



**Islamic Gardens with a Special Emphasis on the Ottoman Paradise Gardens:
The Sense of Place between Imagery and Reality**

Lecturer Burcu Alarslan ULUDAS (M.A)

Bahcesehir University- TURKEY

Faculty of Arts and Sciences-General Education Department

burcu.uludas@bahcesehir.edu.tr

Associate Prof.Dr. Fatos ADİLOĞLU

Bahcesehir University-TURKEY

Faculty of Communication- Department of Communication Design

fatos.adiloglu@bahcesehir.edu.tr

Abstract

Paradise represents beauty and happiness in almost every culture. It has contributed to shape the history of mankind and colored public perception. This paper explores paradise gardens in Ottoman culture. The research unfolds the relevance of gardens to paradise imagery. The construction of paradise in Qur'an frames and sets the trajectory of analysis. The investigation is furthered with reflections of the imagery on the decorative arts focusing on the relationship between garden and city in the Ottoman period and engages with the concept of Ottoman city and addresses the garden-city structure of Istanbul exemplifying the earthly projections. The aim here is to examine how the abstract perception of the heaven concept is being concretized through the Ottoman cities and gardens. To find answers to this, the study directs the attention to the sense of place originating from the images of paradise gardens and its influence on Turks especially following their conversion to Islam as depicted in various forms in the spaces of everyday life. The paper concludes by providing a survey for subject enthusiasts, including a way of thinking and a point of departure for various studies in interdisciplinary fields.

Key Words: Paradise imagery, Qur'an frames, Turkish decorative arts, Visual culture, Garden city Istanbul.

Introduction

Universalism in various civilizations and religions can be traced in the concept of Paradise cities and gardens. Paradise descriptions shed light on the subject unfolding the viewpoint and philosophy of life reflected within the Turkish and Islamic culture. The relationship of man with the city and gardens refer to the interior and exterior spaces of paradise. The nature of paradise and its influence on Turks, especially following their conversion to Islam deserves attention. The Islamic gardens pertaining to shape and related to meaning are considered “Earthly Paradise” by the well-known researchers of the field. The qualifications of the form of the Ottoman gardens under the influence of Islamic culture were pointed out in the surveys done by many famous art historians and architects. Based on the fact that Ottoman gardens were attributed to Heaven, this study focuses on paradisiacal qualities. The analysis about the cities and gardens in a universal sense comprise the beginning of the study. This paper is organized with the aim to explain how the abstract perception of the heaven concept is being concretized through Ottoman cities and gardens. There are many studies in which the explanation of the formal samples are given by the iconographic approaches. However, in this article, contrary to this line of analysis, the method in which iconographic reflections of the formal samples is implemented paradisiacal iconography centers the main fiction of the article. According to Qur’an, paradise is described as a place, a location. In particular, the gardens standing out with the paradise descriptions and the related details in the Qur’an offer connections with the shaping of the arts and the spaces of everyday life.

The referrals that have explicitly been made or attributed to in this study, continuously necessitate reviewing the visual elements within the text. The intense usage of resources and references contribute to the work of researchers who will look into the various other aspects of the topic. Details have been listed as footnotes in order not to disrupt the main text flow. The use of both the written and visual materials should be considered as the iconographic approach that the study focuses on, which offers the ones who work on the subject an alternative way of evaluating the culture of Ottoman city, Istanbul and its gardens.

The Turkish decorative arts underline the depiction of images related with the paradise; the sense of joy created with it and how it was dealt with in the Turkish culture. In this respect the details of the miniature, calligraphic, illumination works of art made of tiles, fabrics,

metal and ceramics provide a seamless and continuous connection to paradise references and descriptions. Details regarding perception of paradise and its reflections in the Turkish cities and gardens can be followed through civilizations from Central Asia to Anatolia. With the pre-Ottoman period establishing the development of the relationship between the Turks and the nature and their attachment to nature, the ideal city-garden formulation designed by the administrators in Anatolia became the dominating factor all over the cities. This phenomenon is explained with proper examples.

The Ottoman city culture embodies the relevance to gardens and the dynamics of the city space and order. The development of the city structure in connection to Islamic philosophies, beliefs and cultural elements calls Istanbul, as a city which naturally meets water due to its geographic location, together with the green arteries that it is covered with. Istanbul is a highly desired city of gardens through the memoirs of travelers and drawings of artists. The creation of cities full of green gardens like paradise is exemplified in the Ottoman Istanbul as the city of gardens. The features of Istanbul and the gardens, excursion spots (promenades) water elements and kiosks or pavilions are included in the paradise depictions. The miniature, engravings, photograph and other visual sources exemplify and support the depictions and details. The study provides versatility in the selected visual sources, from specific periods. The paradise elements point out to the connections conveyed making trajectories regarding the city space of Istanbul baring the implication of the shift from one's own paradise to the paradise of the society - the public paradise.

Paradise Cities and Gardens

Man never has been able to forget the gardens filled with the scents of apple tree blossoms that had long been left behind. He has sought for ways to convert his world into the very paradise that he was expelled from, together with all its blessings, where he was promised to return back one day. The concept of paradise described with gardens emerges within the historical framework of civilizations and within the world of imagery. Even though its position in the system of universal values might change, the concept of paradise remains to be consumed.

Cities, as the social units with physical integrity and concreteness, are the creators and hubs of the largest net of societal relationships. The philosophers and administrators who

attempted to create a better world, designed cities as a result of their efforts for the embodiment and detailing of their dreams. Cities, which provide living space for the changing needs and ever complicated forms of societies, came to exist as a means for materially expressing the sacred and terrestrial expansion. City came to exist not only as a form of representation for people but also as a form of representation of gods and cosmos. And a means for taking the paradise down to earth, gradually emerged as a symbol of the things that can be accomplished. Starting with the thought of an ideal design, in the humble cities meeting the needs, new realities have been sought for and utopias have been created equally in time. (Mumford, 2007, pp.46-47).

Cities in Ancient times were founded by the Kings who were hierarchically became the responsible one for the earth as well as paradise. According to the Sumerians, the idea that the kingdom ‘came down from heaven’ and devotion of the cities for the kings together with the perception of the city as a symbolic world, led to the coalescence of both the worldly and holy powers (Mumford, p.54). Gardens symbolized as the places of complete serenity, eternity and peace in these cities were actually the places resulted from paradise myth. (Moynihan, 1979, pp.2-5). With the advent of civilizations which started in the East, gardens and cities ceased to be the pleasure orientated activity fields far from functionality once became realized a spiritual and divine symbol in the development process of humanity . (Pamay, 1919, p.11,13; Evyapan, 1974, p.10,19; Chenchine, 1946, p.21,23,25)¹.

In the Middle Ages, through the formation of cities surrounding the monastery considered as the Fortress of Paradise (Mumford, 2007, p. 310)²; an atmosphere of peace, order, quietness

¹In Ancient Egypt, apart from the pleasure gardens belonging to the affluent, it is known that there also existed gardens surrounding the temples of the priests. In ancient India, the gardens developed by the influence of Buddhism and Brahmanism; the rich and the kings bestowed the Buddhist priests with cool, shady, irrigous gardens with trees. Some trees were considered as sacred and the girls were named after flower names. See Babylonians and Assyrians were the creators of the hanging gardens. For the gardens which resembled a green mountain made of terraces, they set up a special irrigation system. The terraces were decorated with waterfalls, fountains, creeks and statues; water was used as a decorative element as much as it was needed. The Iranian gardens covered large areas of land and resembled the parks. Growing trees was such a common practice that they were called as ‘Paradise-Paradis.’ (*Bağ-ı biheşt*- paradise garden) Rarely found trees were planted in the most beautiful parts of the paradises and the most beautiful flowers were grown through an aesthetic approach. for the gardens in Byzantium.

²According to Bernard from Clairvaux, regarding the embodiment of the basic values of Christianity in monastery, the monasteries were considered as the fortress of Paradise in the twelfth-century. The term *paradisus claustralis* (monastery paradise in Latin) was used in that meaning.



and inherence was created to sustain the Celestial City image. Monasteries surrounded by woodlands or gardens and the nearby green belts developed in time had also been effective in the formation of the characteristics of the cities. The idea that the Paradise is also an urban design and that the immortal souls will meet each other and face God there which is considered as a city where the humans will live eternally, had been effective in the creation of the Christian city (Mumford, p. 257 and 400).³ Following the late Middle Ages, the rituals experienced in the Palace together with the concept of a happy and comfortable life were explained by paradise depictions.⁴ For city culture, the preservation of the green areas and the destruction of these areas that provided secure and stabilise common life relationship developed along with the industrialization in the western cities in the nineteenth and twentieth centuries. City designers and philosophers brought forward the dream of a green city in their garden city projects to reposition the wiped out fields. By the early beginning of the twentieth-century, Ebenezer Howard developed a model called ‘Garden Cities of Tomorrow’ by placing the human scale in the centre of the city and suggested an organic city in order to recover the already lost balance (Mumford, pp. 626-627).⁵

While transforming from the polytheistic pagan world to the world of monotheistic religions, civilizations which either interacted with each other or demonstrated versatility, differences or similarities, displayed similarities in their approaches to the concept of Paradise and nature.⁶ The phenomenon of God, paradise, immortality and happiness has been a common concept in all religions and philosophies. In all cultures and religions, the concept of paradise has been expressed with the same words used to describe the concept of ‘garden’ a place to exhibit all the worldly beauties and blessings. The Egyptians and the Greeks believed in an eternal ‘Garden of Happiness’ for their dead whom were believed to be innocent. While the Egyptians called this imaginary land the ‘Land of Ialu’, the Greeks called it as *Campi Elysii*. In both civilizations, the concept of the other world was suggested not only for immortality

³ Until the industrialization period, this particular characteristics dominated all Christian cities.

