

UNESCO INTERNATIONAL MEMORY OF THE WORLD REGISTER
NOMINATION FORM

1. Title of item or collection being proposed

Yıldız Palace Photography Collection

2. Summary (maximum 200 words)

Yıldız Palace Photography Collection is a palace collection created during the reign of Sultan Abdülhamid II for 33 years between the years of 1876 and 1909 in the Ottoman Empire. This unique collection, consisting of 922 albums and 37.178 frames of photographs collected in Yıldız Palace, the legal residence of Sultan Abdulhamid II, has been inherited as a rare collection.

Istanbul, right after the invention of photograph, became a center of attention in which the developments in the area of photography were followed with great interest by the palace and society. The consideration of Istanbul and Ottoman Empire as a center of attention for photography after 1840 peaked during the reign of Sultan Abdülhamid II who was especially interested in photography.

The collection consists of photographs from a wide range of areas such as the features of the Ottoman palace architecture, members of Ottoman dynasty, city views, historical events, geographic documents, life in the Ottoman geography, natural disasters, army, fire authority, cultural issues, civil/official structures, human images from very different social segments, social life and world of crime. The albums consisting of photographs from 47 countries and geographies are an important part of the universal cultural heritage with its inclusive content. With these photographs belonging to the end of the 19th and beginning of the 20th century it is possible to witness the common material and moral heritage of the humanity.

3. Nominator contact details

3.1.Name of nominator (person or organisation)

Turkish National Commission for UNESCO

3.2.Relationship to the nominated material

The relation of the Turkish National Commission for UNESCO for the nomination process is through the National Memory of the World Committee. The National Memory of the World Committee works under the auspices of the Turkish National Commission for UNESCO. In addition, The National MoW Committee includes academicians who studied the Yıldız Palace Photography Collection.

3.3.Address

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4. Declaration of Authority

I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.

Prof. Dr. M. Öcal OĞUZ
President
Turkish National Commission for UNESCO

5. Legal information

5.1.Name of owner (person or organisation)

Istanbul University Library

5.2.Address

Balabanağa, Ordu Cd. No: 1, 34134 Fatih/ İstanbul

5.3.Telephone – E mail

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5.4.Name and contact details of custodian IF DIFFERENT from the owner

It is not different.

5.5.Legal Status

Yıldız Palace Photography Collection (Sultan Abdülhamid II Photograph Albums), the property rights and rights of usage of which belong to Istanbul University Head Office of Library and Documentation, with the transfer of Yıldız Palace Library to Istanbul University Library, has been donated to Istanbul University Library. The albums are registered under the collections of the Rare Works Library affiliated to the Head Office of Library and Documentation.

5.6.Copyright Status

The copyrights of Yıldız Palace Photography Collection (Sultan Abdülhamid II Photograph Albums) belong to Istanbul University: Head Office of Library and Documentation, the institution in which the work is accessed. The permissions with respect to the work such as the usage,

publication and distribution are issued by the responsible institution; and in accordance with “Article 46 of the Law No. 5846 on Intellectual and Artistic Works” the collection is available to the usage of public institutions and organizations and those requesting to study for scientific and cultural purposes.

5.7. Accessibility (note any restrictions, including cultural restrictions)

Yıldız Palace Photography Collection (Sultan Abdülhamid II Photography Albums), have been digitalized and catalogued under the auspices of the Presidency of the Republic of Turkey, within the project carried out with the cooperation of Istanbul University and Grand National Assembly of Turkey General Secretariat (National Palaces).

The digitalized copies are accessible for the users as open access over <https://kutuphane.istanbul.edu.tr/tr/content/iu-sanal-kutuphaneleri> on the website of the library.

The access to the original collection is limited. This restriction is considered a necessity for the long term preservation of the collection. The original copies are accessible for the users only in case of special requirements. In case of such a requirement, the original copies are at the disposal of the users within the framework of the “Principles of usage of Istanbul University Head Office of Library and Documentation Rare Works Library” specified with the decision of the Executive Board of Istanbul University, taken during the 72nd meeting on 12 October 2017.

6. Identity and Description of the Documentary Heritage

6.1.Name and identification details of the items/collection being nominated

Yıldız Palace Photography Collection

Detailed information regarding the classification of the albums in the collection and contents of the photographs are given in APPENDIX 1.

