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Exhibiting Ottoman Art in the United States Capital: Esin Atıl and the *Age of Sultan Süleyman the Magnificent**

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On the morning of April 5, 1985, the then-prime minister of Turkey, Turgut Özal, during his state visit to the United States, visited the National Gallery of Art in Washington, D.C. to announce an upcoming traveling exhibition from Turkey. Entitled *the Age of Sultan Süleyman the Magnificent*, Özal described the exhibition as “present[ing] the highest aesthetic and technical achievements of Turkish artists” and “highlight[ing] a remarkable ruler whose laws and judicial codes became the basis for the constitutions of many countries.”¹

On a different occasion, Şükrü Elekdağ, the ambassador of Turkey to the United States at the time, in a message he wrote for the American public high-

* Dr. Esin Atıl passed away in February 2020 in Washington, D.C., after the presentation of this paper at the 16th ICTA in October 2019 in Ankara. This paper is dedicated to her memory.

1 Information on the preparations at the National Gallery of Art for Turgut Özal’s visit to announce the exhibition are held at the National Gallery of Art, Washington, D.C., Gallery Archives. RG14A2, Records of Public Relations and Communication, Exhibition Files, 1941-, in Box 47, in the folder named “Advance Materials,” and in Box 48, in the folder named “General 1981; 1985.” This quotation is taken from the press release draft in Box 47, in the folder named “Advance Materials.”

lighted the appropriateness of the timing of this exhibition on Süleyman the Magnificent, who was known also as Lawgiver, coinciding with the celebration of the bicentennial of the United States constitution.²

With the level of attention given by the all the parties involved in the organization of this exhibition to attract public and press attention, by the time *the Age of Süleyman* opened at the National Gallery of Art on January 25, 1987, that year had already been marked as the year of Turkey in the United States.³

The Age of Süleyman exhibition toured three major institutions across the United States: the National Gallery of Art in Washington D.C., the Art Institute of Chicago and the Metropolitan Museum of Art in New York with each venue organizing robust public programs.⁴ The Embassy of Turkey additionally sponsored “concurrent exhibits and special events” in Elekdağ’s words “[to] expose American audiences to the great artistic and cultural achievements of the Ottoman Empire and also to the rich diversity of the modern Turkish Republic, the heir to the cultural legacy of the Ottoman past.”⁵

- 2 September 16, 1986 dated document entitled “Message to the American People from His Excellency Şükrü Elekdağ, Ambassador of Turkey to the United States on “The Age of Sultan Suleyman the Magnificent Exhibition” in National Gallery of Art, Washington, D.C., Gallery Archives. RG9C2, Gallery Publications, Brochures, Press Kits, and Other Publications, in Box 12, in the folder named “Age of Sultan Suleyman the Magnificent.”
- 3 With advance promotion efforts in the United States and Turkey before the opening of the exhibition, many media outlets announced the travelling exhibition and its contents. The Turkish press especially ran many news stories in August, September and November 1986 on *The Age of Süleyman* highlighting that many artifacts from Turkish national collections would be on tour for a full year in the United States marking it as the year of Turkey. Some headlines read as “Kanuni sergisi 1 yıl ABD’yi gezecek” / “Age of Süleyman exhibition will tour the United States for a year” (Cumhuriyet newspaper, August 14, 1986); “Amerika’da Kanuni Yılı” / “The Year of Süleyman the Magnificent in the U.S.” (Güneş newspaper, August 16, 1986); “1987, ABD’de Türk Tanıtma Yılı: Kanuni Sergisi ve Türk Tanıtma Yılı” / “1987, The Year of Turkey in the United States: The Age of Süleyman Exhibition and the Year of Turkey (Türkiye newspaper, September 13, 1986); “Kanuni Sultan Süleyman Çağı sergisinin hazırlıkları tamamlandı. Paha biçilmez eserler 1 yıl gurbette” / “Preparations for the Age of Sultan Süleyman the Magnificent exhibition are complete. Invaluable artworks are in overseas for a year.” (Tercüman newspaper, November 10, 1986). The reach of 10 clippings from the Turkish press appeared in August 1986 was estimated to be 2,090,000 people in Turkey by the Philip Morris’ press department as stated in an August 26, 1986 dated internal memo. National Gallery of Art, Washington, D.C., Gallery Archives. RG14A2, Records of Public Relations and Communication, Exhibition Files, 1941-, in Box 47, in the folder named “Advance Materials – Philip Morris and Rogers&Cowan.”
- 4 The exhibition ran from January 25 to May 26 (extended from May 17) in Washington, D.C.; from June 13 to September 7 in Chicago; and from October 4, 1987 to January 17, 1988 in New York.
- 5 September 16, 1986 dated document entitled “Message to the American People from His Excellency Şükrü Elekdağ, Ambassador of Turkey to the United States on “The Age of Sultan Suleyman the Magnificent” Exhibition” in National Gallery of Art, Washington, D.C., Gallery Archives. RG9C2, Gallery Publications, Brochures, Press Kits, and Other Publications, in Box 12, in the folder named “Age of Sultan Suleyman the Magnificent.”

