



HISTORICAL FURNITURE OF THE YILDIZ PALACE IN THE LIGHT OF ABDÜLHAMİD II HAN PHOTOGRAPHY ALBUMS

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Abstract

The Yıldız Palace, which served as the administrative center during the final period of the Ottoman Empire, holds significant importance in terms of architecture and art history with its complex of buildings, and it also witnessed numerous historical and political events. The most important source shedding light on the period is the Sultan Abdülhamid II Han Photography Albums. This article analyses the interior furnishing of Yıldız Palace, an important element of Ottoman palace culture during the reign of Sultan Abdülhamid II, through the photograph albums created under the patronage of the Sultan. The rich collection of photographs, which was created thanks to Abdülhamid II's interest in photography and has survived to the present day, provides important clues about the palace's spatial arrangements, furniture preferences, also European and Ottoman style syntheses. Meticulous effort has been made to establish Yıldız Palace as a museum after having been affiliated with the Republic of Türkiye Directorate National Palaces. In this study, artifacts in historical photographs are identified and placed in their original locations in accordance with the understanding of museology. The artifacts that have been identified in various locations, particularly the Küçük Mabeyn Mansion, are also included in this article.

Keywords: Yıldız Palace, Sultan Abdülhamid II, Küçük Mabeyn Pavilion, Photography, Yıldız Albums, Palace Furniture, History of Documented Furniture, Interior Design

II. ABDÜLHAMİD HAN FOTOĞRAF ALBÜMLERİ İŞİĞİNDA YILDIZ SARAYI TARİHİ MOBİLYALARI

Özet

Osmanlı Devleti'nin son döneminde idari merkez olarak kullanılan Yıldız Sarayı, bünyesindeki yapılarla mimarlık ve sanat tarihi açısından büyük bir öneme sahiptir; aynı zamanda pek çok tarihi ve siyasi olaya da tanıklık etmiştir. Döneme ışık tutan en önemli kaynak ise Sultan II. Abdülhamid Han Fotoğraf Albümleri olmuştur. Bu makale, II. Abdülhamid döneminde Osmanlı saray kültürünün önemli bir unsuru olan Yıldız Sarayı'nın iç tefrişini, padişahın himayesinde oluşturulan fotoğraf albümleri aracılığıyla incelemektedir. II. Abdülhamid'in fotoğrafa duyduğu ilgi sayesinde oluşturulan ve günümüze ulaşan zengin fotoğraf koleksiyonu, sarayın mekânsal düzenlemeleri, mobilya tercihleri, Avrupa ve Osmanlı üslup sentezleri hakkında önemli ipuçları sunmaktadır. T.C. Milli Saraylar İdaresi Başkanlığı'na bağlanması sonrasında Yıldız Sarayı'nın müze oluşumu için oldukça titiz bir çalışma yürütülmüştür. Çalışmada tarihi fotoğraflardaki eserler tespit edilerek müzecilik anlayışına uygun olacak şekilde orijinal mekânlarına konulması sağlanmıştır. Bu makalede özellikle Küçük Mabeyn Köşkü başta olmak üzere farklı mekanlarda tespit edilmiş olan eserlere de yer verilmiştir.

Anahtar kelimeler: Yıldız Sarayı, II. Abdülhamid Han, Küçük Mabeyn Köşkü, Fotoğraf, Yıldız Albümleri, Saray Mobilyası, Belgeli Mobilya İç Mekân Tasarımı

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Yıldız Palace

Characterised as the last complex palace structure of the Ottoman Empire, Yıldız Palace occupies a very large area consisting of palaces, mansions, administration, security, service structures and parks. Although it contains buildings from earlier periods, the palace has always been associated with Sultan Abdülhamid II, who moved here less than a year after his elder brother Murad V was deposed. As of 7 April 1877, after Sultan Abdülhamid II left Dolmabahçe Palace and moved to Yıldız, this place was named “*Yıldız Saray-ı Hümayunu*” and the palace construction activities, which had taken many years started.¹ The pavilion, constructed by Selim III (1789-1807) between 1804-1805 for his mother Mihrişah Valide Sultan (Queen Mother), is the first known building in the palace grounds that does not exist today.² The fountain in the inner garden is the only remaining artifact from this building. The primary development of the Yıldız Palace occurred in the late 19th and early 20th centuries, despite the fact that the sources on its early history are quite limited. According to Georgeon’s assessment, the activity that started with the move of Sultan Abdülhamid II gave the palace the appearance of a construction site where work never ceased during his reign.³ Due to the presence of monoblock and massively large palace buildings such as Dolmabahçe Palace and Çırağan Palace, an architectural plan consisting of small buildings in the form of pavilions was implemented on the Yıldız estate. In this way, a process that did not strain the vegetation on the land and did not attract attention in the economic and political conditions of the country had been ensured.

Yıldız Palace, which was completely different from the structures of the *Tanzimat* period (The Reform Period), had a large number of buildings, as it included structures where the Sultan himself and the subjects (members of dynasty, maids, state officials ...) he brought with him could stay. It reached an area of approximately 500,000 m² with nearly 100 mansions, pavilions, other buildings and annexes, as well as buildings that were destroyed, burned or reconstructed from time to time. During the reign of Sultan Abdülhamid II (1876-1909), it was described as ‘a town of 12,000 inhabitants’ or ‘almost a safe and sheltered city’.⁴ Also, the existence of numerous buildings in a diverse array of styles and forms suggests the presence of numerous architects. The architects Sarkis and Agop Balyan and Raimondo D’aronco, who are definitely known to have contributed to the palace’s architecture. The grounds of the Yıldız Palace had an official section, a private section, an outer garden and peripheral buildings, which were adjacent to each other, but closed to the outside, as in the Topkapı Palace. However, the earlier Dolmabahçe Palace, with its seafront façade, abandoned this closed layout and adopted a more open perspective.