6.2.Type of Document

Photographs and Albums

6.3.Catalogue or Registration Details

Although it is not possible to mention the catalogue and registration details of each 37.178 registration in the library automation program, in order to set an example, the catalogue and registration details of a photograph are as follows:

1. **Title:** Galata Tower: Istanbul
2. **Creator(s):** Abdullah Freres, Photographer
3. **Created/Published (Date of Publication):** [Between 1880 – 1893]
4. **Headings (Collections):** Sultan Abdülhamid II Khan Photograph Albums – 1880-1900

5. **Subject Headings:** Towers--Galata--Turkey—Istanbul—1880-1900
6. **Medium (Physical Properties):** 1 photograph: black-white; 26x20 cm
7. **Call Number/Physical Location:** NEKYA90819/50
8. **Rights Advisory (Rights Management):** Istanbul University
9. **Digital ID (Digital No.):** <http://nek.istanbul.edu.tr:4444/ekos/FOTOGRAF/90819---0050.jpg>
10. **Online Format:** Digital

Notes: The cover of the album is red leather. On the front cover, in the middle, there is the coat of arms of the Ottoman Empire. A frame has been formed by joining the angles consisting of twisted branches, leaves and flowers. The coat of arms and frame are of gilding. The border is made of cartridges and at the corners and mid-edges, there is a metal badge. The back cover and front cover have the same design and there is a moon in a fancy oval frame at the place of the coat of arms. The design is of gilding.

6.4. Visual documentation (if available)

The detailed catalogue registrations of the albums and images in the albums can be accessed from http://katalog.istanbul.edu.tr/client/tr_TR/default_tr/search/results?te=&lm=IUNEKABDUL on the website of the library.

6.5. History/provenance

Right after the invention of the photograph, the Ottoman Empire announced this invention in several newspapers (Ceride-i Havadis in 1839 and Takvim-i Vekayi in 1841) by using the term “*photographia*”. To this respect, it can be deemed as the word “photograph” was used for the first time in Turkish in 1841. In the Ottoman Empire, photography was accepted within the framework of the innovation movements and supported by the sultans and courtiers. In the second half of the 19th century, the Levantines, courtiers and high-ranking soldiers started to show interest in photography. The palace photographer started to take place near the palace artist. The first photographs of Istanbul were taken by the Europeans invited to the city during the first years of Sultan Abdülmejid period (1839-1861). Ernest de Caranza, the French engineer, who came to Istanbul for the modernization of the city, took photos of Istanbul in 1852 and 1854 and presented them to the Sultan.

For centuries, Istanbul, with its unique cultural and historical wealth in numerous areas of art, had been an inspiration for the artists from all over the world. In 1845 Italian Carlo Naya, in 1847 Astras family, in 1852 a French engineer Ernest-Edouard de Caranza, and an architect Alfred-Nicolas Normand opened photography studios in Istanbul.

Adventure of the photography, which started with the traveler photographers capturing Istanbul, continuing with the foreign ones settling in the second half of the 19th century, developed more

with the launch of local photography studios in İstanbul. In the second half of the 19th century, the city became prominent in terms of world photography.

Ottoman Empire participated in the international exhibitions during that time and great importance was placed on photography. In the International Exhibition of 1867 (Paris), Abdullah Freres, exhibited Istanbul landscape, folk clothes, and guns together with a series of portraits including a photograph of Sultan Abdulaziz (1861-1876). These photographs with great value attracted considerable attention from the Europeans interested in Eastern exoticism.

The first local photographers and the ones opening the first photography studios were the Armenian and Greek citizens of the Ottoman Empire. Together with Sultan Abdulhamid II, photography became more widespread and started to become an art performed by the Turkish noble officers, especially the ones trained at the military schools. As time passed, photography gained corporate status and started to be effectively used in different areas of the social life

As the last periods of the Ottoman Empire, important historical developments were witnessed between the years 1876-1909. Istanbul had become a place frequently visited by the worldwide known photographers. Although the Sultan actually spent most of his time in Yıldız Palace, his deep curiosity in different cultures and desire to follow the innovations and developments, led him to create a rich photography collection in the Palace. The Sultan created a unique collection with the photograph albums sent to himself from various parts of the world. He was informed about the entire world with the photographs ordered by himself, special poses taken, albums given as present from various parts of the world and frames of photographs purchased.