⁴In a eulogy made by Nicolas Breton, ‘the calm drowsiness of the Palace was described through the words “like the heaven on earth, the polite life of the palace where there are several pleasing elements”.

⁵The target of the New Garden City concept was to reach a societal happiness and comfort by uniting the city centre with fresh air, sunshine and beauty a significant part of which was eliminated through unorganized development. As Howard suggests, the urban societies should have been framed with a green belt and should have been given a new name called ‘green belt cities’.

⁶The universalism of the desires mentioned in the teachings of Buddha on Tardan M.Y, (1993), pp. 518-519. of can explain the common approach by the mankind towards the gardens he created in paradise and world alike.



but also for eternal happiness. In the ancient Greek world, the concept of *Campi Elysii* referred to a highly pleasant garden (Paradeisos⁷ in Greek) (Moynihan, 1979, p. 1). where heroes, or virtuous people, led a life which was almost as real as the worldly life itself in the accompaniment of the Gods' favourites. The ceiling of the Tomb of Senefer in Egypt was decorated with patterns of grapevine branches and grapes. Patterns of these heavenly plants, seen as symbols of life and immortality, were also used to decorate Greek vases (Binmahluf, 1993, pp. 486-487). According to Indians, human and the universe agree on an invisible principle and that principle was actually the reason of their life. In Hinduism, Paradise is described as a place where *Soma Rivers*, milk, honey and wine flowed over together with an abundance of various kinds of fruits. In the Hongfan section of Shujing, one of the classical Chinese texts, or the Documents Book, an immaculate symbolic system exists. The connection between macrocosmos (universe) and microcosmos (human) provides a kind of solidarity between the world and the individual. This connection forms the basis for the rituals related with time, agriculture and hunting. The description of nature reveals the connections between man and the universe by indicating the laws for cosmic sensation (nostalgia, wisdom, and inner peace) and the nature itself bears the trace of the holy existence (Tardan, 1993, 518-519).⁸ In the Torah, Paradise is expressed by 'The Garden of Eden' sowed by Yehova in the eastern part of the world to where human being was first located (Meslin, 1993, p.499). In this earthly Paradise, lakes are surrounded by eight hundred kinds of roses and blueberries while four rivers of milk, honey, wine and balsam continuously flow. In the Garden of Eden, the Tree of Life with branches full of five hundred thousand varying kinds of fruits was located in the center (Ergün, 2006, p. 24). According to the Bible, Paradise is a country for happiness that shall be reached by those following the path of Jesus Christ and his believers. 'The Garden of Life' located on top of the high mountain, which is

⁷Moynihan states that 'paradise' comes from Old Persian meaning to be surrounded with gardens and points out that this is informed from the Greek essayist and historian Xenophon. More on Persian King Xenophon and gardens are as follows: 'In whatever countries the king resides, or wherever he travels, he is concerned that there be gardens, the so-called pleasure gardens, filled with all the fine and good things that the earth wishes to bring forth...' In this passage, Xenophon used the word Παράδεισος for garden, or to use the Roman alphabet, *paradeisoi*.' As a result of the influence of the Persian language, the words 'paradis' in French, 'paradise' in English, 'paradies' in German, 'paradiso' in Italian, 'paradisus' in Latin, 'partez' in Armenian originates from the Greek root.

⁸ Man and universe are both the same. The winds constitute the breath of the world, the rivers constitute the veins, the mountains constitute the spine. In this context, the connection between the universe and man within micro and macrocosmos structure can also be established between paradise (macro) and garden (micro). It can be suggested that the man who had been pledged with immortality and eternal happiness in afterlife, struggled to create micro paradises where he can experience happiness whilst he is in this world.



known as the site for eternal relaxation for the followers of the True Path in their transient lives, is the place where eternal happiness is promised (Meslin, 1993, p.499).⁹

In Islamic cultures, the city image is a reflection of the vision of the paradise. In Islamic cities, where the mosques are the focal point, every neighbourhood comprised of their own buildings, garden gates, water resources and marketplaces constitute a form of administrative unit (Cansever, 2010 a, p.110). The common characteristic feature of the Islamic gardens developed under the influence of Iran, Byzantine, Phoenician and Hebrew cultures is the love for water. This love was depicted with like streams, waterways, waterfalls, pools, artificial lakes, etc. In the gardens, there were birds, miniature trees with blossoms and various sorts of multi-coloured flowers. In the parks, which generally were organized in the Iranian-Arabic style, a more substantial flora stood out. The art of decorating indoor gardens, which were fortified with buildings, continued to progress. The Gardens were decorated with beautiful arches, pillars and gilded racks. In addition, roses, blueberry bushes and pomegranate trees were planted among white and colorful curb stones in a design meant to resemble an ornamental carpet. The central part was decorated with fountains and ponds made of quality marble and precious metals (Chenchine, 1946, p. 31). The Muslim family and society spent a large part of their lives in the garden, hence this particular space plan was favourably used. In the other corners of the inner part of the garden, orange, acacia, cypress, sycamore, pomegranate, blueberry and rose trees were planted and carpet-like flower beds were organised (Pamay, 1979, p.14). Inside the houses on the other hand, paradise and garden made their way in the form of Islamic carpets (Blair & Bloom, 1991, p. 99).

According to the Islamic faith, everybody is supposed to take on the task of beautifying their surroundings and the world alike. The celebrated Turkish architect and city planner Turgut Cansever defined the Ottoman cities as ‘the Ottoman paradises’ and stated that the Islamic characteristics are best reflected by the Ottoman cities. The ones who build the paradise where there exist no conflicts but all the beauties, tried to rise and open the Gates of paradise by accomplishing the task of beautifying the world (Cansever, 2010b. p. 24).

⁹This is a place surrounded by a wall with 12 gates. In the centre, the throne of God would be installed and the leaves of the trees grown on both sides of the river of life flowing here would be healing the ill. In this land of happiness there would be neither daytime, nor night, or a boundary leaving the sky apart from the world.



The Construction of Paradise in Qur'an

‘Allah hath promised to Believers, men and women, Gardens under which rivers flow, to dwell therein, and beautiful mansions in Gardens of everlasting stay. But the greatest bliss is the Good Pleasure of Allah. That is the supreme felicity.’ (Surah 009 –Al Tauba (The Repentance) Verse 72

In the Qur'an, the word paradise is uttered in 147 verses (Okumuş, 2007, p.35). In the Qur'an, Paradise is depicted as a promise in various forms and features, connotating a place with vineyards, gardens, kiosks, food and beverages and any form of luxury, in addition to both material and spiritual tastes and joys¹⁰. According to the Qur'an, Paradise is defined as the place where the ones who find the true path will go after death and where Gates shall be opened for the selected subjects of Allah by his own decree. Also paradise is a place for eternal life where both spiritual and physical joy and happiness will be experienced. In 147 verses, the pledge for Paradise and the different levels of Paradise for the faithful are addressed. Warning regarding the way taking one to Hell and Heaven blessings comprises the main topics. Amongst the blessings of Paradise, the trees and sunshades, rivers, water sources, fruits, meat, honey, paradise refreshments (water, milk, beverage/grape juice, *Kevser*, mixed beverages), clothes, mansions (houses, kiosks, chambers, marquees), paradise wives, servants are all described in large detail. The depiction of Paradise blessings which are referred to in the formation or the descriptions of the gardens are significant.

The word *Cennet* (Paradise) in the Arabic language is derived from the verb ‘to cover, to hide’ (Ergün, 2006, p.5).¹¹ It also refers to hidden gardens and parks covered with trees, orchard with vast greenery, date gardens and vineyard fortified with walls shading the ground with dense branches and leaves. In the Arabic usage, Paradise (*Cennet*) is a garden where vineyards and date trees exist. The gardens lacking dates and grapes are not expressed with the word Paradise but *hadikatu*. According to Muslims, Paradise is the eternal land for after-life comprising of all the hidden and very valuable vineyards and gardens which are impossible to see without entering in (Okumuş, 2007, p.6). In the Qur'an, not only is the word Paradise used but also the words such as *na'im*, and *bahçe*, *ravza*, *Cennet-ül Huld*,

¹⁰For details about Paradise in Kur'an, see www.harunyahya.org/imani/genelbilgiler20.html and <http://www.kurandacennet.com/cennet3.html>

¹¹One of the reasons why the paradise came to be defined by this name, arised from the etymological meaning of the word “to hide”, which referred to the idea of its being secluded from the worldly eyes.