On 27 April 1909, after the abdication of Sultan Abdülhamid II, his brother Sultan Mehmed Resad IV succeeded to the throne and used Yıldız Palace from time to time between 1909 and 1918. Sultan Vahideddin, who reigned between 1918 and 1922, preferred to stay in Dolmabahçe Palace and occasionally stayed in Yıldız Palace. The palace, which remained empty between 1922-1924, was allocated to the use of the *Erkan-ı Harbiye Mektebi*⁵ on 24 March 1924.⁶

1 Davut Erkan, *II. Abdülhamid’in İlk Mabeyn Feriki Eğinli Said Paşa’nın Hatıratı I-II*, İstanbul: Bengi Yayınları, 2011, 142.

2 Afife Batur, “Yıldız Sarayı”, *Dünden Bugüne İstanbul Ansiklopedisi*, Cilt 7, İstanbul: Tarih Vakfı Yayınları, 1994, 520.

3 François Georgeon, *Sultan Abdülhamid*, Çev. Ali Berkay, İstanbul: İletişim Yayınları, 2012, 175.

4 Ahmet Ağın, *Saraylarımız*, İstanbul: Tan Gazetesi ve Matbaası, 1965, 132.

5 Imperial Military Staff College.

6 Barış Ateş, “Erkân-I Harbiye Mektepleri”, *Türk Maarif Ansiklopedisi*. <https://turkmaarifansiklopedisi.org.tr/erkan-i-harbiye-mektepleri#yazar-1> Erişim: 01.04.2025

All palaces and pavilions belonging to the dynasty were transferred to the nation and became the property of the nation as of 3 March 1924, with the Law on the Abolition of the Caliphate and the Expulsion of the Ottoman Dynasty from the Country. With this law, these palaces and pavilions were transferred to the determination and conservation commissions. The Yıldız Palace was temporarily affiliated to the Directorate of National Palaces under the *Maliye Vekâleti* (Ministry of Finance) in order to regulate its use.⁷ The palace buildings, which were used by different institutions of the state in time, were later gathered under the roof Directorate of National Palaces.

Sections of the Yıldız Palace

The first courtyard of the palace actually constitutes the *Selamlık* (the sultan's state apartments and administrative offices). In this courtyard are the buildings forming the administrative and official departments and their service structures. The main buildings in the courtyard are *Büyük Mabeyn Köşkü* (The Grand Mabeyn Pavilion), *Çit Kasrı* (Fence Pavilion), *Yaveran Dairesi* (high government official apartment) and *Silahhane* (the Armoury building) as well as *the Seyir Pavilion*, the Private Kitchen, the Palace Coachmen's Office, Carriage area, the Chemist's Office and Pharmacy, *the Kiler-i Hümayun* (the sultan's private pantry), and the *Baş Kitâbet Dairesi* (Chief Clerk's Office).

The second courtyard is known as the private apartment and is accessed through the *Harem* gate. The sultan and his family's sections are included in this section, as they are in all other palace buildings. A high wall separates the private apartment from the official apartment. When you first enter from the Harem gate, *Küçük Mabeyn Köşkü* and *Limonluk* (conservatory) are located opposite each other also still retain the atmosphere of an official apartment. However, the artificial lake called Hamid pool and the surrounding landscaping gave the atmosphere of a summer palace. The buildings of the Second Courtyard and the Private Section are

the *Küçük Mabeyn Köşkü* (Small Mabeyn Pavilion), the Ceramic Passage, the Winter Garden, *Pavyon Köşkü* (the Pavilion) *Hünkâr Dairesi* (Sultan's Apartment), the New Pavilion, the Theatre, the Japanese Style Pavilion, *Musahibler*⁸, *Kızlar Ağası*⁹, *Pavilions*, *Kadînefendiler Dairesi* (the apartments of Sultan Wives and favourites), *Hazinedar Ustalar* (the highest ranking female official in the Harem bureaucracy) Apartments and other pavilions.

Sultan Abdülhamid II and Photography

Unlike many technological developments, photography entered the Ottoman lands simultaneously with the world. At the same time as the invention of photography was announced in France, the introduction of photography to the Ottoman Empire took place in 1839, the date of the announcement of the Daguerreotype. In 1839, during the reign of Sultan Abdülmecid, a news article was published in the *Takvim-i Vekayi* newspaper declaring the event. Initially changing the future of portrait painting, photography soon began to appear in many other fields.

Photography, which was at its peak during the reign of Sultan Abdülhamid II, was supported as a branch of art and a photography studio was established within the palace. This support from the state was not only for the sake of art, but also to be informed about what was happening all over the Ottoman lands through photographs. These images documented the Empire's progress in fields such as medicine, technology, transportation, and education. In fact, the Ottoman used photography as a means of propaganda and promotion by sending these albums to European countries and America.

7 Batur, "Yıldız Sarayı", 523.

8 The sultans selected their gentlemen-in-waiting known as *musâsîp* (literally "companions in conversation") from among artists or scholars, with whom he conversed on matters unrelated to affairs of state. They served in his private household and their number varied from five to ten.