During his reign, Sultan Abdülhamid II aimed to document all historical, cultural and social values with photographs for the prestige of the Ottoman Empire. He presented the albums including these photographs to the foreign statesmen and representatives from different countries as diplomatic presents. These albums set an important example of the modernization efforts of the Ottoman Empire during the 19th century.

Between the years of 1885 and 1887, the Sultan sent the album consisting of 1.819 photographs and 51 volumes to the Library of Congress of the United States and British Library in London. In the *Diversions of a Diplomat in Turkey* (New York, 1887 p. 36-46) which includes the memories of Samuel S. Cox., appointed in Turkey between the years of 1885 and 1887, it is stated that Sultan Abdulhamid II requested the photograph albums showing “the guns, gunneries, landscapes, monuments and structures deemed to be most interesting” from the United States of America. In 1883, A. S. Hewitt, a member of the United States Congress, visited the Sultan and the Sultan presented him a selection from Yıldız Palace Photography Collection albums as present in 1893. These albums are placed in the “Abdul Hamid II Collection” under the Prints & Photographs

division of the Library of Congress of the United States. Moreover, the Sultan gave the same albums ¹as present to the “British Museum” in the United Kingdom in 1894.

These albums, which are defined as one of the largest and unique visual archives of the world have been transferred to Istanbul University Library with the instruction of Mustafa Kemal Atatürk in 1924. Today, Yıldız Palace Photography Collection is stored in a special air-conditioned environment in Istanbul University Rare Works Library. The photography collection, under the auspices of the Presidency, has been transferred to digital environment with the cooperation and support of the Rectorate of Istanbul University and Grand National Assembly of Turkey General Secretariat (National Palaces).

6.6. Bibliography

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¹ A part of this present is anonymous and the photographers of the albums are uncertain. The distribution of the albums signed by the photographers is as follows: Abdullah Biraderler: 35 Albums, 1291 Photographs, Phebus Efendi (Bogos Tarkulyan): 2 Albums, 66 Photographs, Sebah & Joaillier: 1 Album, 60 Photographs, Engineer School: 1 Album, 55 Photographs, Ali Rıza: 2 Album, 60 Photographs. The photographers of nine albums are uncertain.

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6.7.Names, qualifications and contact details of up to three independent people or institutions with expert knowledge about values and provenance of the nominated material.

- Bahattin ÖZTUNCAY, Photo Historian, Writer, Director of the Meşher² by Vehbi Koç Foundation, bahattin@mesher.org, +90 532 612 18 50
- Engin ÖZENDES, Photo Historian, Curator, Writer, photo@enginozendes.com, +90 532 241 55 55

² An exhibition place.

- Dr. Ayşe ERSAY YÜKSEL, Academician, Çukurova University, History of Turkish - Islamic Arts, aersay@cu.edu.tr, ayseersay@gmail.com, +90 505 935 92 38
- Prof. Dr. Ayşe Melek ÖZYETGİN, Academician, Yıldız Technical University, Department of Turkish Language and Literature, ozyetgin@gmail.com

7. Assessment against the selection criteria

7.1.Primary Criteria - significance value to the world.

7.1.1. Historic Significance

Yıldız Palace Photography Collection has a rich and diverse content which includes not only the photographs from Ottoman Empire but also shots from all over the world. In the collection, there are photographs from 47 countries and various geographies³, demonstrating that this collection is an important part of the global cultural heritage with its inclusive content.

The collection is also rich in terms of the themes and topics it emphasizes.

The albums include photographs of the dynasty members, Ottoman architecture, historical events, city views, geography, natural disasters, army, fire authority, cultural issues, civil/official structures, the underworld, different countries, and humans representing the different societal segments.

In the collection, there are numerous photographs of the leaders, emperors, empresses, princes, princesses and dynasty members, of the world history, mostly as portraits. Considering the fact that the time of Sultan Abdulhamid II, can be evaluated as the last century of the monarchy, these photographs are a parade of the leaders of an ending era. It is also remarkable that in addition to the royal people, certain politicians, diplomats, scientists, and artists are included in the albums, too.