Firdevs (Okumuş, p.9)¹² are used. Paradise descriptions are observed intensively in the announcements made from Mecca through which call for Islam was made. Paradise was used as a strong motive to give solace to the faithful facing torture and for Arabs to convert to Islamic faith.¹³

The descriptions and depictions about the Paradise is so vivid and desire evoking that they automatically generate a wish to be there. The reason why every beautiful thing on earth is associated with Paradise is a mere result of the wish to be there. Although there is no direct commandment in the Qur'an to 'Plant Trees', the concept of tree is rendered in such an eloquent style that mankind was motivated to constitute their own Paradises on earth and to build up gardens by planting trees (Özdemir, 2010). Within the plain sceneries included in the Iranian poem anthology, called *Mecmûa* (Istanbul's Museum of Turkish and Islamic Art - 1950), published during the Ottoman period, a utopian extraordinary milieu is described. An abundant flora is presented with cypress and blossomed fruit trees and a utopic country is created together with a river rambling with freshly blossomed flowers at sides in the middle of the scenery (And, 2004, p. 311). The visualisation of the described and promised Paradise seems to have acted on for the ideal environment and spaces of everyday life (figure 1).

¹²In Qur'an the word *naim* which was used at 11 times refers to (abundance, bliss, prosperity, peace and a happy life), the word *adn* 11 times refers to (residence, persistence and continuation and in addition to as a section in paradise where rivers and pavilions are located), the word *firdevs* used in 2 different verses refers to (every kind of ornamentation, beauty and an orchard which incorporates all the elements of beauty and blessings and/or a garden where there are vineyards). the word *ravza* refers to (a green garden which has plenty of water resources), the noun phrase *Cennet'ül Huld* (the garden of eternity) is used once. In 25 verses the word paradise is used with its regular meaning of vineyard and orchard. Apart from these words, the noun phrases such as *Dâru'l Âhire*, *Dâru'l Muhâkeme*, *Dâru's Selâm*, *el Heyevan Cenneti*, *Makam-ı Emin*, *Mak'ad-Sıdk*, *Cennet'ül Mevna*, *Hüsnâ* were used to imply paradise.

¹³For information on early Islamic garden, see Ettinghausen, 1976, p. 6. The first idea of Paradise as a reward for the Muslim faithful, a basic concept developed by Muhammed from the beginning of his apostolic mission in Mecca. This was more than an abstract vision of future bliss because the Prophet made many specific statements as to the garden's topography, its nature and its inhabitants.

Figure 1: A Plain Natural Scenery, Mecmûâ.

(By permission of the Istanbul's Museum of Turkish and Islamic Art- No:1950)



In the Qur'anic recital, trees and sunshades are mentioned as some of the countless blessings of Paradise. There are various sorts of trees contributing to the beautiful Paradise scenery. People who gaze at these trees derive almost a spiritual pleasure. Forests and green areas in the world are regarded as places for relaxation and sanctuary. For this particular need of the mankind, trees and sunshades are placed in Paradise. Apart from the trees, there are vineyards and gardens (Okumuş, 2007, pp.97-99).¹⁴ The reason why the colour of Islam is green is might not be of any coincidence when the promised Paradise is taken into account (Schimmel, 1976, pp. 17-18).¹⁵

¹⁴According to Okumuş, the verses related with vineyards and orchards are as follows:

“Abounding in branches. In them (each) will be two Springs flowing (free)” The Most Gracious (Ar-Rahmân 55/48); *“Dark-green in color (from plentiful watering)”* The Most Gracious (Ar-Rahmân 55/64).; *“For those who believe and work righteousness, is (every) blessedness, and a beautiful place of (final) return”* The Thunder (Al-Râd 13/29); *“In shade long-extended”* The Inevitable Event (Al-Wâqîâ 56/30); *“We shall admit them to shades, cool and ever deepening”*. Women (An-Nisâa 4/57); *“They and their associates will be in pleasant shade, reclining on raised couches”* (Yâ-Sîn 36/56); *“As to the Righteous, they shall be amidst (cool) shades and springs (of water)”* (Those Sent Forth (Al-Mursalât) 77/41); *“Reclining in the (Garden) on raised couches, they will see there neither the sun's (excessive heat) nor excessive cold. And the shades of the (Garden) will come low over them, and the bunches (of fruit), there, will hang low easy to reach. Time, Man”* (Ad-Dahr, Al-Insân 76/13,14); *“The parable of the Garden which the righteous are promised!- beneath it flow rivers: perpetual is the fruits thereof and the shade therein: such is the end of the Righteous; and the end of Unbelievers in the Fire”* (The Thunder (Al-Râd 13/35); *“Gardens enclosed, and grapevines”* The (Great) News (An-Nabaa 78/32).

¹⁵The Koranic descriptions of the heavenly gardens are rather consistent and give us a vivid impression of greenery, gushing fountains, rivers, delicious food and sensual beauty to be found in that place.... the angels and the houris who are described in the Koran as wearing lovely green silk and brocade in Paradise in Sura 76/21.



The verses where the Paradise Rivers are found, there is not enough description about the rivers but just a general address that the rivers flow in Paradise (Üstündağ, 2006, p. 99).¹⁶ Water, river, creek and stream are mentioned in the Qur'an and those who deserve to enter Paradise will benefit from those rivers. In some verses, the rivers of honey, milk and wine are described (Okumuş; 2007, pp. 100-101).¹⁷ In the Qur'an the water sources of Paradise also are described with the word *selsebil*. Some fountains are even mentioned as the source of cocktail-style beverages (Okumuş; 2007, p. 103).¹⁸ Water and water motives are significant and stand out as architectural details like drinking fountains, public fountains, *selsebils*, and ponds (Belkacem, 1981, pp. 2-3; Lehrman, 1980, pp. 36-37).

Among the Paradise blessings, five specific fruits of dates, grapes, pomegranates, cherries and bananas are mentioned in the Qu'ran. In addition, the Qu'ran includes other fruits which are noted to be ripe, without an end and eternal. Those who are chosen to be blessed will be able to have them with no difficulty at all. None of these fruits are forbidden to the chosen ones as they will have the freedom to eat any of them as they wish (Okumuş, 2007, p.105).¹⁹

¹⁶“*But give glad tidings to those who believe and work righteousness, that their portion is Gardens, beneath which rivers flow. Every time they are fed with fruits therefrom, they say: ‘Why, this is what we were fed with before’ for they are given things in similitude; and they have therein spouses purified; and they abide therein (for ever)’. The Heifer (Al-Baqarah2/25); On the other hand, for those who fear their Lord, are Gardens, with rivers flowing beneath; therein are they to dwell (for ever), - a gift from Allah; and that which is from Allah is the best (bliss) for the righteous” The Family Of İmrân (Al-İmrân 3/198); “And give the women (on marriage) their dower as a free gift; but if they, of their own good pleasure, remit any part of it to you, take it and enjoy it with right good cheer”. Women (An-Nisâa4/122)*

¹⁷ The verses related with river, creek and water are in this sequence: Kamer 54/54, Âl-i İmrân 3/15,136,195,198; Nisâ 4/13,57,122; Mâide 5/12,85,119; A'râf 7/43; Tevbe 9/72,89,100; Yûnus 10/9; Ra'd 13/35; İbrâhim 14/23; Nahl 16/31; Kehf 18/31; Tâhâ 20/76; Hac 22/14,23; Furkân 25/10; Ankebût 29/58; Zümer 39/27; Muhammed 47/12; Feth 48/5,17; Hadîd 57/12; Mûcâdele 58/22, Mutaffifîn 83/25, Sâffât 37/46, Vakıa 56/18,19. (Here is) the description of the Garden which the righteous are promised: “...in it are rivers of water unstaling; rivers of milk of which the taste never changes; rivers of wine, a joy to those who drink; and rivers of honey pure and clear. In it there are for them all kinds of fruits; and Forgiveness from their Lord. (Can those in such Bliss) be compared to such as shall dwell for ever in the Fire, and be given, to drink, boiling water, so that it cuts up their bowels (to pieces)?” (Muhammad 47/15).

¹⁸ Sâffât 37/45-47; Duhân 44/52; Zâriyât 51/15; Rahmân 55/66; Vâkı'a 56/17-18,31; Murselât 77/41; Ğâşiye 88/12); “*A Fountain where the Devotees of Allah do drink, making it flow in unstinted abundance.*” Time, Man (Ad-Dahr, Al-İnsân 76/6); “*In them (each) will be two Springs flowing (free)*” The Most Gracious (Ar-Rahmân 55/50); “*The righteous (will be) amid Gardens and fountains (of clear-flowing water)*” The Rocky Tract (Al-Hijr 15/45); “*And they will be given to drink there of a Cup mixed with Zanjabil. A fountain there, called Salsabil.*” Time, Man (Ad-Dahr, Al-İnsân 76/17-18); “*Their thirst will be slaked with Pure Wine sealed. The seal thereof will be Musk: and for this let those aspire, who have aspirations: With it will be (given) a mixture of Tasnûm: A spring, from (the waters) whereof drink those Nearest to Allah.*” (Dealing in Fraud (Al-Mutaffifîn 83/25-28).