9 The head of the eunuchs who guarded the Ottoman Imperial Harem.

It is known that a comprehensive photography workshop was established in the Yıldız Palace in 1893.¹⁰ In fact, Ali Rıza Bey (1850-1907), who carried out successful works at the 1893 Chicago Exhibition, was the head of this photography workshop for a period.¹¹ It is also known that the photographs of the princesses, crown princes and other members of the dynasty were taken here.

After the reign of Sultan Abdülhamid II, palace photography continued; however, its luster declined. Nevertheless, the Palace inherited a substantial archive, which is now referred to as the Abdülhamid II Collection, and contains thousands of photographs. The innovations and opportunities that photography introduced during that era were fully exploited.

Sultan Abdülhamid II Collection (Yıldız Palace Library)

The invention of photography in the world influenced the Ottoman Empire as well as all other states. It was supported and encouraged by the dynasty. However, photography experienced its most brilliant period during the reign of Abdülhamid II. Thanks to the support of photographers and photography houses, the formation and importance of palace photography, a very valuable collection of photographs was formed within Yıldız Palace. The collection consists of 918 photo albums and 36,585 photographs in these albums.¹² These photographs are not only an old title deed of the Ottoman Empire, but also of almost the entire world geography. The albums are significant in terms of reflecting the cultural and social texture of the period.

The subjects of the photographs are very diverse. A small number of them focus on cities and natural beauties, palaces, factories, ships, weapons and

various industrial products, religious and state leaders, museums and works of art in America, Europe and some Far Eastern countries, especially Japan. However, the majority of them cover a wide range of subjects in Ottoman territories such as cities, islands, castles, bridges, factories, mosques, tombs, schools, hospitals, city panoramas, ceremonies, visits of foreign heads of state to Istanbul and Jerusalem, railways, stations, exhibitions, Ottoman palaces, mansions and pavilions, palace jewellery, palace theatre, princes and sultans, officers and aides. In addition, this rich collection includes printed works, manuscripts, maps in sheets and rolls, photo albums, pattern catalogues, newspapers, architectural drawings, engravings, exhibitions, furniture, fabric albums, tables, cabinets, porcelain and glass works, antique works, note books, etc.¹³

This vast archive was taken to the *Harbiye Nezaretî*¹⁴ during the liquidation of the Yıldız Palace following the Sultan's abdication. The established *Tedkîk-i Evrâk Commission*¹⁵ analysed the archive and the official and private documents were sent to the *Hazîne-i Evrak*.¹⁶ The books and albums were first transferred to the Maârif-i Umûmiyye Nezâreti¹⁷ and then to the Istanbul University Library. Other portable artifacts were given to other palaces.¹⁸ The primary focus of the study will be the historical furniture that was transferred to other palaces.

Today, The archive, which is referred to as the *Nadir Eserler Library*, was placed in its original building in Yıldız Palace with the intensive and meticulous efforts of the Directorate of National Palaces.

10 Dilruba Koçışık, *II. Abdülhamid'in Yıldız Sarayı: Mimari Mekânlar Ve Dönemin Fotoğraflardaki Temsili*, Yüksek Lisans Tezi, Yıldız Teknik Üniversitesi, 2019, 138.

11 Salih Gülen, *II. Abdülhamid ve Fotoğraf*, Devr-i Hamid, Ed. Mehmet Metin Hülâgü, Şakir Batmaz, Gülbadi Alan, Kayseri: Erciyes Üniversitesi Yayınları, 2011: 380; BOA, Y.PRK.MYD., 48-13/04 Safer 1311. (17 August 1893) "Maiyyet-i Seniyye Erkan-ı Harbiye Feriki".

12 Pervin Bezirci, *Geçmişten Geleceğe Açılan Kapı: İstanbul Üniversitesi Merkez Kütüphanesi*, 2012-2020, 130.

13 Mustafa Turan, *31 Mart Faciası*, İstanbul: Üçdal Neşriyat, 1966, 60-64. transferring from Türkmen, 563-564.

14 Harbiye Nezareti was responsible for war affairs in the Ottoman Empire.

15 document analysis commission.

16 It is the place where the official archive of the Ottoman state was kept. The building was named 'Hazîne-i Evrak' rather than 'archive' due to the understanding that archive books were the 'treasure of the state'.

17 This ministry was responsible for educational affairs in the late Ottoman governments.

18 Metin Sözen, "Dünyaya Açılan Milli Saraylarımızın Düşündürdükleri", *Mozaik*, 2 (1997), 20.

The Furnishing of Yıldız Palace As A Museum

Despite the fact that Yıldız Palace, had been utilized by various state institutions, and had briefly functioned as a museum, it was reopened to the public on July 19, 2024, in its entirety, including all of its buildings, following an extended period of closure. Prior to this, a very feverish work was carried out as the Directorate of National Palaces.