Photographs of certain events of the 19th century with world-changing significance are also found in the collection. Among them, the international exhibitions providing significant interaction between the countries are in the lead.

The photographs of the important settlement areas of world history, ancient cities and important capitals of the 19th century also take place in the collection. This collection offers an extremely valuable visual material in terms of Near East archaeology and cultural history, particularly of Anatolia. By providing remote monitoring of the historical structures and archaeological sites, some photographs in the collection bear the capacity of presenting the geographical and topographical information and the relations of those sites with the surrounding structures. Historically, culturally, archeologically and architecturally important sites have been

³ These albums covering the countries and geographies including the Albania, Africa, Austria, , , Belgium, Bulgaria, Burma, Czech Republic, China, East Turkistan, Egypt, Former Yugoslavia, France, Georgia, Germany, Greece, India, Jordan, Iran, Indonesia, Israel, Italy, Japan, Montenegro, Crimean, Kosovo, Lebanon, Hungary, Macedonia, Malta, Poland, Portugal, Rhodes, Romania, Russia, Saudi Arabia, Spain, Sweden, Syria, Tatarstan, Tunisia, Turkmenistan, Ukraine, United Kingdom, United States of America, Uzbekistan, Yemen.

photographed in an effective way, hence; they did not lose their value in time. Besides, the restoration processes of temples and monuments which also have great importance in the manner of world heritage, can be tracked thanks to their photographs in this collection.

The collection is also a visual inventory of many structures belonging to the 19th-century world that could/couldn't manage to survive until today. Sultan Abdulhamid II had closely followed the world's architectural culture, since he gave value to the development of public construction. Therefore, he included photographs of the world's newly built monumental structures in that time into this collection, too.

Another important feature of the albums in the collection is that they include important examples that reflect the ethnographic and anthropological diversity of the globe. The collection journals many lost values with a wide spectrum of photographs ranging from the natives of the American continent to indigenous tribes in Japan, as well as albums about the clothing of people from different cultures.

In-built photography studios had very large wardrobes for customers to change costumes and take pictures in various poses. For those who want to know the Eastern culture, many photos were taken in the studio environment with these costumes, and different scenarios were photographed for them. These photographs contributed greatly to the documentation of history and folklore in different cities of the Ottoman Empire, especially in Istanbul.

In the collection, there are various albums giving information about the relations with the countries or communities Ottomans contacted or information on the ones which Sultan Abdulhamid II was curious about. Among these, there are photographs of the ceremonies held during the welcoming of visitors from different countries to Istanbul or to the imperial lands. Since the collection makes the past visible which was shared both nationally and internationally, also constitutes an important resource for the identification of societies, the creation of historical and cultural awareness, and for strengthening the ties among different cultures.

The collection also includes many photographs about common professions such as water bearing, butchery, barbering, sherbet selling, chimney sweeping, *boza* making, portage etc., documenting the socio-cultural/economic structure of the period. Apart from these, the collection also has photo catalogues of various animals, farms, stud farms, especially horses and dogs, giving information about the domestic animals and husbandry practices of that time.

Photographs about modern life in different parts of the world; especially the ones of various professions, artists and theater actors, and of women and children, which are reflections of fundamental social changes for that period have a place in the collection, too.

The collection also includes important albums about the history of cinema that is one of the important innovations of the modern world. The album of Eadweard Muybridge's "Animal Locomotion" that was heralding the birth of cinema was sent to Sultan Abdulhamid II as a gift. These albums are some of the most interesting pieces of the collection. Therefore, it can be said

that the collection is a silent witness to the rapidly changing life and culture patterns of the 19th century.

The collection includes photographs of structures of education, health, transportation, communication, and production, which had been built all around the Empire and reflecting the architecture of the period. In particular, railway constructions, lines, and stations were among the latest technological developments of the period, constituting one of the important themes found in the albums and gives important historical information about the urban development of that time.