From the moment of its announcement to the public in 1985 until its opening in 1987, the orchestrated communications and marketing efforts by the National Gallery of Art; the exhibition's sponsor Philip Morris Companies Inc.; and the Embassy of Turkey resulted in a significant coverage both in the American and Turkish press. Already in the Washington Post of June 17, 1986, Chuck Conconi, the newspaper's staff writer, reported on the increase in the visitor numbers of the National Gallery from 3.8 million to 7.2 million in the October-June period thanks to the blockbuster exhibitions, and stated that *the Age of Süleyman* would be the blockbuster of the year 1987 (Conconi, 1986, B3). Satisfying these expectations, *the Age of Süleyman* attracted 393,709 visitors in the 122 days it was open in Washington, D.C. from January 25 to May 26, 1987.⁶

Even before its opening, the anticipation for *the Age of Süleyman* was boosted in the press underlying the "once in a lifetime" nature of the experience and singling out two personalities, that of the Ottoman Sultan Süleyman, renowned as magnificent at his time, but less known by the American public and of Esin Atil, the curator of the exhibition who succeeded in bringing the treasures of the Topkapı Palace to the United States (Conroy, 1987, B1).

The first storyline in the press focused on *the Age of Süleyman* as the first exhibition coming from Turkey in more than twenty years.⁷ Indeed, there was only one other exhibition before *the Age of Süleyman* that traveled from Turkey, *Art Treasures of Turkey*. Organized by the Smithsonian Institution Traveling Exhibition Service (SITES), *the Art Treasures* exhibition presented art from the Neolithic times in Anatolia until the end of the Ottoman Empire with 281 objects (Mellink, Young, Underwood, and Ettinghausen, 1966). It started to tour in 1966, at the same location as *the Age of Süleyman*, the National Gallery of Art in Washington, D.C., and travelled until 1968 to nine other venues across the United States.⁸

6 <http://www.nga.gov/resources/dcrfdesc.shtm>.

7 The National Gallery of Art's press release features a statement from the Gallery's director J. Carter Brown that reads as "We are delighted to present this remarkable collection at the National Gallery of Art, marking the first time in more than 20 years that Turkish art has traveled to the United States." National Gallery of Art, Washington, D.C., Gallery Archives. RG9C2, Gallery Publications, Brochures, Press Kits, and Other Publications, in Box 12, in the folder named "Age of Sultan Süleyman the Magnificent."

8 After its opening in 1966 at the National Gallery of Art in Washington, D.C., the exhibition travelled to Los Angeles County Museum of Art, Los Angeles, California; The University Museum, Philadelphia, Pennsylvania; The Museum of Fine Arts, Houston, Texas; William Rockhill Nelson Gallery of Art, Kansas City, Missouri; Seattle Art Museum, Seattle, Washington; M.H. de Young Memorial Museum, San Francisco, California; Milwaukee Art Center, Milwaukee, Wisconsin; Museum of Fine Arts, Boston, Massachusetts; The Metropolitan Museum of Art, New York, New York.



In the subsequent decade, a new antiquities law in Turkey banning the loan of artworks had made international exhibitions impossible.⁹ Therefore, the American museums drew upon their own collections to present Turkish art to the public. During this time, Edwin Binney 3rd, who had amassed a significant amount of Turkish art, exhibited his collection across the United States and published a number of catalogues becoming a major collector and promoter of Turkish art in the country.¹⁰

Another initiative to present Turkish art in the United States in that period was the multiple small-scale exhibitions in 1973 to celebrate the 50th anniversary of the Republic of Turkey. One such exhibition was organized at the Freer Gallery of Art in Washington, D.C. curated by Esin Atıl, the museum's curator of Near Eastern art (fig. 1).¹¹ While working on this exhibition and its accompanying catalogue, Atıl understood that it would be impossible to give an accurate picture of Ottoman art without works from Turkish national collections. The change in the Turkish antiquities law in 1983 allowed the loan of artworks thanks, in large part, to Atıl's lobbying efforts over many years together with her colleagues in Turkey.¹²

At an in-person interview with Atıl in the Summer 2012, she expressed that her initial idea was an exhibition on the Ottoman imperial workshop, *nakkaşhane*. However, she had to wait almost ten years to realize her dream of exhibiting Ottoman art from the