¹⁹*In them will be Fruits, and dates and pomegranates*” The Most Gracious (Ar-Rahmân 55/68); “*Verily for the Righteous there will be an Achievement; Gardens enclosed, and grapevines*” The (Great) News (An-Nabaa 78/31,32); “*(They will be) among Lote-trees without thorns, Among Talh trees with flowers (or fruits) piled one*



As per the places of residence in Paradise, house, room, kiosk and marquee are cited in Qur'an. These Paradise houses are referred to as *mesâkîn* (residences) which is the plural for the word *mesken* (residence) (Ergün, 2006, pp.58-60).²⁰ Also in the Qur'anic verses regarding Paradise recited by Allah, residences favoured by people like kiosks, palaces, gardens and marquees are often mentioned. These residences are noted to be a limited number in the world and will eternally remain in their most perfect and magnificent conditions where Allah's favourite subjects will live.²¹ In hadiths as well, kiosks are mentioned as the residences in Paradise. 'There is a kiosk in Paradise. It is surrounded with bastions, (castle, tower), meadows, wetlands. It has got five thousand doors [Ramuz el-Ehadis-1, p. 125/5]'. As cited in this particular hadith it is an added beauty that some kiosks are surrounded with greenery and located by the waterfront. These kiosks were built by the seashores, ocean beaches, lakeshores, riversides, facing a waterfall and such similar places evoking admiration. In the gardens created by the side of water or cool poolsides with canopies, ponds created by dikes, the aforementioned trees, flowers and dried fruits together with kiosks, divans, and Ottomans are particularly observed as the indispensable elements of the Turkish Islamic gardens (Atasoy, 2004, pp. 96-111).

The idea of the nature and environment that we live in is a reflection of God and the pledged eternal land of happiness also contributed to the desire to experience that happiness. The belief systems and cultures that do not limit life with that of this world and life style within it, make use of the designated depictions and images to create the Paradise where the eternal happiness is promised. The aforesaid images were reconstructed in the gardens of the world and also portrayed in the works of art.

above another" The Inevitable Event (Al-Wâqîá 56/28,29); "And He giveth you of all that ye ask for. But if ye count the favors of Allah, never will ye be able to number them. Verily, man is given up to injustice and ingratitude." Abraham (Ibrâhîm)14/34.

²⁰"Blessed is He Who, if that were His will, could give thee better (things) than those, - Gardens beneath which rivers flow; and He could give thee palaces (secure to dwell in)." The Criterion (Al-Furqán 25/10); "But it is for those who fear their Lord, that lofty mansions, one above another, have been built: beneath them flow rivers: (such is) the Promise of Allah. never doth Allah fail in (His) promise." (The Groups (Az-Zumar 39/20); "But those who believe and work deeds of righteousness - to them shall We give a Home in Heaven, - lofty mansions beneath which flow rivers, - to dwell therein for aye; - an excellent reward for those who do (good)!" The Spider (Al-Ânkabüt 29/58); "Those are the ones who will be rewarded with the highest place in heaven, because of their patient constancy: therein shall they be met with salutations and peace" The Criterion (Al-Furqán 25/75).

²¹For more details, see <http://www.kurandacennet.com/cennet3.html>



In the Turkish decorative arts, tree has played a significant role in the formation of the heraldic decorations. In the Turkish states founded in Anatolia, emphasis was placed upon patterns of trees and fruit trees. By the influence of the Islamic faith, the date tree was used as the main element, especially in heraldic decorations and as a representative of state. This use of the date tree pattern came to be defined as ‘the state tree (Cantay, 2008, p. 35). In Islamic art, the Tree of Life concept in Paradise is depicted without any particular tree. However, the stylate depictions always evoke the exuberance of the plants and the plenitude of leafy branches and abundance. Sometimes a luxurious vase filled with colourful flowers is depicted instead of a tree. The origins of this particular pattern dates back to the concept of Hellenistic Life Fountain and reminds one of both the expensive flower arrangements displayed in the Muslim gardens and the flowered beauty of the Garden of Eden.²²

Fruit and flower patterns of paradise imagery are exemplary of Islamic space descriptions (Denny, 1991, p.39). For that reason, key structures of religious architecture such as mosques, tombs and palaces were identified with paradise and furnished with paradises images on wood and stone work symbolizing fertility, power and infinity (Cantay, 2008, p. 35). Grapes, pomegranates, dates and date trees, apples, figs, grapevine branches, cypresses, fruit trees and flowers like tulips, carnations and roses became the indispensable elements of the compositions. (figure 2, figures 3(a), 3(b), 3(c), 3(d), figure 4, figure 5) All the plants as miracles of nature were adopted as yet another symbol of the creative and life giving powers of Allah. People believed the annual flowering and dying of plants meant they were to reflect upon human nature and the promise made by Islam for the Muslim faithful about the resurrection and would lead to an eternal life in Paradise.²³

²²For details, see <http://www.discoverislamicart.org/exhibitions/ISL/floral/exhibition.php?theme=1&page=3>

²³<http://www.discoverislamicart.org/exhibitions/ISL/floral/exhibition.php?theme=2&page=1>

Figure 2 : Iznik tile panel from courtyard wall of Rüstem Paşa Mosque, composition with tulip, carnation, blossoming branches, and pomegranates, sixteenth century. (Photo: 2011)



Figure 3 (a), 3 (b), 3 (c), 3 (d): İznik tile panels from Rüstem Paşa Mosque interior , different compositions with tulips, abstract leaves and flower patterns, sixteenth century. (Photo 2011)

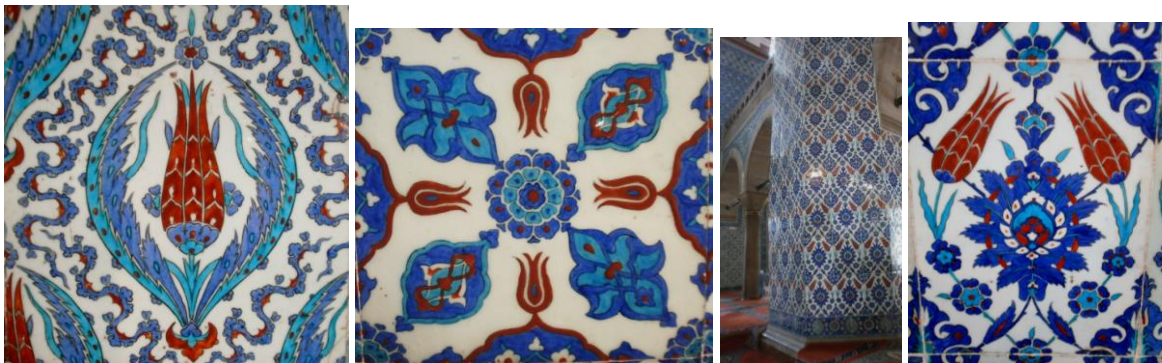


Figure 4: Iznik tiles from the Eyup Sultan Tomb, a composition with tulip, peony and other plant branches. (Photo 2006)

Figure 5: Calligraphic plate with the word Allah on the Fountain of Sultan Ahmed III and flower bouquets in vases. (Photo 2010)



Although many tree and floral patterns were used for decoration in china- ceramic and carpet–cloth manufacturing in the sixteenth-century, priority was given to tree sprays from cypress, grapevine and freshly blossomed trees. While the blossoming trees conveyed the mental image of paradise into the places of significance like mosques and palaces, their almost ripe fruits represented plenitude and abundance (figure 6). The grapevine branches and leaves wrapped around cypresses also are visible on tombstones. The cypress trees are believed to bend by leaning towards Allah; in the religious literature, they are considered to resemble devout Muslims (Şeyban, 2008, pp. 146-147). In all manners of art whether they are dependent on architecture or not, these decorative elements are portrayed until the beginning of the twentieth-century. (figure 7, figure 8, figure 9, figure 10)

Figure 6: Iznik tile panels from Rüstem Paşa Mosque Mihrab , composition with blossoming branches in the vases, sixteenth century. (Photo: 2011)



Figure 7: Cypress trees and flowers from a hilye (a *calligraphic composition describing the features and qualities of the Prophet Muhammad*) dating back to 1749. Calligrapher: Esmâ İbret Hanım. Illuminator: Mehmet Şevki. (By permission of the Istanbul's Museum of Turkish and Islamic Art No:2763)



Figure 8: A tombstone embellished with cypress, grape and vine leaves patterns from 16th century Istanbul

Şehzade Kulliyası (Photo: 2009)



Figure 10: A child caftan embroidered with cypress, carnation and tulip patterns.