The collection also includes photographs of various artworks from all over the world such as drawings, paintings, tiles and porcelain, special fabrics, sculptures, furniture, musical instruments, special manuscripts, music sheet collections, bindings as well as many decorative accessories such as chandeliers, candlesticks, and clocks. Photographs of museums and museum collections, art factories, workshops and theatres from the Ottoman Empire and all over the world are also included in the collection. The catalogues of products that are still in production and that were sent to Yıldız Palace from various parts of the world constitute interesting examples of the art and culture institutions of the 19th century. These photographs have the characteristics of important evidences for the history of art.

Sports competitions, sports classes, and the training of athletes which gives important clues about the history of physical education, which UNESCO gives weight a lot, are among the many subjects of the collection.

The collection is extremely diverse not only in terms of its content but also in terms of the number of the photographers. Approximately 263 signatures of the greatest masters of photography/ photograph studios of the period draw attention in the collection.⁴ These albums in the Ottoman Empire were arranged to inform Sultan Abdulhamid II and were used for photography detection, recognition, documentation, management as a source of news. Sultan Abdulhamid II awarded numerous local and foreign photographers with badges, medals and various privileges.

The albums given as presents were created in order to draw attentions of the foreign societies by providing a general view of the Ottoman Empire. In a sense, Sultan Abdulhamid II desired to show the modern face of the Ottoman Empire to the West through those albums. These albums are the first photographic representations sent by a Muslim country to the Western nations. The Sultan who used photography for cultural diplomacy, aimed to reflect the social, cultural and technological progresses realized during his reign and demonstrate the Empire heading towards civilization.

In conclusion, Yıldız Palace Photography Collection opens a window to the visual history of the 19th century and is of great importance also in terms of representing the cultural heritage of the

⁴ Among these, Vasilaki Kargopoulo, Ernest de Caranza, Pascal Sebah, Abdullah Biraderler, Nikolai Andreomenos, Louis Saboungi, Bogos Tarkulyan, Guillaume Berggren, Felix Bonfils and Gülmez Kardeşler, Aşil Samancı, Bahriyeli Ali Sami Bey and Ali Sami Alközer can be named as the most known ones.

aforementioned geographies and countries in history. The rich content of the collection about the different countries of the world constitutes a panorama of the end of an era. This unique archive providing extremely rich data about the history of the world has become a part of our global memory transferring the history and culture of numerous countries from the 19th century, as an important documentary heritage of humanity.

7.1.2. Form and style

Some photographs in the Yıldız Palace Photography Collection are the examples of early period of photography (after the discovery of photography in 1839). Some of the photographs (approximately a thousand) of which are mostly black and white were colored later.

The majority of the albums in the Yıldız Palace Photography Collection are decorated with gilding prints on leather and velvet fabric and bear the *tughra* of Sultan Abdulhamid II.

Generally, claret red and green velvet were preferred for album covers. Among the albums, there are heavy ones in large sizes such as 78 x 55 cm, as well as albums in small sizes such as 41 x 32 cm. The common feature in the binding decorations of the albums containing various compositions is the use of the coat of arms of the Ottoman Empire.

The bindings of Sultan Abdulhamid II's albums were enriched with mother-of-pearl inlays and various wood and metal works, and exhibit the examples of the "Art-Nouveau" style applied at that time.

The characteristics of the albums, such as their size, binding, and the number of photographs in them, also vary widely.

Leathery skin is the most common in the bindings. The albums with gilding on the red leather binding which is understood to have been specially made for Yıldız Palace are the most common albums in the collection. At that time, these bindings were used in all kinds of works as well as photo albums. In fact, it is known that the manuscripts of centuries ago whose bindings were damaged and in need of care were re-bounded in the same style during the reign of Sultan Abdulhamid II.

Some of the leather-bound albums can be found in various colors. These bindings generally have gilded print decorations. As well as the decorations on the bindings of these albums, the ones on the inner pages and around the photographs present very rich examples of the "Art-Nouveau" style.

In the collection in which various colors and types of wood are used, there are also valuable wooden bindings made with inlay techniques. Metal ornaments are used as well, very elegantly in some volumes. Mother-of-pearl, which is used abundantly in Ottoman art, also richly adorns some of those album bindings. Some skins are covered with fabric, mostly red satin, red taffeta, and velvet were used.