1. Esin Atıl, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.

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- 9 Antiquities law no. 1710 that came into effect on April 25, 1973 banned the international loan of antiquities per article 22. On July 21, 1983, a new antiquities law, no. 2863, was passed. Per article 32 of this law, antiquities could be loaned internationally for exhibitions by securing appropriate permissions.
- 10 Binney, 3rd, Edwin, *Turkish Miniature Paintings and Manuscripts from the Collection of Edwin Binney, 3rd*, New York and Los Angeles: The Metropolitan Museum of Art and the Los Angeles County Museum of Art, 1973; Binney, 3rd, Edwin, *Other Turkish Treasures from the Binney Collection*, Los Angeles: Los Angeles County Museum of Art, 1974; Binney, 3rd, Edwin and Denny, Walter B., *Turkish Treasures from the Collection of Edwin Binney, 3rd*, Portland: Portland Art Museum, 1979; Binney, 3rd, Edwin, *Turkish Treasures from the Collection of Edwin Binney, 3rd: Supplement to the 1979 catalog*, San Diego: San Diego Museum of Art, 1981. For more information on Binney's Turkish painting collection, see Overton, 2012.
- 11 Atıl, 1973. In addition to this, there were other exhibitions organized for the 50th Anniversary of the Republic of Turkey in the same year such as *The Art of Imperial Turkey and Its European Echoes* organized by Richard Ettinghausen at the Metropolitan Museum of Art in New York and *Turkish Art: An Exhibition in Commemoration of the 50th Anniversary of the Republic of Turkey*, curated by Walter B. Denny at Harvard Art Museums in Boston. <https://hollisarchives.lib.harvard.edu/repositories/9/resources/397>; Canaday, November 24, 1973, 27.
- 12 Other aspects that were highlighted in the American press for the exhibition were the antiquities law change which made the loans possible and Atıl's efforts to have it passed. Conroy, 1985, B1; Conroy, 1987, B1.

national collections of Turkey. That ten-year hiatus gave her the time for her ideas to crystallize and for the concept to transform into a people-focused exhibition highlighting the patronage of one Ottoman sultan. This decision was based on her personal observation as a curator in the United States, that the American public was interested in people stories. Therefore, for Atıl, the key to her success at attracting attention to an art tradition that the target public had almost none or very little previous knowledge of was telling the story through the personality and patronage of Süleyman. This framing made the exhibition more accessible and perhaps even more relevant in a different cultural context.

A glimpse into Esin Atıl's track record prior to *the Age of Süleyman* exhibition can help us trace the evolution of her career and curatorial perspective. After receiving her Ph.D. under the supervision of Oleg Grabar at the University of Michigan with her dissertation on *Surname-i Vehbi*, Atıl became the curator of Near Eastern Art at the Freer Gallery of Art in 1970 succeeding Richard Ettinghausen to that position.¹³ Her first exhibition on Turkish art was in 1973 for the 50th anniversary of Republic of Turkey. That same year, she published an article on Ottoman Painting under Sultan Mehmed II in *Ars Orientalis* along with a small catalogue of Turkish art from the Freer collection. In 1975, she published *the Art of the Arab World* along with the exhibition of the same name. Her edited volume *Turkish Art* appeared in 1980 with contributions by Roderic Davison, Ülkü Bates, Walter B. Denny, Louise Mackie and herself contributing a chapter on the arts of the book. This was the first survey publication introducing Turkish art to the American audiences. In 1981, with *the Renaissance of Islam: Art of the Mamluks*, she pioneered the idea of a dynastic exhibition of Islamic art.¹⁴ Despite these accomplishments, it was *the Age of Süleyman* exhibition that created a great public interest and brought her to the fore as the curator behind two major international blockbusters, *Art of the Mamluks* and *the Age of Süleyman* (Conroy, 1987, B1).

In addition to Atıl's many years of experience as a museum curator and scholar of Islamic art, concurrent developments in the field of art history in Turkey also significantly contributed to the success of *the Age of Süleyman* exhibition. While Richard Ettinghausen was one of the earliest scholars to work

13 https://siarchives.si.edu/collections/siris_arc_228163

14 Though not explicitly stated in the literature on the historiography of Islamic art, Atıl's pioneering role in curating the first dynastic exhibitions (Mamluk and Ottoman) of Islamic art is inferred by David Roxburgh (2010) in the context of the Timur and the Princely Vision exhibition (p. 368).

on Turkish painting in the 1950s, starting with the 1960s, multiple publications came out on Ottoman art drawn from research carried out in Turkish national collections, among which are the widely known series of publications on miniature painting from the Topkapı collections by scholars such as Nurhan Atasoy, Filiz Çağman and Zeren Tanındı.

