AD was also Pottery model set in the ground at the site of a burial mound, it came in 1867. Franks casket by Sir Augustus Franks in 1867 bequeathed within family workbook was also stated as masterpiece to see. It has some missing parts, and the complementary part of this object exists in Florence Bargello National Museum. An a scrap about finding the missing part of it was seen in printed media as *Whitstable Times and Herne Bay Herald* - Saturday 09 August 1890:

“We (Academy) hear from Copenhagen that Professor Soderberg, of Lund, haft discovered in a museum at Florence the lost fragments of the Franks Casket of which the remainder is among the most rained possessions of the British Museum. The casket is made of the bone of whales, carved with figures, and with Runic inscriptions of the eighth century, which Professor Stephens attributes to the North of England. The newly found portions include a representation of a scene from the Sigurd myth, explained by Runic inscriptions.”

The news was presented as something like an adventure which fits the souls of the century on past artifacts' like puzzle solving. As is known this specific artifacts is made in Northumbria, England AD in 8th century. On the relief of it it is said that a Germanic legend is told, and also about British history. James Gillray, Promis'd Horrors of the French Invasion, -or- Forcible Reasons for Negotiating a Regicide Peace, was a print which published in London, England, AD 1796 It came in 1868 for prints and drawing department. Cornelis Visscher, The Large Cat, an engraving from the Netherlands, AD 1657 was come in 1868. The Piranesi Vase of 18th century, incorporating Roman fragments (2nd century AD) from Tivoli, Italy an architect's neo-classical invention came in 1868. Hoa Hakananai'a Sculpture's coming was 1869 (Britishmuseum[web],2013).

Stone sculpture of Shakti-Ganesha came in 1872 Marble portrait of Alexander the great came in 1872 Ivory salt cellar with boat in 1878 was done in 6th century in Nigeria in West Africa. It is important as because it is useful to produce argument European links with Benin kingdom of time. Cyrus Cylinder was from Babylon, southern Iraq. Babylonian, about 539-530 BC it was a declaration of good kingship like a first human rights declaration, it came to museum in 1879 (Charliss,2008:146).

In the year, 1880 a limestone panel depicting the Buddhapada from the Great Stupa at Amaravati, Guntur District, Andhra Pradesh, India, 1st century BC came. Massive freestanding pillars and their finely carved capitals are the most famous examples of Mauryan art, and are found across India and

Pakistan. Some of them have some inscriptions of Ashoka, the last emperor of the Mauryan dynasty (reigned about 265-238 BC) they joined 1880. Richard and Salah-al-din tiles came in 1881 from Chertsey England. Clay mask of the demon Huwawa from Sippar, southern Iraq, about 1800-1600 BC was for use in divination and came to museum in 1883. Statue of a retired townsman from Japan Edo period, late 17<sup>th</sup> - early 18<sup>th</sup> century AD Portrait in lacquered wood came in 1885. Painted sarcophagus of Seianti Hanunia Tlesnasa Etruscan, about 150-140 BC was found at Poggio Cantarello, near Chiusi, Tuscany, Italy was joined in 1887. Spear thrower carved as a mammoth belongs to late Magdalenian, about 12,500 years old from the rockshelter of Montastruc, Tarn-et-Garonne, France came in 1887. Swimming reindeer from the rock shelter of Montastruc, Tarn et Garonne, France, Late Magdalenian, around 13,000 years old came in 1887. Londesborough brooch came in 1888. The year 1888 is also the coming of *Astronomical Compendium of 1593* London. Mummy case and portrait of Artemidorus from Hawara, Egypt Roman Period, around AD 100-120 is acquired in 1888. And no news for those was met in printed media in 19<sup>th</sup> century (Charliss, 2008:144).

Cameo portrait of Augustus came in 1890. Some two years later, 1892 was the year of coming of feather cape which is Hawaiian feather cape. The Royal Gold Cup from Paris, France, about AD 1370-80 came in 1892. Gold pendant from the Aigina treasure from Minoan, made in about 1850-1550 BC from Aigina, off the south-east coast of Greece, Aegean Sea was accepted in 1892. The Folkton drums being from late Neolithic period, 2600-2000 BC which was found in East Yorkshire, England was mysterious grave goods and gained in 1893. Peter Paul Rubens, Isabella Brant, a portrait drawing from The Netherlands, around AD 1621 came in 1893. The Royal Game of Ur from Ur, southern Iraq, about 2600-2400 BC came in late 19<sup>th</sup> century (Charliss, 2008:105). Papyrus from the Book of the Dead of Nedjmet was perhaps from the Royal Cache at Deir el-Bahari, Egypt of 21st Dynasty, around 1070 BC and joined in 1894. Raphael's *The Virgin and Child*, a drawing made in Italy, around AD 1510-12 with a cartoon for the 'Mackintosh Madonna' was dated for coming in 1894. Turquoise serpent came 1894, i.e. Originated in 15<sup>th</sup> century AD. Michelangelo Buonarroti, 'Epifania', is a drawing made in Rome, Italy, around AD 1550-5 and joined the collections in 1895. Lucas Cranach the Elder composed *St George and the Dragon*, a woodcut from Germany, around AD 1507 with a chiaroscuro woodcut printed from two line blocks on prepared paper and it came in 1895. Commemorative head of a Queen Mother from Benin, Nigeria, and early 16<sup>th</sup> century AD was Queen Idia joined in 1897. Large rock crystal skull reached in 1898, which is quartz and composed in 19<sup>th</sup> century AD. Quilted cotton horse armor came in 1899 from South Africa. Krater Tebes came in 1899 being old as 735 BC. Henri de Toulouse Lautrec the Jockey came in 1899 from France (Charliss, 2008:98).