(By permission of the Topkapı Palace Museum No: 13/266)



Figure 9: A censer in the form of

(By permission of the Istanbul's Museum of Turkish and Islamic Art- No:18)



Apart from the visual arts, due to their inherent symbolism; gardens, fruits and expressions related with paradise also are found in literary scripts. They are often used in metaphors in *Sufi Poetry and Divan Literature* (Çöplüoğlu, 2008, pp.380-385).²⁴

In Islamic and particularly Ottoman miniature, both of which are free from perspectives, anatomic proportions and the rules of light and shade; paradise came to be depicted as an imperial garden in eternal spring (Atasoy, 2002, p.216). The throne and entertainment scenes are depicted in the garden and are related with the image of paradise in the Qur'an (Atasoy, p.156). The promised eternal happiness, peace and pleasures all become terrestrial in these gardens. The promising of Paradise as the place for ultimate happiness and various forms of pleasure are portrayed with the concept of garden. It should be considered natural for lovers to be depicted (Lehrman, 1980, p.33). These combinations of the visual elements are favored in the entertainment and feast scenes as reflected in the Ottoman period (Atasoy, p.216; Çalış, 2004). In these scenes, patterns of water and ponds; kiosks or ottomans, fruits (pomegranates, apples, pears, grapes, etc.) wine, dance, music, serving women and boys turn the entertainment scene into a paradise on earth. Ahmet I, one of the Ottoman Sultans had a famous album full of visuals with daily life scenes dating to the seventeenth-century. The entertainment scenes in this Album of Ahmet I also exemplify the above mentioned descriptions. In the scene of entertainment among women (figure 11), a woman reading a book was depicted as sitting on a platform supported with cushions together with friends and/or servants around. Two other women were depicted as enjoying the garden among cypress trees and freshly blossomed sprays by the side of a rivulet. Between the two figures, there is a bowl filled with pomegranates, and one of them is serving a drink to the other. Again from the same album, a musical entertainment scene is observed in another picture

²⁴Nedim himself, who lived the brightest days of his artistic life in the period between the dates 1718 – 1730 which in time came to be called as 'Tulip Era', a period during which science, culture, public works, pleasure and entertainment elements flourished, was in the centre of all the incidents of the Era together with other artists of the period and his Divan, which is a compilation of all his poems, has been regarded as a reflection of the Tulip Era itself. In Nedim's poems, one can feel the reflections of Istanbul in Tulip Era, with all its incidents, beauties and liveliness. In the descriptions made in the poems included in Nedim's Divan, vineyard, spring, tree and the related elements were mentioned along with fruits. The fruits such as apples, almonds, dates, peaches, olives, grapes, pomegranates, figs, quinces and oranges were included in Nedim's poems with their colours, shapes, scents or Quranic descriptions. As for the verse underneath, while the palace of the sultan is imagined as a surprising garden of pleasure, each person there, is imagined to be similar to a tree carrying the fruits of supremacy, richness, happiness and good fortune. "*Saray-ı sehriyari bir 'aceb bağ-ı meserretidir /Kurulmusdur esası 'izz u cah-i iftihar uzre /O bağın her dirahtı mive-dar-ı 'izz u devletdir/Atarlar tası elbette dirah-tı mive-dar uzre* Kıt 82".

(figure 12). The female musicians gathered by the side of a fountain pool in which ducks are swaying are observed to entertain a woman and a man in a garden filled with joy. The audience is attracted by the sense of a life with eternal happiness and comfort that is going to be experienced with harbingered spouses in paradise (Atasoy, 2002, p.156, 216). Just as if reminding of Adam and Eve's being expelled from paradise, the scenes related with love and lovers were depicted in and around gardens with freshly blossomed trees and kiosks with gardens (Haral, 2010, p.143). (figure13, figure 14)

The story of the two lovers who never could come together, *Varka* and *Gulsah*, who lived in the period of the Prophet Muhammad, is one of the few illustrated manuscripts attributed to Anatolia under the rule of Anatolian Seljuk Empire. The manuscript (in the twelfth-century) included the famous scene where the two lovers embrace each other in an isolated botanical setting. This particular garden depicted two lovers in the centre together with a big tree. The abstract botanical pattern bending towards the right met a big flower watching the couple in love. While garden description is evident within the script itself, the couple's coming together and the marriage is illustrated in this garden setting. With a natural symbolism and Persian literary connotations, the lovers were depicted with trees and flowers in a garden setting (Redford, 2008, pp. 132-133).

Figure 11: A female entertainment scene in the garden,
I

Album of Ahmed I. (By permission of the Topkapı
Palace Museum. No: B408)



Figure 12: A detail from Album of Ahmed
I

Musical entertainment in the garden (By
permission of the Topkapı Palace Mueum.
No: B408)



Figure 13: The coming together scene from Varka
Gülşah mathnawi. (By permission of the Topkapı
Museum.
Palace Museum. No: H.841)



Figure 14: The Lovers, Album of Ahmed I.
(By permission of the Topkapı Palace
Museum. No: B408)



From Central Asia to Anatolia

Turks, even during the ages they were nomads, formed and have maintained a close relationship with the land. Because the arid land of Central Asia where they lived was unforgiving, they migrated to the west in search of more fertile grounds. They took many of their old traditions to the places where they migrated and maintained them. Turks started with their settled life during the rule of the Seljuk Empire in Mesopotamia and continued in Anatolia with the rule of Anatolian Seljuk Empire and the Ottomans. They developed a synthesis emanating from various lands together with different cultures that they were acquainted with. The new lands the Ottomans conquered reveal their affection for flowers can be understood better. Gardens built around Anatolia, a geopolitical bridge, impressed Europe and acted as a source of flowers and plants for Europe (Atasoy, 2002, p.13).

Linked to the unforgiving land by an informal relationship, Turks also established a formal connection with the land out of respect originating from intimidation. Along with both forms of connections, the ideas of seeing themselves either as inherent in nature or separated from it and taking it over only by serving it coexisted. In Sufism, the belief that Allah is the sole real

existence and anything in the universe is a mere reflection of Allah led to a more respectable human approach towards nature (Çotuksöken, 1993, p. 45).²⁵ In mystical belief systems and Islamic mysticism, man is at the same level with the other creatures in nature and has a harmonic relationship with nature. When a person toils in arid land, it is considered a miracle when the effort pays off. Man came to praise God, wrote poems and resembled the face of the beloved to that of the God through the very flower that he grew on the hoed soil watered by the very water that he carried. Men considered the ‘Garden of Eden’ as the ideal structure. Both Anatolia and other geographic locations where Turks had lived generously fulfilled the realization of this very ideal (Evyapan, 1974, p.44; Tazebay, İ.&Akpınar, N. 2010, p. 246).

The Turks’ relationship with nature is observed as an important factor in their long settled urban lives, starting with the Seljuks and lasting until the collapse of the Ottoman Empire. The general outlook of Central Anatolia, ruled by the Christian Byzantines in the Middle Ages, changed after the Muslim Seljuki Turks came into force and initiated a new social and economic setting. This change also brought along a new garden culture and urban context. As seen in the *nasihatnames* (advice letters), considered the richest genre of Islamic literature from the Middle Ages, the sultan was portrayed as the symbol of justice and the landscape itself was denoted as an important indicator of the justice or injustice of the sultan (Redford, 2001, p. 214).²⁶ Magnificent gardens reflected the wealth of the dynasty, the might of the state, the just rule of the sultan and the ideal landscape.²⁷

The presence of Sultan is reflected upon the whole geographical outlook of the country from the prosperous cities, the vineyards and orchards watered through the dikes fortifying the cities and beyond to the countryside equipped with caravanserais and to the wilder

²⁵ On the other hand, the universe gained meaning by the existence of the man and it was underlined by Yunus Emre, Rumi, Jalal al-Din and Hacı Bektaşî Veli to know and love man was considered as the first step to love the universe and God. Yunus Emre erected the tent of love in the world which is a garden for friends and emphasized that everything on universe is presented to mankind and that the universe should be approached with love and respect.

²⁶This information is given in *Siyasetname* written by Nizam ül-Mülk in the eleventh-century.

²⁷In the fresco *Allegory of Bad Government and its Effects on Town and Country* made by Lorenzetti di Ambroggio, (Palazzo Pubblico, Siena, 1338) the archetype of a town in the Middle Ages was depicted. In the fresco based on the theme of the *Allegory of Good and Bad Government and its Effects on the Town and Countryside*, a well-governed town is portrayed with large and fertile gardens. The work of art commissioned by the Room of Nine, also reminds one of the results of the decisions taken in the meeting room of Palazzo Pubblico. See http://www.gorselsanatlar.org/ortacag-ve-ronesans-sanati/*ronesans-resim-sanati/*wap

mountainous and wooded landscapes. Just like in other countries in the Middle Ages, the typical image of a permanently mobile ruler on horse dispensing justice and abundance was expressed poetically (Redford, 2001, p.216)²⁸ The ruler moved in accordance with the seasons while strolling around the cities. By the end of summer or beginning of autumn, which marked the hunting season, the sultan used to spend time at Kubad Abad Palace by the lake. Then in winter time, the sultan went to Alanya or western cities. During the Seljuk dynasty, the Turks initiated many public works projects, which had not been done on this scale since the Roman era. Many caravanserais, roads linking the caravanserais, rifle ranges, and palaces, military and training facilities were built. The cities and the surrounding gardens were equipped with large irrigation systems. City planning and the irrigation systems used for gardens were developed at the same time as the link between towns and cities, vineyards and orchards was emphasized. In the thirteenth-century Anatolia, water resources, the gardens surrounding the cities and the cities themselves developed all together (Evyapan, 1972, pp. 4-5; See Redford, 2008, p. 52).²⁹

Outside of the city, the sultan and the emirs also had mansions and gardens. These were located either next to or inside the gardens and were fortified with high walls, which did not block the view outside. As for the view, the elements sought for, were either at the front side or background, either natural or man made; either still or running water elements like lakes, rivers, water resources, ponds, fountains facing the green wetland mountains and meadows. Behind these garden walls the kiosks stood. Garden snes varied and hierarchy was employed. The largest among these gardens naturally belonged to the sultan and was called the Imperial Garden. Inside the imperial gardens, at certain points overlooking the view, *cavsaks* (palaces/kiosks), summer palaces/pavilion and gazebos (the kiosks built for watching the

²⁸ The son of Rumi, Jalal al-Din *Sufi* poet called Sultan Veled compares the arrival of the Sultan to that of the celestial bodies: “*The Sultan came to this garden just like spring itself. All the trees became green, the dormant ones awakened and their eyes were opened like that of the narcissus and smiling roses. The deserts, valleys, mountains became green, the trees yielded fruits; the arrival of the sultan turned everywhere which previously had been like hell into paradise.*”

²⁹The famed traveller Ibn-i Batuta writes “...(*The city of Antalya*) contains many orchards and delicious fruits”, “*We travelled next to the city of Milas, one of the finest and most extensive cities in the land of Al-Rum with quantities of fruits, garden, waters..*”, “*We travelled next to the city of Al Laranda, a fine town with many water courses and gardens*”, “*We continued our journey to the city of Amasya, a large and fine city with streams and gardens, trees and abundance of fruits. There are norias on its waters to supply water to its gardens and houses..*” More recent travellers describe green towns in Anatolia.