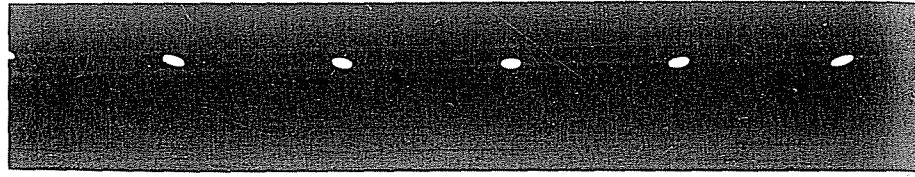
In terms of exhibitions, however there was one that particularly stood out. *The Anatolian Civilizations* exhibition in Istanbul of 1983 was an important landmark for the field of art history in Turkey.¹⁵ Organized as the Council of Europe's 18th Exhibition of European Art, *the Anatolian Civilizations* brought together 5,000 objects from 50 museums across Turkey, many of which had never previously been published or even displayed. In addition to establishing the art historical periodization that continued to be used in the years to come, the exhibition also paved the way for the organization of many succeeding exhibitions that travelled overseas, among which was *the Age of Süleyman* as a close follower.

Just a look at the contents of *the Age of Süleyman* exhibition provides much interesting information. Bringing together objects from 26 collections, the exhibition featured a total of 210 works of art. 133 objects were from Turkish national collections and 75 of these had previously been exhibited in *the Anatolian Civilizations* exhibition. 23 of these 75, however, had never been published until 1983. Therefore, with *the Age of Süleyman*, Atıl, along with her collaborator Filiz Çağman, was able to bring the most recent scholarship originated in Turkey to the American public, which distinguishes this exhibition from the previous ones on Turkish art that had been shown in the United States.

Another distinct feature of *the Age of Süleyman* exhibition was its focus on the artistic tradition of an era which was described as the period of the establishment of the Ottoman visual language. Former exhibitions were more survey-style ones covering long chronologies aiming to give a picture of the evolution of a single or a succession of civilizations. *The Age of Süleyman*, on the other hand, with recurring art historical references in its curatorial narrative at each gallery,¹⁶ informed the visitors of the elements of Ottoman visual vo-

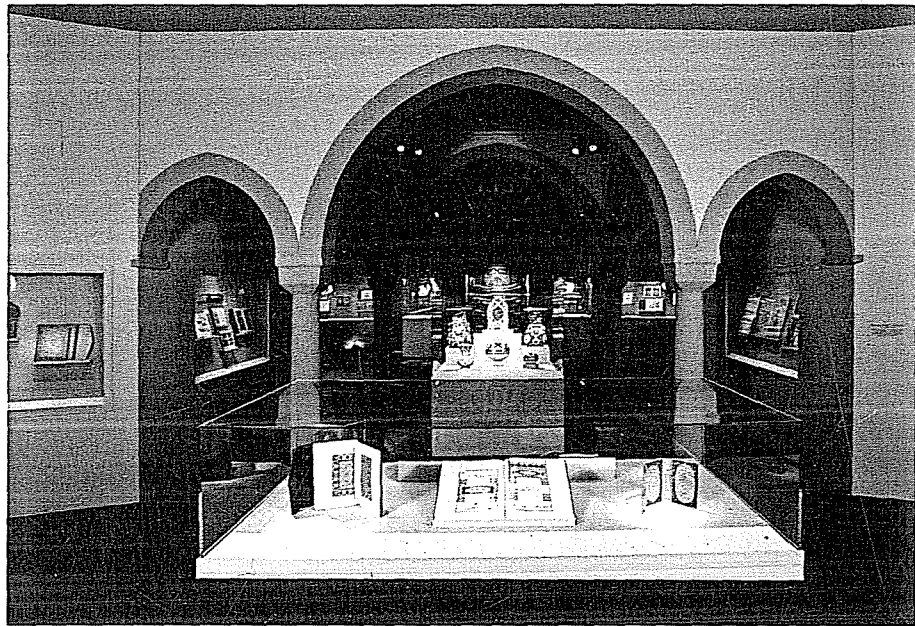
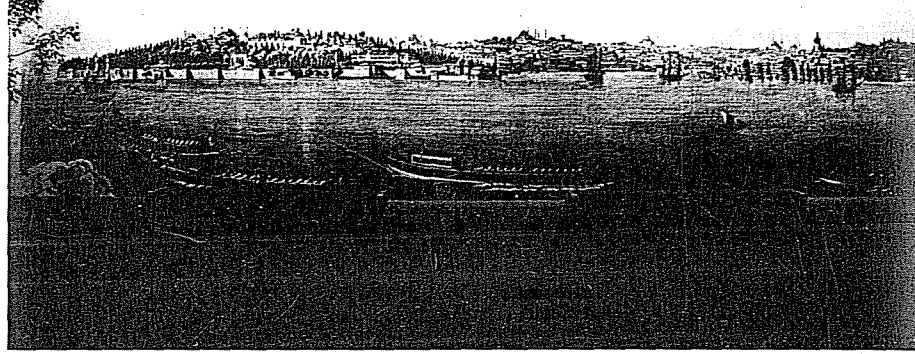
15 Anadolu Medeniyetleri 18. Avrupa Konseyi Sanat Sergisi, 22 Mayıs-30 Ekim 1983, İstanbul.