Some of these albums in various sizes have an introduction page that describes the photos inside. The information on these pages is also repeated on some of the covers. In the vast majority of the albums, these introduction pages have the *tughra* of Sultan Abdulhamid II. Many, of the album's photographers and the photographer's name, appear on these pages. On some of them, there is the date showing the year the album was prepared. In a small part of them, the name of the bookbinder is included, too. These are albums prepared not only in Turkish but also in foreign languages, mostly in French.

These albums demonstrate the artistic and aesthetic perception of the period with their original bindings, elegant layouts, and decorations, editions prepared in different languages. The sub-information under the photos informs us regarding the archival activities of that time.

7.1.3. Social, community or spiritual significance

Yıldız Palace Photography Collection, which was created during the reign of Sultan Abdulhamid II, who ruled the Ottoman Empire for 33 years (1876-1909), is unique as it is the only and the most comprehensive visual collection from Ottoman history. The last period of the Ottoman Empire, in which Sultan Abdulhamid II had made his mark in many ways with his understanding of state and administration in order to maintain the existence of the Ottoman Empire, is of great importance not only for the well-known historians, but also for the experts in different fields.

The collection as a visual archive documenting the changing and developing direction of the Ottoman Empire at the end of the 19th century and the beginning of the 20th century is an important archive for the history of Turkey. Photographs in the collection serve as an important bridge between the past and the future of a geography, by documenting the social structure, lifestyle, cultural diversity of the period, lost cultures as well as lost structures.

The collection differs from written sources by providing a valuable visual aspect of the recent history before the establishment of the Turkish Republic. It clearly documents the existence of important institutions, which acted as the cornerstones of the transition from an Empire to a Republic, together with the architectural, artistic and cultural richness inherited from the Ottoman Empire.

7.2. Comparative criteria

The tradition of creating photography collections in the palaces was on the agenda of many states such as England, France, Russia, Germany, Japan, and Iran, in 19th century⁵. As a part of these

⁵ The photographic archive brought together during the 64-year rule of Queen Victoria (1837-1901), the royal archive accumulated in France until Napoleon III (1852-1870), the photo archive created by the heads of state in the Third Republic period after 1870, the palace photograph archives gathered in Germany during the reigns of Prussian king and first German Emperor Wilhelm I (1861-1888) and Wilhelm II (1888-1918), the photo collection that was institutionalized after Nicholas II (1894-1917) in Russia, the photo archive of Emperor Meiji era (1867-1912) in Japan and the photo archive created in the Golestan Palace during the reign of Nasreddin Shah (1848-1896) and Muzafereddin Shah (1896-1907) who were members of the Qajar dynasty in Iran, are among the main photographic collections of international importance at that time.

trends and innovations, photography was followed closely in the Ottoman Empire palace by establishing photography rooms and creating archives together with photographers. Importance given to photography was institutionalized and enriched in Yıldız Palace with the special interest, curiosity and efforts of Sultan Abdulhamid II. The nominated collection has a unique and important place among the sister photography collections of its period, which every one of is valuable and precious, too.

7.2.1. Rarity

As every photographs captures a unique moment in the space-time, this collection including thousands of photographs of single spots in history, is also unique.

There is no other photography collection giving that much detailed information on that much large scale about the 19th century's Ottoman Empire. It is also a rare collection for early photography.

The collection reflects the common cultural histories of societies. As a visual treasure, it has the quality of transferring the culture of unity and solidarity between societies, international ties and experiences to the future. It is also an important resource to instill the love of history in young generations along with universal values. For this reason, the collection bears the traces of the world's cultural identity.

Besides, this collection has the feature of including the albums which are the first photographic representations sent by Ottoman Empire to the Western nations.

Hence, it is a unique and a rare source of information and documentation as a documentary heritage for the world.

7.2.2. Integrity, completeness, condition

The Collection consists of 922 photo albums and there are 37,178 photo images in these albums. The original copies of the collection have been preserved as they were donated to the library and their integrity has not been compromised.

7.3.Statement of Significance

The collection sheds light on history with its high documentary value and it visualizes the 19th century of Ottoman Empire. It has the quality of transferring the culture of unity and solidarity between societies, international ties and experiences to the future.

The collection is also rare for early photography; therefore its impact on life and culture is beyond the boundaries of the region. As a visual treasure, the collection accompanies values of the society such as language, tradition, dance, music, rituals as well as historical cities and textures, cultural landscapes, livings, monumental and architectural structures.