In the Seljukian history emphasis was made on the concurrent construction of mansions and their surrounding gardens in Alanya with the help of staff employed from within the region.



view) were constructed. In these gardens, fruits and vegetables were planted for nutritional needs; while other fruit trees, cypresses and some similar plants were planted solely for aesthetic purposes and heavenly images. Apart from these, the hunting fields, dating back to the Iranian Seljuks, and the garden-palaces were organized for the use of the sultan and the members of the court. The entertainment of the ambassadors, hunting parties, banquets and the preparation of the soldiers for the military campaigns were all realized carried out on these premises (Redford, 2001, pp. 217-218). Although the Medieval hunting field culture, specific to the eleventh-thirteenth-centuries, continued to hold a significant place in other states later established under the Ottomans and Mamlukes, the relationship between the sultan's garden and the city diminished. Together with determining the capital and major cities, the place for the sultan was also determined for sure which led to the employment of gardens together with stable buildings such as monuments, mosques and tombs. Henceforth, the gardens ceased to be spots for reflecting the abundance of the sultans and to be the factor providing the establishment of state for a sultan with locations in various parts of the country (Redford, 2001, p. 224).

The Seljuks' attachment to gardens and nature particularly became apparent during the reign of Alaeddin Keykubad. This leader organized feasts, poetry and music celebrations that were held in the forested lands and the watersides. These heavenly fields were tenures of the fighting, hunting and horseriding elites. One of the best examples was a palace estate built on top of a rocky hill which protruded towards the lake in the heavenly surroundings on the southwestern shore of Beyşehir Lake at the foot of the Anamos Mountain Chain - a branch of Toros Mountains. This palace, built by Alaeddin Keykubad in 1227, is named Kubad Abad. On the palace's hunting field, known as the 'Imperial Garden' or 'Garden of Eden', a dam was built utilizing the nearby fresh water. Because the springs provided much water there was a fertile coastal plain and there was a cool breeze from the lake (Redford, 2008, p. 104). While explaining the construction of this palace, Parsee historian Ibn-i Bibi praised its existing beauty by making comparisons between the Islamic Garden of Eden and the gardener in the Garden of Eden:

“The Sultan noticed a spot so beautiful that even the paradise gardener would have been amazed to see how beautiful it was as if it was almost like a piece from heaven....Turquoise coloured soil / With blood-red tulips / Out of every corner a river like rose water flowed” (Redford, 2008, pp. 105-107).



The beautiful landscapes, which were designed as places to enjoy in a harsh natural setting, also were demonstrated in the artistic genres of the period with the symbolism of the elements they contained. During the archaeological excavations, several ceramic pieces which once belonged to Kubad Abad Palace were found. On these ceramic pieces hunting scenes, animals and human figures holding pomegranate and opium branches, handkerchieves, flowers and glasses are observed which used to represent water of life; thus heaven and eternity. In these works of art where the reality and fiction are blended together, the themes vary (Öney, 1992, pp. 101-102).

Ottoman City Culture

While building upon the heritage of the Seljuks, the Ottomans interacted with a variety of cultures on a vast geographic scale from the inner corners of Europe to North Africa and to India. As a Muslim state, the Ottomans created their own synthesis; neither resembling that of the other Islamic states nor being a mere western imitation. The Ottoman man, with his own conception of the world, life philosophy and the values behind these, displayed a unique character differing from other cultures (Cansever, 2010 a, pp.116-117).

The Islamic belief that ‘Allah appears in the whole of existence’ was the determinant factor for the human scale of the Ottoman city. While the idea that the individuality is noble brings along the responsibility of the individual, it also lays on the responsibility for justifying the concept of beauty (Cansever, 2010b, p.96). In the hadiths, the real duty of the man in this world was described as beautifying the world and with that responsibility itself the man would become a more supreme being (Özdemir, 2010).³⁰ In this context, to every individual family, the city bestows upon the right ‘to elevate’ found much warmer aesthetic reflections in the Ottomans. In time, the Ottoman city became an organism existing in a continuously changing, open-ended process where additions were made and the individuals preserved their supremacy without losing their individualities (Cansever, 2010b, p. 102).³¹

³⁰The planting and preservation of trees have been emphasized in the hadiths as follows: “If you have a young tree in hand, do plant it if you have enough time even if the day of judgement suddenly starts”; “Whoever plants a tree, is acquired merits by Allah in the exact amount of fruits yielded by that very tree”; “Whoever ameliorates an empty, dry and infertile piece of land, is gifted by Allah for this particular deed. As long as people and animals make use of that piece of land, the one who had ameliorated there is acquired merits.”; “If one person plants a tree, he is acquired merits by Allah in the exact amount of fruits yielded by that very tree.”

³¹Here, Frank Lloyd Wright calls the open integrity concept as “organic” by mentioning the Christian Middle Ages.



While in some cultures rationality and reason gave man a self-confidence which detached him from nature, in the Ottomans, like in many other oriental cultures, synaesthetic approaches as opposed to the analytical ones were in question. This created a set of aesthetic principles in which several senses worked together and the meanings arise not from rationale but from sensations; this in turn, made one feel him or herself in nature, in his own surroundings (Erzen, 2000, p. 40). After a while, even longstanding cities such as Istanbul developed according to this objective of aesthetics. It is impossible to see one single road or two identical buildings similar to one another. The Ottomans respected the human scale apart from the mosques and established extremely friendly cities accomodating grape arbors in shady narrow streets, corners with trees and gardens. Trees thought to be the complementary elements of architecture provided balance and harmony between nature and man-made buildings. For that reason, Ottoman cities look as though they are extensions of the piece of land where they were built. In this respect, the use of timber in residential architecture formulates a connection with nature (Ayvazoğlu, 2000, p. 23).

As mentioned before nature took its course in the form of decorative patterns to architectural details and urban structure. What is more clothing and literature all were inspired by nature and became integrated with nature.³² From the ceilings of the mosques and the walls of the palaces, kiosks and summer palaces (pavillions), which were embellished with tiles, frescos and hand-carved ornaments, to the *kaftans* and the *yashmaks* put on heads, from the page adorning on the Qur'an read, to the imperial orders and miniature albums and from the tableware to the furniture, Paradise was everywhere. Paradise imagery was incorporated into the spaces of everyday life together with all its trees, fruits, animals and flowers (Atasoy, 2002; Demiriz, 1998; Demiriz, 1986; Denny-Ertuğ, 1998; Gillow, 2010).

In Ottomans everything which was designed and constructed was getting the idea from the nature because God owns the nature. For that reason, contrary to the western line of thinking, spaces in the Ottoman cities designed not only based on but also in harmony with the nature. In other words, the Ottoman city developed as a natural extension of its climatic and

³²In different forms of art such as tile, miniature, illumination, cloth making, carpet making, metalworks, woodworks, ceramics, drawing (floral drawing, wall frescoes, etc.) pencil work, stoneware (fountains, tombstones, etc.) literature and music, the themes were always taken from nature, the promised fruits of paradise, flowers, trees and the happy and eternal life spent in paradise and love.

geographic conditions and placed an emphasis on harmony with its surroundings. This in return encouraged an understanding for people to take on responsibility and action relating to the neighbourhood which is valued important (Armağan, 2000, p. 542). On the otherhand, the Ottoman gardens preserved their glamour because of their natural functional qualities. The plant and vegetation elements defined a place as a garden or recreational area, along with the element of water emphasized as an indispensable factor. The ponds and *selsebils*, normally placed in gardens, also could be seen in home interiors where water served the space coolness and peacefulness (Eldem, 1976, p. 292). Muslims value spaces that reflect peace. Peacefulness is an ideal where as paradise images are a means which could be carried from internal rather personal spaces to reality spaces; from outdoors to indoors.