16 Information on the wall texts and the labels of the exhibits referred to in this paper is taken from the National Gallery of Art, Washington, D.C., Gallery Archives. RG38A1, Records of the Department of Exhibition Programs, Exhibition Program Files in Box 7, in the folder named "Jan. 25, 1987-May 26, 1987, The Age of Sultan Süleyman the Magnificent, Acoustiguide Script, Film Script, Wall Text, Object Labels,



2

The Age of Sultan Süleyman the Magnificent



3

cabulary such as *hatayi*, *rumi* and *çintemani*; of artistic styles such as *saz* and naturalistic; of artists such as Şah Kulu, Kara Memi, Ahmed Karahisari along with Piri Reis and Matrakçı Nasuh; of the techniques and the visual vocabulary used in different mediums like ceramics, metalwork, textiles along with the arts of the books; and of its different genres such as the religious manuscripts like the Qur'an along with secular texts like divans, album drawings and illustrated historical texts.

Moreover, the exhibition's scholarly strength was furthered by two publications: the exhibition catalogue *the Age of Sultan Süleyman the Magnificent* and the monograph *Süleymanname: The Illustrated History of Süleyman the Magnificent*, both authored by Atil (Atil, 1987, and Atil, 1986). A scholarly symposium on the Süleyman period was organized at the University of Michigan in May 1987 and the Art Institute of Chicago organized its own in June of that same year.¹⁷

On the other hand, *the Age of Süleyman* followed the traditional art historical approach of its period by featuring only royal collections. Throughout the exhibition, whatever medium was represented, the objects on view were created for the use of the sultan or his family. In line with this, the exhibition space also echoed the physical space of the Topkapı Palace. With four inter-connecting galleries, the layout of the exhibition corresponded to the four courtyards of the palace. Panoramic view of Istanbul at its entrance and use of architectural elements such as columned archways as connecting links between galleries created an immersive environment evoking in the visitors the feeling of physically transported to the Topkapı Palace (figs. 2 and 3).

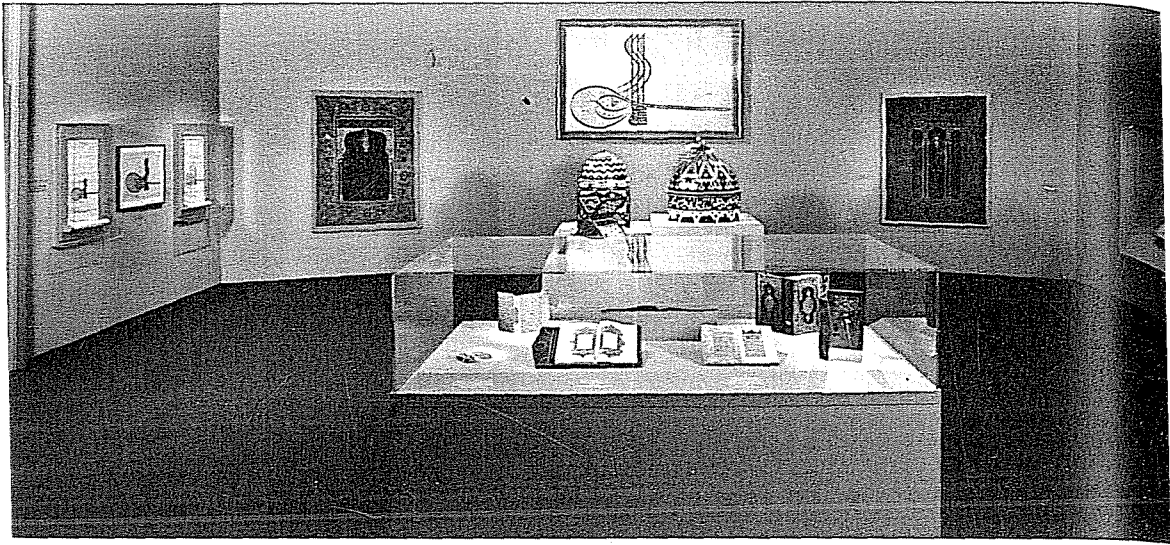
At each gallery, the wall text introduced a different aspect of Süleyman and his court, thus offering contexts from four complimentary perspectives while the curatorial narrative in the object labels brought to the fore the art historical themes.