As is understood from this part of study, artifacts were less important one by one to change the Museum structure. From the early phases of the history of British Museum it is clearly seen that using the places economically was the primary motive behind architectural changes. Then the other educational intents could be the secondary point herein. It is hardly so that any particular artifact by itself for exhibition in 19<sup>th</sup> century was very strong for big changes in architecture. Yet the groups of artifacts, as early discussed the Elgin, Townley, Egyptian and Assyrian ever changing positions with sculptures as huge items and in different bases of historical root had a role on architectural change at whole.

### **3.3. The Course After Smirke Period**

White Wing construction could be the remarkable phase after Smirke's period. As is known Natural History part was removed in those years around the end of 1880s (Cartwright, 2001:36). Very soon after this, electric lighting facilities were introduced for Reading part and other saloons (Harris, 1999:31). It found a place in press media in *Nottingham Evening Post* – on Wednesday 22 October 1879

“When the electric light was first pronounced to be a practical success the authorities of the British Museum resolved to give the frequenters of the reading room the advantage of that method of illumination during the hours of darkness and fog which so frequently prevail at the present season of the year. Accordingly, last autumn, the reading room was lighted by the Jablochkoil system, which, so far as it went, is stated to have given every satisfaction. Being desirous of giving every practical system a fair trial the authorities of the Museum have this year adopted experimentally the Siemens system of electric lighting which was exhibited on Monday evening for the first time to a select party

of scientific gentlemen and others interested in question. The proposal for lighting up the reading room by this system were originally submitted by Mr J J Calder and Mr J A Barnett, and the arrangements were finally carried out under the superintendence of Mr Barrett, who is the electrician for the Museum. Eleven lights in all have been fitted up, and of these four are placed in the reading room, four in other parts of the building, and the three outside it.”

And the museum was fully lit by electricity in 1890. The years, with and after 80s were also the times for some donations and funding for special purposes. For example, Egypt Exploration and Turner's Cyprus excavation donations could be among them. Again near the end of this century Frank's inheritance for museum with a huge collection involving Oxus river pieces. Even a famous figure in the late century Rothschild himself donated some part of his collection as Waddesdon, enriching the European medieval historical collection (Wilson, 2002:143). His will was about create idiosyncrasy among the collections different from his own, and that was interesting for exhibition demands and discourse mentality of time with giving decisions. Universality mentality again was not broken under those steams, even resisted toward the removal of natural history collection and separate parts, designed for books and manuscripts (Cartwright, 2001:48)

White Wing construction as an expansion realized in those years around 1882–1884 for South Front, Museum collection was extending and the public visiting interest were rising. In 1896 it was remarkable that museum began to be open in Sundays. We can catch this development on the news paper, *Edinburgh Evening News* on 31th March 1896:

“In the Commons last night, Mr A J Balfour stated that the Government were prepared to open the South Kensington Museums on Sundays almost immediately, as they were under the control of the Lord President of the Council, but the National Gallery, the National Portraits Gallery, and the British Museum were under trustees. A correspondence was going on between the Government and the trustees on between the Government and the trustees on the subject, need be apprehended as to the final conclusion of a satisfactory arrangement in regard to all three of those institutions.”

Sir John Taylor was responsible architect in this type of project. 1895 was another remarkable year with the dramatic Parliament support on supporting the museum with redounding new houses in number 69 around the museum. Sir James Blunt was appointed for new expansion following the pulling down those houses to expand the west, east and northern parts. Unfortunately just the northern expansion was recorded in the year of next century in between 1906-1914., so most of the demolishing projects never happened. However, this northern will be remembered of the moving of prints and antiquities of orient studies. Those years were known with financial deficiency as well.

Today King's Library was the oldest saloon preserved its restoration. Along with 94 galleries with services, British museum became a huge museum. Museum also gives the history of building preservation. But the preservation issue is not a simple motive it was highly effected by changing view, and behind this we can also talk about a dynamic and ever shifting understanding or outlook toward history and its exhibition concept, being tried to be portrayed in this essay.

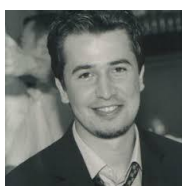
#### **4. CONCLUSION**

In this essay it is tried to be shown that the extension of the museum was mostly shaped behind the rationale as meeting the needs of more places to exhibitions. Museum never gives up purchasing or feeding itself via centralized or previously private attempts. Instead, taking the support of Monarchy in financial sense, it developed projects for extension. Contemporary to this extension the needs on aesthetic appearance were not forgotten, as because it represents the national position of an image within a concept of being public body supported by monarchy. Smirke brothers' period responded these needs both giving aesthetic outcomes and the economical place using sense, without being simple housing places and bearing fabulous and attractive appearances. Differently from today's understanding the very advertisement of 19<sup>th</sup> century collections did not find more place in printed media compared with the events for extension, which found more impression in public view, then as mentioned several times so the extension of museum was realized via economical usage of available and promising places in projects.

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