Besides, the artistic, creative and technical aspects of the photographs in the collection are quite superior in terms of style. Thanks to this collection, photography has transformed from a purely

artistic practice to a practice of visual communication. The albums include photographs taken with a realistic, documentary approach as well as subjective photographs.

8. Consultation with stakeholders

8.1. Provide details of consultation with relevant stakeholders about this nomination

During the nomination process of this collection, Turkish National Commission for UNESCO held meetings with Istanbul University Head Office of Library and Documentation, The Rare Works Library of Istanbul University and Sultan Abdulhamid II Application and Research Center at Yıldız Technical University on the subject and has discussed with academicians working on the collection, independent researchers and photographers.

9. Risk assessment

9.1. Detail the nature and scope of threats to the nominated material.

Yıldız Palace Photography Collection is preserved and protected in accordance with international standards. In this sense, risk is behind the point. The room and air conditioning of the library comply with the requirements for the protection and for the long-term preservation of the documentary heritage. The temperature of the preservation environment is between 18 C° and 22 C° as specified in IFLA standards. The relative humidity in the environment is also between 55-65% within the framework of the same standards.

Additionally, Istanbul University, one of the deep-rooted and powerful educational institutions of Turkey, has the necessary economic power to protect and preserve the collection.

10. Preservation and access management plan

10.1. Describe, or attach as a scanned document, any existing plans. If no plans exist, provide details about proposed conservation, storage and access strategies.

Istanbul University Head Office of Library and Documentation has prepared some procedures, instructions and rules regarding the preservation and accessibility of rare collections, including Sultan Abdulhamid II Khan's Photo Albums in physical and digital media. Rare Works Library usage rules can be accessed from the following address: <https://kutuphane.istanbul.edu.tr/tr/content/nadir-eserler-kutuphanesi/kullanim-kurallari>. Other documents are included in Annex-2 and Annex-3.

APPENDIX-2: Technical Services Procedure - Rare Artifacts Protection and Maintenance Procedure

APPENDIX-3: Instruction for Transferring Digitized Publications to Istanbul University Cloud System

11. Any other information that may support the nomination

Yıldız Palace Photography Collection is not only a cultural treasure but also an important data source, as it contains images that concern many different fields of science and art. The photo albums in the collection are quite rich to provide data on many fields, especially in the fields of culture and political history, foreign policy, architecture, archaeology, art history, museology, photography, archiving, anthropology, sociology, education, medicine and engineering.

Under the auspices of the Presidency of the Republic of Turkey, Yıldız Technical University, Sultan II. Abdulhamid Application and Research Center carried out a series of projects examining the diplomatic and cultural relations of the Ottoman Empire in its last period, through the Yıldız Palace Photography Collection, with the concept of "Looking at the World through the Yıldız Palace Photography Collection".

These projects were realized through photography exhibitions and exhibition books in order to identify the Ottoman's relations with different societies through this photography collection. These projects included America, England, France, Germany, Japan, Jordan and Russia.

In this context, an exhibition entitled "Encounters/Meetings/Intersections in Ottoman-French Relations over Yıldız Palace Photography Collection" was held at the UNESCO Headquarters in Paris on 6-11 April 2017. This exhibition attracted attention both in UNESCO and in the French press. In addition, 1000 exhibition books prepared in two languages were distributed. The exhibition was held in various cities of France, under the auspices of the Embassy of the Republic of Turkey in Paris, within the scope of various events. The exhibition was opened in Nancy, France between 16 - 24 November 2017, then exhibited for a week at the 6th District City Hall in Lyon on 29 May 2018 and met with art lovers in Vienne on 9 June 2018.

Afterwards, on September 15, 2018, in Nantes, the exhibition titled "19th Century Ottoman Perspective: Yıldız Palace Photography Collection" was held in cooperation with the French Ministry of Foreign Affairs Diplomatic Archives Directorate, with the contributions of the Turkish Embassy in Paris and the Consulate General of Nantes. In the exhibition, along with a selection of photographs from the Yıldız Palace Photography Collection, original documents and photographs from the period of Sultan Abdulhamid in the Nantes Diplomatic Archive were brought together.