In the first gallery, the wall label "Süleyman the Lawgiver" offered a broad context of the Ottoman political and religious system. It introduced the primary duty of Sultan Süleyman as dispensing justice and reserving the right to issue *fermans*, along with his role as the spiritual leader of the Muslims and mentioned the Ottoman endowment system. For this theme, the objects featured along with Süleyman's *tugra* were the Qur'an manuscripts by calligraphers such as Ahmed Karahisari and

2-3. Installation shot from *the Age of Sultan Süleyman the Magnificent*, Courtesy of National Gallery of Art, Washington, D.C., Gallery Archives.

Correspondence, Acoustiguide Statistics, and Other Related Materials."

17 "The Age of Sultan Süleyman the Magnificent" Symposium, University of Michigan, May 18-19, 1987. For a list of papers presented, see Turkish Studies Association Bulletin, 1987, 109.



Şeyh Hamdullah with exquisite bindings; embellished endowment documents and furnishings from the endowed architectural complexes (fig. 4).

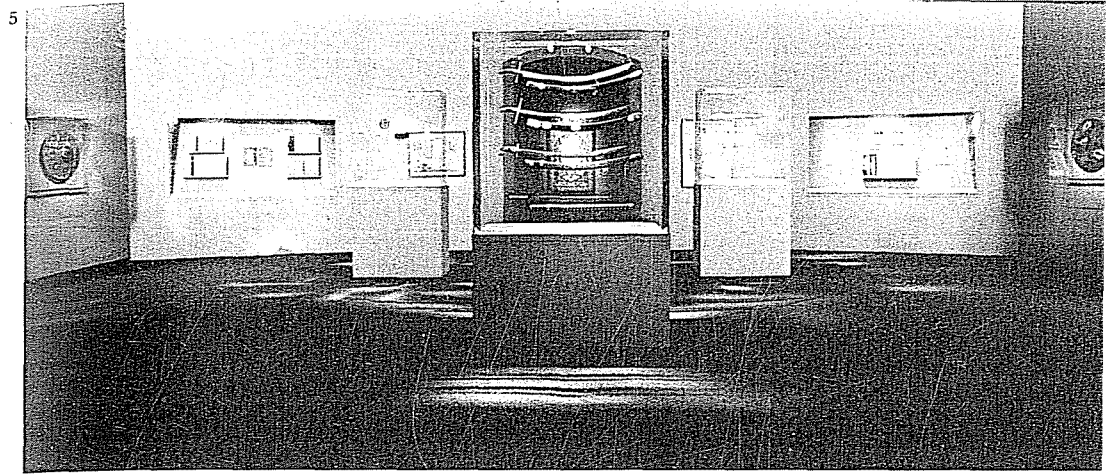
The second gallery was the space where the military might and ceremonial aspects of the Ottoman culture were presented. The wall text, “Süleyman the Magnificent,” informed that Süleyman came to be known with this title in Europe through his military campaigns and splendor of his court. In addition to explaining the symbolism behind the ceremonial use of his sword and canteen, it also talked about the Ottomans’ consciousness of their role in history and the beginnings of a new genre of historical texts appearing at this period through the illustrated manuscripts such as *Selimname*, *Nüzhət-i Es-rârü'l-Ahyâr der-Ahbâr-ı Sefer-i Sigetvar*, *Süleymanname* and *Beyân-ı Menâzil-i Sefer-i Irâkeyn* along with Ottoman armor (figs. 5-6).

The third gallery, titled as “the Patronage of the Arts” in the wall text, offered the visitors a glimpse into the interior of the palace as well as the inner world of the sultan. While talking about the prolific production of manuscripts, precious objects of richly patterned textiles and underglazed ceramics used inside the palace, it also informed the visitor that Süleyman was trained as a goldsmith and

was a poet writing under the penname Muhibbi. Reflecting the theme, on view were Süleyman’s divans, album drawings and illuminations by Şah Kulu and Kara Memi, masters of saz and naturalistic styles respectively, along with the İznik and Chinese ceramics with Ottoman embellishments (figs. 7-8).