Firstly, restoration works of the places are carried out in a long and detailed process. Afterwards, the furnishing of places is also conducted with the same level of care. Although visual archives have been the most important source in the studies, written archives and memories have also been frequently utilised. For instance, Halid Ziya Uşaklıgil provides very important information both as a great literary master of the period and as an official in the palace. In his work titled *Saray ve Ötesi* (The Palace and Beyond), he described the *Küçük Mabeyn* (Small Mabeyn) as an apartment behind the walls that resembled an elegant village mansion. He stated that the interior of the apartment was furnished with precious carpets, calligraphy and new style furniture with gold leaf.¹⁹

When archive documents are analysed, for the 19th century palaces, designs reflecting the fashion of the period were emphasised. Therefore, they worked with different stores. It is also known that furnishings were purchased from stores such as Leon Rosenthal, Roupén Bedrossian, Baker, Jean Psalty.²⁰ It is seen that in the furnishing of Yıldız Palace, not only domestic suppliers were used, but also furniture companies abroad were directly contracted.²¹ For example, it is known that a contract was made between Agop Pasha, the Minister of

Treasury (*Hazîne-i Hâssa Nazırı*) and a furniture factory in Vienna for the furnishing of the Yıldız Şale Pavilion.²² However, it was a shop in Beyoğlu that fulfilled many of the furnishing needs of the Yıldız Palace. On the invoices of this store, under the *tuğra* (imperial monogram) of Sultan Abdülhamid II, it was written “*Zât-ı şâhânenin mefrûşâtçısı Leon Rosenthal...*”²³ the statement reads.²⁴ Such titles were not given randomly, and it is understood from the documents that it was a very significant honor that increases the prestige of the store.

The liquidation that transpired subsequent to Sultan Abdülhamid II's resignation is the actual cause of the challenge in locating authentic artifacts from the Yıldız Palace. The Army of Operations, a military unit that had departed from Thessaloniki with the objective of suppressing the army rebellion and deposing Sultan Abdülhamid II, had arrived in Istanbul and successfully accomplished its objective in 1909. Then there was the looting of the palace and went down in history as the ‘Yıldız looting’. It was reported that it was done by the army and the bouncer gangs who came with the army as volunteers.²⁵ Upon these events, a committee was assigned and firstly the door of the Mabeyn Apartment and then other important places such as the Yıldız Şale Mansion were sealed and the committee made a count. Thousands of items were tried to be labelled, but when this failed, it was decided to transfer all items in Yıldız Palace to *Hazîne-i Hâssa* (Imperial Treasury).²⁶ This verdict led to the use of the artifacts in different palaces and mansions in Istanbul during the reign of subsequent sultans. For this reason, historical photographs have been the most frequently used sources to identify scattered artifacts and to create museum places close to the original.

19 Halit Ziya Uşaklıgil, *Saray ve Ötesi*, I, İstanbul: İstanbul İnkılâp ve Aka Kitabevleri Kolektif Şirketi, 1981, 48.

20 Layık Ney Ece Arıburun, *19. Yüzyıl Osmanlı Saray Mobilyaları: Batılılaşma Etkisi ve Bıçimsel Açından Yemek Kültüründeki Değişim Süreci*, Doktora Tezi, 2012, 225.

21 Halil Elemana, “Devlet Arşivleri Başkanlığı Osmanlı Arşivi’nde (BOA) Bulunan Yıldız Sarayı İnşaatı, Tamirâtı ve Tefrişâtı İle İlgili Örnek Belgelerin Değerlendirilmesi”, *Journal of Universal History Studies (JUHIS)*, 4/2 (2021), 240.

22 BCA, Y.PRK.MM, 1-36.

23 It means “special furnisher of the monarch Leon Rosenthal...”

24 BCA, HH.d. 16925; BCA, HH.d. 12806; BCA, HH.d. 12822; BCA, HH.d.

25 Turan, *31 Mart Faciası*, 62.

26 The organisation that managed the personal income and expenses of the Ottoman sultans.

The Furnishing of the Küçük Mabeyn Pavilion

The building that contains enormous Art Nouveau windows and is thought to have been designed by the architect Raimondo D'arenco.²⁷ In Tahsin Pasha's memoirs, it is mentioned that it was built by a French architect without giving his name.²⁸ The main purpose of the building was to be a private residence to meet all the needs of the Sultan. It included rooms such as study, dining room, rest area, guest reception room and bedroom for Abdülhamid II. Sultan Abdülhamid II often preferred to stay in the Küçük Mabeyn Pavilion throughout his 33-year reign. The Küçük Mabeyn was also affected by the liquidation process of Yıldız Palace after the reign of Abdülhamid II. Some of the furniture specially brought and commissioned for the pavilion was moved to other palace buildings in Istanbul and some of it was lost.²⁹

In the furnishing works of the museum places, main attention is paid especially to the Küçük Mabeyn Pavilion as it was the private apartment of the Sultan. Thanks to the photographs in the Sultan Abdülhamid II Collection, an order close to the original could be created in the interior furnishings. All National Palaces Furniture and Wooden Works Collection is searched and some artifacts are identified in this study.

Küçük Mabeyn Pavilion Upper Floor Study Room (Room No. 9)

The album numbered 90552 in Abdülhamid II Han Photograph Albums is scanned and the rooms belonging to the Küçük Mabeyn Pavilion are identified. The rooms are identified by the quantity of windows and doors, their placement within the room, and the position of fixed decorative elements, such as fireplaces. The room on the upper floor in the Küçük Mabeyn Pavilion, (Figure 1) is identified as Room 9. Seven artifacts have been determined in this room during the collection search. The two armchairs with inventory numbers 66/79 and 66/80, (Figure 3) are covered with velvet fabric, the rectangular back form is identical with the decorated ribbon ornament covering the upper border of the arms and the reclining part. The armchair with inventory number 66/78, (Figure 4) in the same room has the same fabric as the armchairs. The wooden carved ornamentation, especially on the back, seen in the photograph, is also recognized. After analyzing the two chairs, which are believed to be part of the same set and are situated opposite the table, the details in the leg carvings, the undecorated velvet fabric, and the flaring carvings on the corners of the backrest led to the identification of these chairs as inventory numbers 66/81 and 66/82. (Figure 6) According to the National Palaces Historical Artefact Inventory Records in 1924, the first recording place of this set of artifacts is determined as İhlamur Pavilion, and then those have been preserved here until today.