The book published in Turkish-German (Ottoman-German Relations through the Yıldız Palace Photography Collection) was introduced at the Frankfurt Book Fair on 11-15 October 2017. Then, on November 28, 2017, a photography exhibition with the same theme was exhibited at the Turkish Embassy in Berlin for a month. The same exhibition was opened in Cologne, Würzburg, Essen and Düsseldorf in 2018 and 2019 and attracted great attention.

In addition, the book "Ottoman-England Relations Through the Yıldız Palace Photography Collection", prepared by the Center with the support of the Ministry of Culture and Tourism, was introduced at the London Book Fair between 10-12 April 2017, and a digital exhibition was created. At the same place, the book "Ottoman-American Relations Through the Yıldız Palace

Photography Collection" was introduced. Also, within this project, a panel titled "A Cultural Heritage: Yıldız Palace Photography Collection" was held at London Yunus Emre Institute. The panel was about the Yıldız Palace photography Collection, Sultan Abdulhamid, and the Ottoman-British relations during that time. In the same panel, the documentary film "Through Ottoman Eyes", which was produced under the consultancy of the Center, was screened.

Yıldız Technical University carried out another project in this field in St Petersburg, Russia, with the exhibition and book titled "Looking at Tsarist Russia from the Yıldız Palace Photography Collection". This project was realized with the support of the Ministry of Culture and Tourism of the Republic of Turkey, in cooperation with the Ministry of Foreign Affairs, Presidency of State Archives and Istanbul University.

On April 3, 2019, a three-week photography exhibition was opened in the Russian State Historical Archive. Since 2019 was the Turkey-Russia Mutual Culture and Tourism Year, the Ministry of Culture and Tourism has included the event in the list of activities to be held by the Ministry in Russia. Curated by the well-known photographer Kamil Fırat, the exhibition titled "Looking at Tsarist Russia from the Yıldız Palace Photography Collection" opened a special window on the historical and cultural relations between Turkish-Russian societies. The opening event, which had great participation from the political, cultural, artistic and academic circles of St. Petersburg, received a special congratulatory letter from the Minister of Culture of Russia, Vladimir Rostislavovich Medinskiy. Within the framework of the event, a panel and the documentary "Looking from the Palace" with Russian subtitles were screened at the Kunstkamera Museum on April 4, 2019. In addition, with the introduction of Yıldız Photography Collection, Turkish and Russian academics who participated in the panel evaluated the Turkish-Russian relations in history and exchanged views.

The photography exhibition titled "Looking at Tsarist Russia from the Yıldız Palace Photography Collection" was opened again on June 21, 2019 at Moscow Yunus Emre Institute and met with art lovers. The same exhibition was held on October 3, 2019 at the Kremlin building in Kazan, Tatarstan, Russian Federation.

Under the auspices of the Presidency and with the support of the Ministry of Culture and Tourism, the photography exhibition titled "Looking at 19th Century Japan from the Yıldız Palace Photography Collection" was opened on October 23, 2019 at Tokyo Yunus Emre Institute by the Minister of Culture and Tourism of Turkey, Mehmet Nuri Ersoy. Turkish and Japanese prestige books prepared within the project were introduced. On the occasion of the celebration of 2019 as the "Year of Turkish Culture" in Tokyo, the Center held a panel titled "Ottoman-Japanese Relations in the Era of Sultan Abdulhamid II" with the support of the Turkish Historical Society on October 24, 2019, at Tokyo Yunus Emre Institute. Turkish and Japanese academics participated in the panel.

The last work that the center prepared in 2020 within the scope of Yıldız Palace Photography Collection is the book "Looking at the 19th Century Jordan Geography from the Yıldız Palace

Photography Collection". This book, prepared in Arabic and Turkish under the auspices of the Presidency of Republic of Turkey, in cooperation with the Ministry of Foreign Affairs of the Republic of Turkey, Presidency of State Archives and Istanbul University, shed light on the common past of Turkey and Jordan within the scope of the "Turkey-Jordan Mutual Cultural Year" and opened a window to the historical bond of relations.

11.1. Note below or attach scanned documents as appropriate.

Images and appendices are attached to the nomination form.