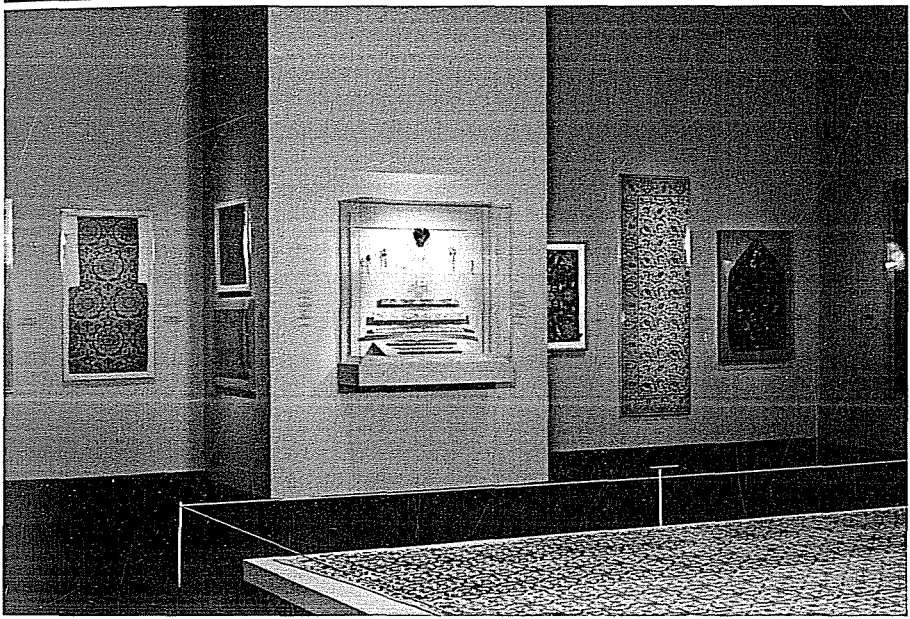
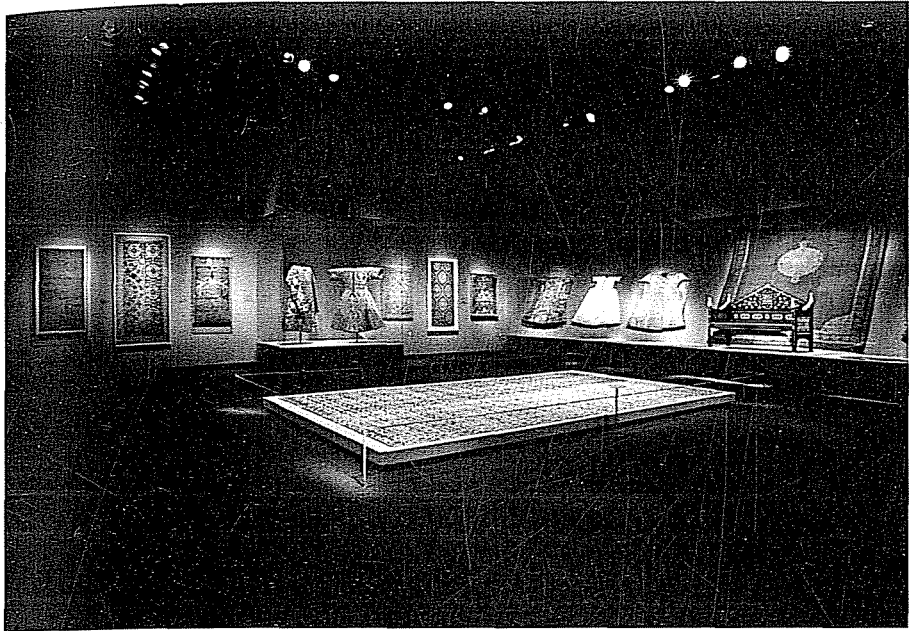
4-5-6. Installation shot from *the Age of Sultan Süleyman the Magnificent*, Courtesy of National Gallery of Art, Washington, D.C., Gallery Archives.

© 2010 American Museum of Natural History. All rights reserved. Photo by [unreadable]





7-8-9-10. Installation shot from *the Age of Sultan Süleyman the Magnificent*, Courtesy of National Gallery of Art, Washington, D.C., Gallery Archives.



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The most dramatic installation was in the last gallery entitled “the Splendor of the Court.” Upon entering, the visitors encountered the sultan’s throne along with the imperial robes, *kaftans*, at each side, evoking an atmosphere of the sultan materializing in a ceremonial *cülûs* (enthronement) setting. Echoing the theme, this gallery showcased the Ottoman textiles, examples of *kemha*, *seraser* and *çatma*, along with kaftans and accessories, rugs, quilts and cushion covers (figs. 9-10).