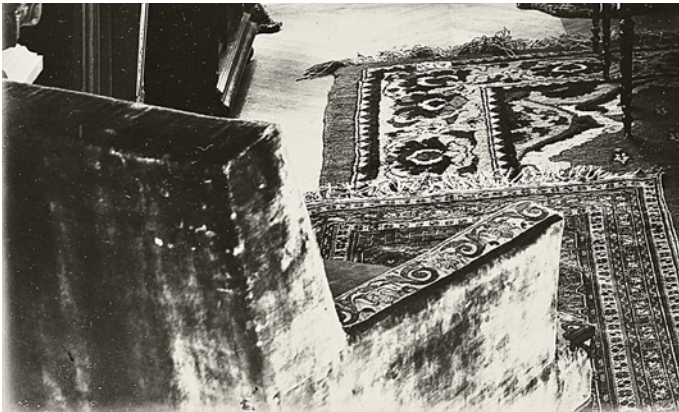
27 Batur, Düünden Bugüne, 523.

28 Tahsin Paşa, *Sultan Abdülhamid: Tahsin Paşa'nın Yıldız Hatıraları*, İstanbul: Boğaziçi Yayınları, 1996, 356.

29 Sevgin Erdoğan, "İstanbul Saraylarında Adım Adım: Yıldız Sarayı" *Hayat Tarih Mecmuası*, 1/5 (1966), 44.



1 Sultan's office on the upper floor of the Küçük Mabeyn Pavilion:
Photographs of the buildings and gardens of the Yıldız Palace³⁰



2 Details from figure 1

30 Yeni Kasr-ı Hümayunlarında üst katta yazı oda-i şahaneleri: Yıldız Sarayı'nın bina ve bahçelerine ait fotoğraflar, <https://nek.istanbul.edu.tr/ekos/FOTOGRAF/90552---0012.jpg>



3 The armchairs with Inv. No. 66/79 - 66/80



4 The armchair with Inv. No. 66/78



5 Details from figure 1



6 The chairs with Inv. No. 66/81-82

The museum's decoration involves the use of two tables; however, the table closest to the windows could not be found while the other table was located. (Figure 7) The table has three curved legs, and the pattern of the Japanese style decoration on the table are analysed, it is determined that the table

with inventory number 5/31. (Figure 8) According to the National Palaces Historical Artifact Inventory Records in 1924 are examined, the first place of identification of this table was listed as *Sarı Köşk* (Yellow Pavilion) in the Beylerbeyi Palace.



7 Detail from figure 1



8 The table with, Inv. No. 5/31

The final artifact discovered in this room is the big bookcase situated on the right wall. The round and wide legs, the relief ornaments in two rectangular medallions on the lower doors, the oval finish of the glass doors on the upper part and the vertical relief ornaments between the glass doors and the two column ornaments on both sides are their defining features. Finally, the ornamentation in the form of an oyster shell on the top of the bookcase is a decisive detail. (Figure 9) The library with inventory number 52/2690 can be distinguished based on these characteristics. (Figure 10) This artifact was recorded in the historical artifact inventory records as Dolmabahçe Palace in 1924.



9 Detail from figure 1



10 The bookcase with, Inv. No. 52/2690

Küçük Mabeyn Pavilion Upper Floor Grand Hall (Room No. 2)

In the grand hall on the upper floor, different artifacts are identified by observing the photographs. (Figure 11-12) The first of these is the table in the center of the hall. Based on the columnar style of the four legs of the table and the relief bird motifs on the

part connecting the legs, it is identified as inventory no. 11/32. (Figure 15) The other all features of table support this identification. In the 1924 records, the first location of the table was recorded as the *Medhal Hall* (Main Entrance Hall) of Dolmabahçe Palace.



11 View from the door side of the Grand Hall in the Küçük Mabeyn Pavilion:
Photographs of the buildings and gardens of the Yıldız Palace³¹

31 Yeni Kâsır-ı Hümayunlarının büyük salonunun kapı cihetinden görünüşü: Yıldız Sarayı'nın bina ve bahçelerine ait fotoğraflar, <https://nek.istanbul.edu.tr/ekos/FOTOGRAF/90552---0014.jpg>



12 View from the other side of the Grand Hall in the Küçük Mabeyn Pavilion:
Photographs of the buildings and gardens of the Yıldız Palace³²



13-14 Detail from figure 11-12



15 The table with, Inv. No. 11/32

32 *Yeni Kasr-ı Hümayunlarının üst katındaki büyük salonun bir cihetten görünüşü : Yıldız Sarayı'nın bina ve bahçelerine ait fotoğraflar.*
<https://nek.istanbul.edu.tr/ekos/FOTOGRAF/90552---0015.jpg>

When the photograph is examined, (Figure 16) it is found that the two wing chairs in front of the fireplace are artifacts with inventory numbers 13/598 and 13/599. (Figure17) The curved legs and arms of the armchair are the same. It is comfortably determined thanks to the opening between the backrest and the seat and the oval side protrusions on the back of the seat. The marquise, which is also a set of two armchairs, is not separated from the set with its curved legs, relief decorations and rectangular form, and is identified as a 13/600 marquise with inventory number.