While trying to determine the form of architectural intervention in the city texture, people directed great care and passion towards the landscape and panoramic view. The original space design and the type of the interventions made to nature determined the styles for distinction and intertwined, which led to its emergence as an emphasized version (Cerasi, 2001, p.228).³³ Even though the pleasure gardens (Bauman, 2002, pp. 99-141)³⁴ of the rich and the elite emerged as a much envied luxury, with their spiritual dimensions, they also were formed for evoking the abundant and reviving plants of Paradise. When taking into account how deeply the Muslim thought dealt with Paradise depictions, it is not surprising to see the garden concept emerge as one of the leading themes in Islamic culture and art. The administrators and the élite took great efforts to build the luxurious gardens, which emerged as indispensable elements of magnificent palace life in the centre of the Islamic-Ottoman social complexes (*külliyes*). Indeed, the general layout of the palace gardens mostly reflected many realities described in the Qur'an. Most of the gardens also were given specific names to emphasize their feature as a Paradise depiction.³⁵ (figure 15, figure 16) We can see the Paradise depictions as described in Qur'an when we examine the detachable garden models made of paper brought for the circumcision ceremonies of Murad III (Hippodrome/At

³³The first rule of a planning of typical Ottoman city is to organize the city by not touching its nature and landscape but by preserving it. For example, in Haliç and Bosphorus in Istanbul, the houses in the slopes are built in a way so that the other houses' views are not blocked and the view from the sea of these houses are not perceived as a mass. When a road or a route and even a construction were going to be built, it was always the existing situations that were taken into consideration.

³⁴For more information on the pleasure gardens in Europe in the Middle Age.

³⁵<http://www.discoverislamicart.org/exhibitions/ISL/floral/introduction.php>, 'Bağ-ı Biheşt', 'irem bağı' (*cennet bahçesi*-paradise garden) used to explain this gardens.

Meydanı-Sultanahmet, 1582) and Ahmet III. (*Okmeydanı* and Golden Horn, 1720) The water elements, such as the ponds, fountains, *selsebils* or drinking fountains altogether display a rich, refreshing and inviting layout in between the cypresses in the blossomed gardens.

Figure 15: A detail of the detachable garden models made of paper brought to the Hippodrome for the occasion of the circumcision ceremony of the sons of Murad III. (By permission of the Topkapı Palace Museum. No: H1344. 266)



Figure 16: A detail of Sugar orchard models. Circumcision ceremony of the sons of III.Ahmed. (By permission of the Topkapı Palace Museum. No: A3593 161b)



The neighborhoods locating the houses with backyards and connecting narrow roads each other, which were all shaped according to the nature, established the important centre of the city with mosques, foundations, squares, and coffee houses. The relationship between the nature and the combination of neighborhoods and houses primarily connected to the idea that the life of Ottoman cities surrounded with nature was the true reflection of God (Cerasi, 2001, pp.212-213). Most of the Ottoman cities, marked with the architectural character developed to accommodate the privacy of the family, were articulated from inside out with



gardens and orchards. Every well-off family has a second residence in a close city (Safranbolu is one of these cities) or a district with vast and green fields which they used in turn in accordance with the change of seasons (Cerasi, p.101).³⁶ The neighbourhoods which consisted of the interconnected Ottoman housing, including houses and their gardens and the kaleyards around them gave a green look to city as a whole (Cerasi, p.155). Famous Swiss architect Le Corbusier, who first came to Turkey in 1911, made critical observations in Edirne, Bursa and Istanbul. Le Corbusier described the Ottoman city texture by remarking that New York was like hell and quarry like whereas Istanbul was heaven on earth with fruit gardens (Le Corbusier 2001, p.188). The celebrated architect drew attention to Turks' close relationship of with nature marked with the houses surrounded by gardens (Le Corbusier, p.190).

During the Ottoman period, starting with Istanbul, the function, scale and the content of houses would change according to the social hierarchy; however, there was always a garden and courtyard. A few fruit, chestnut and sycamore trees were planted in the gardens. The sycamore trees, cypresses, chestnut trees, horse chestnut trees, ash trees, hackberry trees, lime trees, red beech trees, seldomly tulip trees, pine trees, stone pine trees, turpentine trees, ground cedar trees in front of the mosques or small mosques, by the side of drinking fountains, squares and excursion spots (promenades), all comprised the indispensable elements of Istanbul is scenery (Cansever, 2008, pp. 31-35). For the ancient inhabitants of Istanbul, who had a deep knowledge of, a unique interest in and attachment to trees, each of these trees carried a specific meaning and constituted almost a way of life. Additionally, almond, plum, peach, apple and other trees, scattered around in abundance were in the form of complementary elements of both nature and urban architecture (Ayvazoğlu, 1997, pp. 54-58).

The residences, housed privacy in a mysterious way with the ordering of space. The confining of the outer world within the courtyard, the basement floors without windows were giving in to the continuation of the garden wall. Spaces of service downstairs such as haymow, stable, woodhouse, barn, cellar, kitchen, etc. took place well within the city (Cerasi,

³⁶ This fact observed in both the Central Asia and the Seljuks were realized in a ceremonial manner when the residences in the Bosphorus and the Golden Horn were popular amongst the members of the court and the aristocratic families.

2001, Cerasi, p. 156). While the relationship between man and the city was ordered with roads, streets, mosques and squares; the courtyard and gardens kept women isolated from the world outside by means of walls which at the same time served as the window opening to the outer world. The house itself had a life vessel which connected it with the outside and the entrance was made through the gardens (Cerasi, p.155). Because the Turkish-Islamic house was envisioned as one of the kiosks in Paradise, there was always room for elements such as greenery and water (Erşahin, 2008). The idea of Paradise Garden has been influential in the formulation of the garden space. The gardens also emerged as habitable places where activities such as sitting, eating, sleeping, resting, strolling around, exercising, playing and growing plants were all possible. Especially for the restricted worlds of women, the gardens served as a means of relaxation and a recreation area within modest scales. The gardens eventually became heaven on earth for women.

In the Ottoman city, there was a strong social tendency to spend time together in public spaces. Both the city image and the socialization of the public were consigned to the marketplace, the coffeeshops located under giant trees, and the courtyards of palaces and grand mosques (Cerasi, 2001, p. 199). The open-air coffeeshops under one remarkable giant tree served as substitute to the piazzas in Europe (Cerasi, p. 205). The Ottoman society considered collective entertainment or lamentation as both the tragedy and comedy of life. The different village plays like the *Karagöz* shadow play, eulogy shows, public story teller (*meddah*) and different forms of puppet shows, dating back to ancient religious ceremonies, took place in these coffeeshops under the trees and in gardens (Düzgün, 2000, p. 616). The ceremonies (feasts, hunting and mourning) that existed since ancient Turks continued to survive and became more elaborate after people converted to Islam. Birth festivities, circumcision ceremonies, wedding ceremonies, festivals, occupational festivities and faith ceremonies like *Sufi* and *Bektashi* rituals could be mentioned. War games, sports activities (eg; javelin throwing, archery and wrestling), victory ceremonies, religious ceremonies and condolence activities held after the death of respectable heroes and popular figures favoured by the public, and other collective activities were all realized in excursion spots (promenades) and public gardens (Aktaş, 2011, pp.152-153).



The Ottoman Istanbul as the City of Gardens

From the beginning as a capital city in the pagan times, then to Christianity and finally to Islam, Istanbul as a city has carried the eastern and western duality together and formed connections between nature and man. Until the beginning of the twentieth-century, Istanbul was known as a city in the civilized world with the most gardens and excursion spots (promenades). While most of the world's major cities, particularly in Europe, were built of stone, Istanbul looked as if it was wearing an elegant, green robe. In Istanbul, every district and neighborhood had gardens. It was unfathomable for a person not to have a garden. In between the neighborhoods, there were open fields, orchards and wooded areas. State-owned gardens and cemeteries comprised the largest green fields with forests of Cypress trees. These green fields were surrounded by green circles and arterial roads such as promenades and public parks (Eldem, 1976, p. 2).

In Matrakci Nasuh's manuscript, written in 1537, he described Istanbul as a city where the buildings strengthened its imperial character but the greenery attracted all the attention. In a striking contrast, the cypress gardens, blossoming trees and flowers dominated the whole city in Nasuh's painting. From the fifteenth-century onwards, artists depicted the city and its surroundings with blossoming gardens, which reminded one of the paradise descriptions (in the Qur'an). The blossoming background of the buildings extended its heavenly symbolism onto the vast space of the city. The use of the heavenly descriptions not only emphasized the beauty of the Ottoman capital located in historical Peninsula but also the character of the empire itself. The historical Peninsula was reflecting the Islamic paradise with the expressions of cypress trees, blossoming trees and flowers in the background whereas Galata was representing the non-Muslim districts with so many densely packed buildings. Such comparisons depict the real religious identity of Istanbul (Kafesçioğlu, 1996. pp. 387-388).

The *hadith* of Prophet Muhammad states, 'The space between my pulpit and tomb will also be included in the garden of Eden'.³⁷ Based on these words, people constructed tombs, hoping they would have an easy access to paradise and the tombs would be included in the Garden of Eden. Because this hadith referred to a connection between tomb, garden and paradise, the Muslims started to build tombs inside the gardens. The Ottoman cemeteries,

³⁷<http://www.abna.ir/data.asp?lang=10&Id=185907>

which later were converted into spiritual relaxation gardens, were located inside the city to complement the urban architecture. However, outside of the city, the cemeteries were placed in recreational areas such as parks. These cemeteries gradually started to be shared mutually by the intraverted society and became public gardens where both the Christians and the Muslims used to stroll in and rest (Cerasi, 2001, p. 201; Nerval, 2002, p.14).³⁸ The symbolism of paradise used in the cemeteries also was depicted on the tombstones. The images of paradise on the tombstones also reflected their owners' wish to enter Paradise. The cypress pattern, which was used as the symbol of death and mortality, was one of the most widely used patterns on tombstones. The cypress, an evergreen tree with a particular scent, symbolizes unity. The opium poppy and conifer cones represented eternal sleep and paradise (Şeyban, 2008,p. 12).