After a year-long tour in the United States, *the Age of Süleyman* received unprecedented praise and attention from the public, press and scholars alike. Following its success, many other exhibitions on Ottoman art were organized across the United States in the following decade and the exhibition itself travelled across the globe, from United Kingdom to Australia. *The Age of Süleyman*’s impact was not only felt in the rise of Ottoman studies but also in the succeeding exhibitions of Islamic art. Shifting from a dynastic to patronage level approach, Atıl with *the Age of Süleyman* accomplished perhaps what all exhibitions desire: huge press coverage, unprecedented visitor attendance, and scholarly acclaim.

From a cultural diplomacy perspective, the orchestrated promotion efforts coming from three channels, namely the National Gallery of Art, Philip Morris Companies Inc. and the Turkish Embassy, must have played a key role in garnering public attention. However, what seems to have appealed to the American audiences that knew very little or perhaps nothing at all of a sultan of a distant land and distant time was the employment of an engaging curatorial narrative with a strong people focus, along with choice masterpiece objects and a dramatic design of physical gallery space, which were the result of many years of scholarship and strong ties of collaboration with the originating country, in this case Turkey.

Esin Atıl, along with her collaborators both in Turkey and the United States, accomplished to create an exhibition experience for the American public easing their entry into the realm of the Ottoman Empire during the 16th century through the personage of Süleyman, the masterpieces of Ottoman art and the spatial references to the Topkapı Palace.

Özet

Amerika'nın Başkentinde Osmanlı Sanatını Sergilemek: Esin Atıl ve Muhteşem Sultan Süleyman Dönemi Sergisi

Esin Atıl kuratörlüğünde hazırlanan *the Age of Sultan Süleyman the Magnificent (the Age of Süleyman)* sergisi Vaşington'da bulunan National Gallery of Art'ta 25 Ocak 1987'de açıldı. Amerika Birleşik Devletleri'nde Osmanlı sanatını ilk defa bu kadar büyük çapta teşhir eden bu uluslararası sergi Vaşington'daki 4 aylık süresi boyunca neredeyse 400,000 ziyaretçiye ulaştı. Yaz döneminde Art Institute of Chicago, sonbaharda ise New York'ta bulunan Metropolitan Museum of Art'ta sergilenerek Amerika'da geçirdiği 1 yıl boyunca Amerikan basınından Osmanlı sanatının ve Türkiye'deki Osmanlı mirasının ihtişamından bahseden çok sayıda övgü topladı.

Esin Atıl, İslam sanatı eğitimini Amerika'da Michigan Üniversitesi'nde almıştır. 1970 ile 1993 yılları arasında Vaşington'da bulunan Freer Gallery'de İslam sanatı kuratörü olarak görev yapan Atıl, *the Age of Süleyman* sergisinden önce 1981 yılında başka bir büyük uluslararası sergi olan *Renaissance of Islam: Art of the Mamluks* sergisini düzenlemiştir. Kuratörlüğünü üstlendiği çok sayıda serginin yanı sıra, birçok önemli İslam sanatı tarihi kitabının yazarlığını ve editörlüğünü yapmıştır. Bu yayınlar arasında *Art of the Arab World* (1975), *Turkish Art* (1980) ve *Islamic Metalwork in the Freer Gallery of Art* (1985) kitapları önemli başlıklar arasından sadece birkaçıdır.

Atıl'ın İslam sanatına olan birçok katkısı arasında *the Age of Süleyman* sergisi Amerika'da en çok ilgi gören çalışması olmuştur. Sergi öncesinde 2 yıl National Gallery of Art'ta ziyaretçi kütatör olarak bulunan Atıl'ın sergiyi fikir aşamasından açılışına kadar hayata geçirmek için çalışma yaptığı süreç ise aslında 10 yıllık bir zaman dilimidir. İslam sanatı tarihçileri arasında halen Amerika'nın en çok ziyaret edilen ilk İslam sanatı sergisi olarak bahsedilmesine rağmen, *the Age of Süleyman* sergisi şimdiye kadar hiçbir akademik çalışmaya konu olmamış, serginin önemi, Osmanlı ve İslam sanatı çalışmalarına olan etkisi bugüne kadar detaylı bir şekilde değerlendirilmemiştir.

Bu çalışma arşiv kaynakları, müze sergileri ve yayınlarından yararlanarak *the Age of Süleyman* sergisinin Amerika'daki Osmanlı sanatı üzerine olan etkisini ortaya koymayı amaçlamaktadır. Serginin kuratörlüğünü üstlenen Esin Atıl'ın öncü vizyonu ve İslam sanatı disiplinine olan katkıları *the Age of Süleyman* sergisinin sanatsal içeriğiyle beraber basının ve ziyaretçilerin sergiye gösterdiği ilgi de göz önünde bulundurularak incelenmiştir.

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