According to 1924 records, the first place where this triple set was recorded as Dolmabahçe Palace. When the coffee tables seen next to the armchairs in the photograph are analysed in terms of general form and ornamentation, it is determined that there are three coffee table sets with inventory numbers 11/736, 11/737 and 11/740. Since only two of them are seen in the photograph, it is not known exactly which two they are. When historical records are examined, it is found that all of them was registered in the ambassador audience room in Dolmabahçe Palace. (Figure 18)



16 Detail from figure 11



17 Two armchairs and marquise with
Inv. No. 13/598-13/599 – 13/600



18 Three coffee tables with . Inv. No. 11/736, 11/737, 11/740 in
Dolmabahçe Palace Ambassadors Audience Room

Eight chairs that resemble the chairs in front of the windows in the photograph were identified following the studies. (Figure 19) When the curved shape of the chair legs, the cushion on top of the hazeran section on the sitting part and the half back cushion on the hazeran section on the back part are carefully examined, it is determined that there are 8 chairs with inventory numbers 56/111-112-113-113-114-115-116-117-118. (Figure 20)



19 Detail from figure 12



20 An example of the same chairs set (Inv. No. 56/111)

Küçük Mabeyn Pavilion Upper Floor Bedroom (Room No. 7)

Looking at the photograph of room number 7, (Figure 21)³³ which is referred to as the sultan's bedroom in historical records, in the collection of Abdülhamid II, five artifacts from the National Palaces collection are identified.



21 Küçük Mabeyn Pavilion Upper Floor Sultan's Room:
Photographs of the buildings and gardens of the Yıldız Palace

33 "Yeni Kasr-ı Hümayunlarının üst katında oda-i şahaneleri: Yıldız Sarayı'nın bina ve bahçelerine ait fotoğraflar" <https://nek.istanbul.edu.tr/ekos/FOTOGRAF/90552---0016.jpg>

The first of these is the paravan standing next to the bed. The three-piece screen with its oval glass decorations, the fabric in the rectangular panel, and the tops has been identified as artifact with inventory number 12/3109. (Figure 23) The bookcase leaning against the wall next to the paravan is also determined. The form of the glass doors of the bookcase, the fact that it is divided into ten parts by slats, the area without a cover on the upper part and the girland metal decorations on the pediment are identified as the artifact with inventory number 60/449. (Figure 25) Both of these artifacts are found in the Dolmabahçe Palace in the first identification records dated 1924. The oval back, protruding parts on the back, fabric sections on the armrests, and ornaments on the wooden border that runs the length

of the armchair are all features that distinguish the artifact with inventory number 41/81.1-2 that is situated in front of the bookcase. (Figure 26) The chair with the inventory number 42/184, which is situated adjacent to the fireplace in the photograph, (Figure 27) is recognized by its hazeran backrest and seat, oval backrest, and gold leaf-covered relief decorations. (Figure 28) Unlike the others, these two artifacts are first recorded at the Yalova Atatürk Pavilion in 1924. The Last thing which coffee table in front of the sofa is also identified as the artifact with inventory number 52/2672. (Figure 30) The coffee table's shape, the metal border that encircles the circular stone portion, and the metal decorations on the upper base of the four legs are identical to the artifact depicted in the photograph. (Figure 32)



22 Detail from figure 21



23 The paravan with
Inv. No. 12/3109



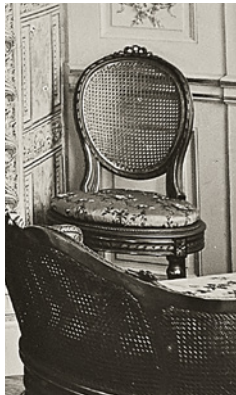
24 Detail from figure 21



25 The bookcase
with Inv. No. 60/449



26 The armchair
with Inv. No. 41/81.1-2



27 Detail
from figure 21



28 The chair with
Inv. No. 42/184



29 Detail
from figure 21



30 The coffee table
with Inv. No. 52/2672

Küçük Mabeyn Pavilion Upper Floor Staircase

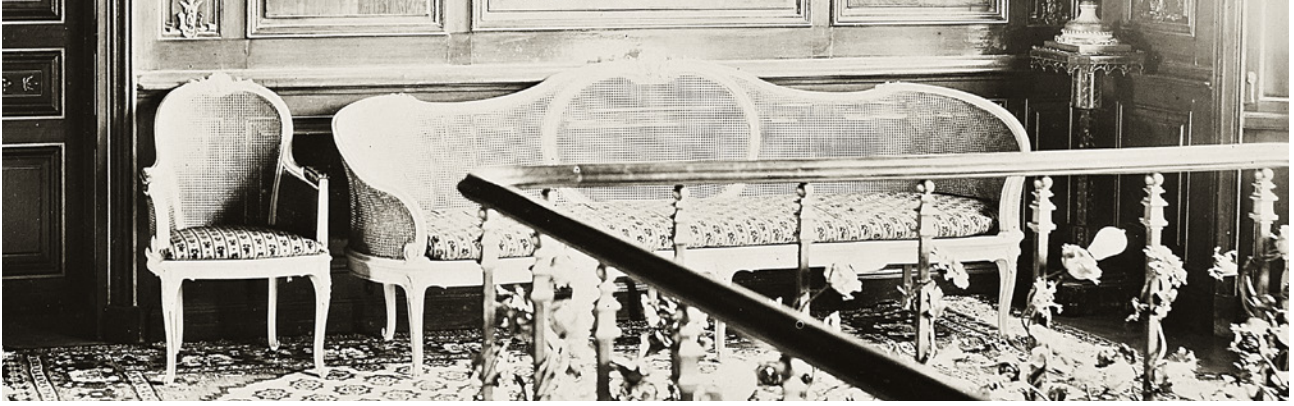
Three artifacts are identified in the photograph showing the staircase on the upper floor of the Küçük Mabeyn Pavilion. (Figure 31) The first of these is the hazeran sofa. The design of the sofa, the circular ornamentation on the back and the inward folded posture of the arms are determined as 32/5 Sofa. (Figure 33) The others are identified as artifacts with the inventory numbers 42/1131 and

42/1132 (Figure 34) with hazeran back and seat parts when looking at the two armchairs standing next to the sofa and in the left corner of the photograph. The first place of identification of the sofa was recorded as Dolmabahçe Palace, while the place of registration of the armchairs was recorded as Yalova Atatürk Pavilion in the historical record of National Palaces. However, a console was installed beneath the mirror at an unknown date. Consequently, the sofa could not be placed in this location.



31 Staircase view of the Küçük Mabeyn Pavilion:
Photographs of the buildings and gardens of the Yıldız Palace³⁴

34 Yeni Kâsır-ı Hümayun-ı padişahilerinin merdiven başının manzarası: Yıldız Sarayı'nın bina ve bahçelerine ait fotoğraflar <https://nek.istanbul.edu.tr/ekos/FOTOGRAF/90552---0011.jpg>



32 Detail from figure 31



33 The sofa with Inv. No. 32/5



34 The armchairs with Inv. No. 42/1131-1132



35 Staircase view of the Küçük Mabeyn Pavilion

Küçük Mabeyn Pavilion Upper Floor Room (Room No. 8)

Since the information note on the photograph refers to the upper floor, when the window and door positions of the room are analysed, it is determined that it is a photograph of room number 8. (Figure 36)³⁵ Two sets of chairs with inventory numbers

42/1172 and 42/1173 are identified in this room. (Figure 39-42) The identical hazeran chairs, also appear in another historical photograph in the albums of Abdülhamid II. With the note “*This is a photo album showing the furniture presented by the Sultan’s tailor Parma*”³⁶, it is included in the catalogue in the Abdülhamid II. Photograph album. (Figure 40-41)



37 Küçük Mabeyn Pavilion Upper Floor Sultan's Room:
Photographs of the buildings and gardens of the Yıldız Palace

35 Yeni Kasr-ı alide üst katta oda-i şahaneleri: Yıldız Sarayı'nın bina ve bahçelerine ait fotoğraflar, <https://nek.istanbul.edu.tr/ekos/FOTOGRAFI/90552---0017.jpg>

36 “Sultanın terzisi Parma tarafından takdim edilen mobilyaları gösterir fotoğraf albümüdür”.



37-38 Detail from figure 36



39 The chairs with Inv. No. 42/1172 - 42/1173



40 Catalog of furniture presented by tailor
Parma: chairs, armchairs³⁷



41 Detail
from figure 40



42 The chairs
with Inv. No. 42/1172

³⁷ “Terzibaşı Parma tarafından takdim olunan mobilya kataloğu: sandalye, koltuk” <https://nek.istanbul.edu.tr/ekos/FOTOG-RAF/90706---0019.jpg>

Yıldız Palace Island Pavilion

Yıldız Palace is the site of the Island Pavilion, a polygonal-shaped structure that is situated on stone foundations on the island created by the pool in the royal garden. When the National Palaces Furniture Collection is examined, the two display cabinets in the historical photograph (Figure 43)³⁸ of the inte-

rior of this building are recognized as artifacts with inventory numbers 46/8 and 46/9. (Figure 45) The uniqueness of the form and ornamental style of the cabinets makes them easy to identify. Both of these cabinets were registered to Yalova Atatürk Pavilion.



43 Island Pavilion Interior View:
Photographs of the buildings and gardens of the Yıldız Palace

38 *Hadika-i Hümayun dâhilinde Ada Kasrı Alisinin manzara-i dâhilisi: Yıldız Sarayı'nın bina ve bahçelerine ait fotoğraflar* <https://nek.istanbul.edu.tr/ekos/FOTOGRAF/90552---0033.jpg>



44 Detail from figure 43

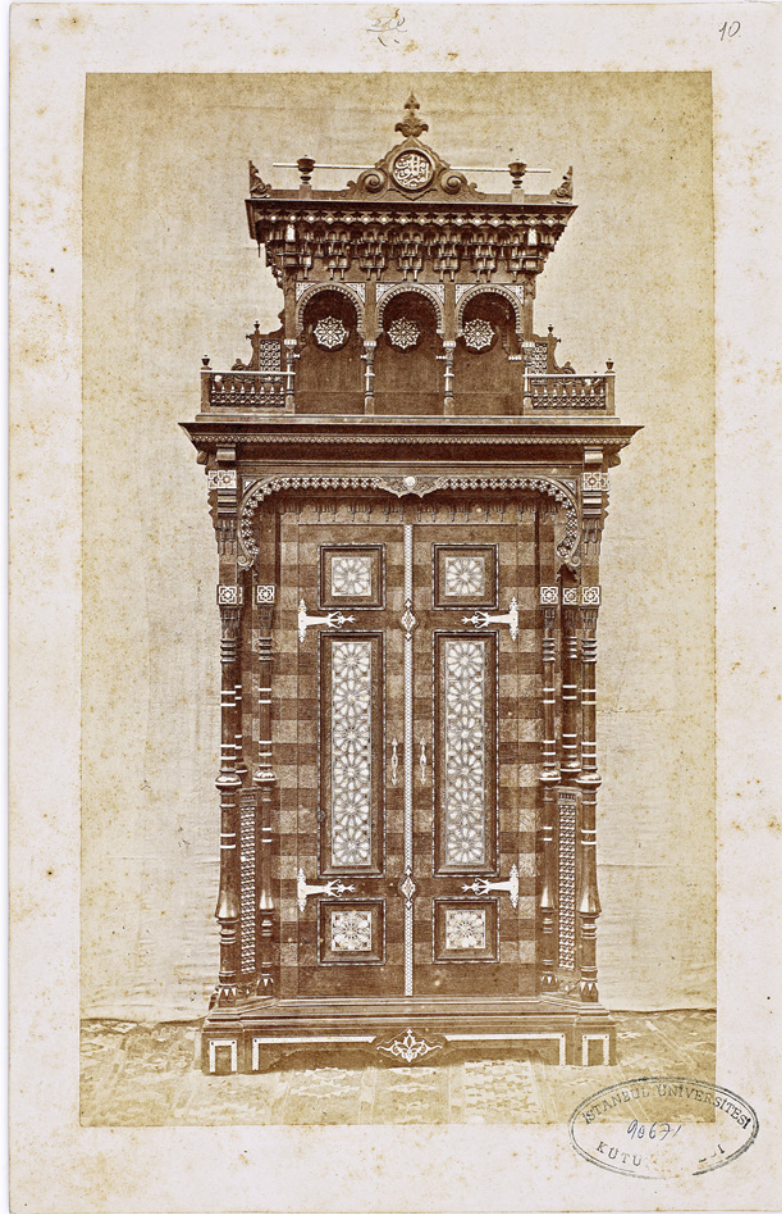


44 The cabinet
with Inv. No. 46/8 - 46/9

Yıldız Palace Furniture Museum

In addition to these, the cabinet with inventory number 108/1005 (Figure 47) has been stored in the Harem of Topkapı Palace for an extended period, appears among the photographs collected under the title of “*Muhtelif Eserler*” (Miscellaneous Artefacts) in Abdülhamid Han II Photograph Albums. (Figure 46)³⁹ After the identification, it is deemed

appropriate to exhibit the artifact in the miscellaneous objects section of the Furniture Museum in the Yıldız Palace. Photograph taken by Kargopoulo B. in 1898. Vasili (Basile) Kargopoulo (1826-1886) was an Ottoman subject who opened the first studio in Beyoğlu in the 1850s.⁴⁰



46 Miscellaneous Artefacts: Furniture the photographer: Kargopoulo, B. 1898.

39 “*Muhtelif fotoğraflar: Mobilya Yazar: Kargopoulo, B. 1898*” <https://nek.istanbul.edu.tr/ekos/FOTOGRAF/90671---0010.jpg>

40 Yusuf Murat Şen, *Dolmabahçe Sarayı Fotoğraf Koleksiyonu ve saray Fotoğrafçılığı*, 150. Yılında Dolmabahçe Sarayı Uluslararası Sempozyumu, I (2006), 546



47 The cabinet with Inv. No. 108/1005

Conclusion

The Yıldız Palace is a complex that encompasses a variety of locations and features that surpass the scope of the existing descriptions. It is actually an institution with an urban organization in its own right, as its buildings have disappeared for a variety of reasons. Despite the significance of the historical, architectural, and art history of the various buildings, which are not particularly large in size, the integrity of these structures has been compromised by their distribution to various institutions over time. This integrity has begun to be established with the transfer of the Directorate of National Palaces today, and it has been guaranteed to regain its historical texture within the context of both restoration and museology. The Sultan Abdülhamid II Photography Collection has been the most significant source during these studies. The technical and aesthetic level of photography in the Ottoman Empire is demonstrated by the high image quality of the photographs in the collection, the clear photographs, the excellent use of light, and the fact that the photographs have survived to the present day.

A total of 22⁴¹ artifacts from the National Palaces Furniture and Wooden Works Collection that have been preserved until today are identified during the photo examining process. The studies were facilitated by the high quality of the photographs. The locations where these artifacts were recorded in the 1924 National Palaces object inventory archive are Dolmabahçe Palace, İhlamur Pavilion, Topkapı Palace, and Yalova Atatürk Pavilion. This serves as confirmation that certain artifacts discovered at Yıldız Palace were transferred to other pavilions and palaces. The precise date of the artifacts' removal from the palace is unknown due to the absence or destruction of certain sources on Yıldız Palace. Nevertheless, it is believed to have occurred between 1908 and 1924, as indicated by the research conducted. This date is the oldest record in the National Palaces.

It is commonly accepted that the interior decor of a museum is contingent upon its classification. For this reason, palace museums such as Yıldız Palace are designed to have a decoration that reflects the style of the period rather than exhibiting artifacts in the showcase. Consequently, the museum's exhibition arrangement is designed to accurately depict the furniture decoration order of the era to visitors. In line with this goal, the biggest and most important source is the photographic archive culture that developed with the invention of photography. In this context, certain pieces from the Furniture and Wooden Artifacts Collection are displayed in the same location as they were captured in the photographs. In order to preserve the memory of the place and maintain the integrity of the other locations where they have been exhibited for many years, certain works (such as three coffee tables with inventory numbers 11/736, 11/737, and 11/740) have not been relocated. In certain instances, no modifications were implemented due to the long-term use of fixed objects in the rooms (like the sofa inv. No, 32/5).

41 Three coffee tables with inventory numbers 11/736, 11/737 and 11/740 have not been added to the total number of items identified.

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