For Muslims, paradise is the fruit of life. The fruit pattern is a symbol of immortality and implies the returning to Allah (Şeyban, p.148). Muslims believe the seed of the fruit is the essence of the future life. The fruit plate patterns filled with pomegranates, pears, grapes, plums, apricots, melons, watermelons, walnuts, lemons, dates and figs, which could be seen on the carved tombstones, were regarded as the symbols of life, plenitude and abundance. The pattern of tulip which has been commonly used since the twelfth century symbolizes *vahdet-i vücud* which means Allah. Actually, the letters in the name of Allah have the same numerical values as of tulip according to *ebcet* which is a method of calculating worth of something expressed in numbers. In other examples of (Ottoman) decorative arts and on the tombstones, the tulip and rose were depicted together. The rose symbolized eternal beauty and the Prophet Muhammad. Therefore, the scent of the rose, referred to as *verd-i Muhammad* or 'the rose of Muhammad', was believed to be the scent of Muhammad (figure 17(a),17(b),17(c),17(d),17(e)). (Şeyban, 2008, pp. 148-149).

³⁸The famous French writer and traveller quotes about the graveyards in Istanbul as follows: "*I do not feel it necessary to say that this reviving wood with such a scenery that I am in right now is actually a graveyard. It should be noted that all the beautiful places and almost all of the entertainment and excursion spots (promenades) in Istanbul are located in the centre of graveyards. When you look around, you notice the white ghosts perfectly in line which are coloured through the sun beams filtered from here and there in between long trees.... In the graves where females are buried, there are pillard stones. However, in these, on the top part symbolizing the head, there is an ornamentation with the pattern of a rose or a bunch of flowers*"

Figure 17 (a), 17 (b), 17 (c), 17(d), 17(e): The tombstones compositions with fruit, flowers and cypress from cemetery (*hazire*) of Zeynep Sultan Mosque. (Photo 2011)



During the sixteenth, seventeenth and eighteenth-centuries, Istanbul had many mansions and palaces, which belonged to the prominent figures such as the viziers and the courtiers. Until the last century, these structures served as an oasis and were located in large gardens fortified with walls. Various elements in these oasis-like gardens were constructed to resemble the image of the Garden of Eden. The palace culture attached a special importance to the etiquette and formality was quite naturally established in these environs. These two different qualities can be observed in the courtyards of Topkapı Palace (Erzen, 2000, p. 41). Individuals wished to see themselves in a close and informal relationship with the gardens among the greenery, water, flowers and birds. People felt they were close to nature by being inside the gardens, surrounded by greenery or alongside the water. Not only was the garden a place for reflection and relaxation in nature, but also it was as a place for living. Eventually,

people prized gardens so much that they were established first in order to preserve the fresh air, water and beautiful scenery, and the buildings and residences followed afterwards (Evyapan, 1974 p. 44).

The New Palace, also called Topkapı Palace; covered an area of 700 000 acres of land. The palace was fortified with walls and overlooked the Golden Horn and the Marmara Sea from its location above Sarayburnu. On top of a hill overlooking the sea, different groups of buildings were connected to one another at different time periods inside the courtyards, while the gardens were surrounded with an outer garden. Inside these gardens, kiosks and summer palaces were built to serve as resting places during the summertime or as areas to entertain guests. The gardens also provided valuable hunting grounds during other times of the year. In the descriptions included in *Hünername* (1584) writings and in Matrakçı's painting, the courtyards of the palace were depicted with cypresses, blossoming trees, various flowers and green foliage. A variety of animals, fountains, and ponds were placed as the elements adding dynamism to the background. The number of the outer gardens belonging to the Palace changed in each period since the reign of Mehmed the Conqueror. These big gardens included kiosks and summer palaces where the Sultan rested during his daily tours and hunting parties were opened to both public visit and use due to specialized occasions (Atasoy, 2002, pp. 240, 243). (figure 18, figure 19, figure 20)

Figure 18: Topkapı Palace Harem Imperial Garden and Kiosks, *Hünername* I.
(By permission of the Topkapı Palace Museum. No: H1523, 231b-232a)



Figure 19: A satellite photograph of Topkapı Palace today demonstrating its green fields from www.googleearth.com (This figure is under Google “fair use”)



Figure 20: An overview Sarayburnu and Topkapı Palace from the Marmara Sea. (Photo 2011)



According to Evliya Chelebi, a well-known Turkish travel writer during the seventeenth-century, there were 21 private gardens belonging to the Sultans and 30 excursion spots (promenades) (Evliya Çelebi, 2006, pp. 439-440).³⁹ However, it is impossible to come up with a complete list of these gardens and excursion spots because most of these do not exist

³⁹Gardens of Istanbul during the time of Evliya Chelebi; Tersane Garden, Karaağaç Garden, Mirgüne (Kağıthane) Garden, Halkalı Garden, Siyavuş Paşa Garden, Fitneköy Garden, Davutpaşa Garden, Sani Garden, Haramidere Garden, İskender Çelebi Garden, Dolmabahçe Garden, Beşiktaş Garden, Tokat Garden, Sultaniye Garden, Çubuklu Garden, Kandilli Garden, İstavroz Garden, Üsküdar Garden, Çamlıca Garden, Fener Garden, Fener Garden şeklinde sıralamıştır. Promenades: Yenikapı Promenade, Bayrampaşa Promenade, Kasımağa Promenade, Topçular Promenade, Yaveri Promenade, Eyüp Garden Promenade, Atış Köşkü Square Promenade, Alibey Promenade, Lâlezar Bağı Promenade, İmrahor Köşkü Promenade, Kağıthane Promenade, Levend Çiftliği Promenade, Baruthane Mesiresi, Emirgüne Promenade, Bendderesi Promenade, Çaybaşı Promenade, İstiranca Dağları Promenade, Selim Han Mandırası Promenade, Terkos Gölü Promenade, Kiteliköy Promenade, Türkeşe Promenade, Çekmece Gölleri Promenade, Su Kemerleri Promenade, Sultan Osman Havuzu Promenade, Okmeydanı Promenade, Akbaba Promenade, Ali Baba Promenade, For detail about this gardens, see Muzaffer Erdoğan, ‘Osmanlı Devri’nde İstanbul Bahçeleri’ (Istanbul Gardens in the Ottoman Period) *Vakıflar Dergisi* (Endowments Magazine) IV, 1958, pp. 149-182.

today.⁴⁰ Among these places, some were particularly in high demand for long periods of time whereas some of them drew little attention and were neglected quite soon. In place for the abandoned sites, public utilities, barracks, hospitals and shipyards were built in time which led to their complete disappearance (Eyice, 1993, pp. 264-266; Alarslan, 1999).⁴¹ It is possible to run into the names of these former gardens in current neighborhoods, streets and localities while some are forgotten completely. In addition, the general view and the kiosks inside the Fener Garden from the eighteenth-century unfolded information about the other gardens of the same period. The colored engravings by Cornelius Loos in 1710 give the detailed information about the Fener Garden. (figure 21, figure 22) In the first engraving describing the garden from the outside, the densely planted cypresses and the gardeners in the garden of a house with high walls were displayed. It can be seen that the mansions in various sizes were orderly located in the woods. In the latter one, the inside of one of these mansions could be seen, which also allowed a perspective to see the garden from inside of it. Moreover, a *selsebil* and a little pool with a fountain were taken attention to in the same engraving while the details were repeated as a defensive wall and a dense wood. The emphasis of green and water remind the Paradise descriptions one more time.

Figure 21- Fener Garden. From the painting of Cornelius Loos. 1710.

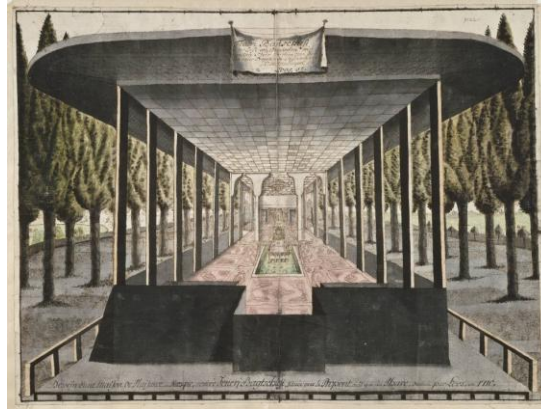
(By permission of the National Museum of Fine Arts, Stockholm. No: NMH THC 9123)



⁴⁰For details, see <http://www.middleeastgarden.com/garden/english/?page=ottoman> In the website called Middle East Garden Traditions, where Prof.Dr. Nurhan Atasoy and her team contributed by preparing the section related to the Ottoman Gardens, 114 gardens in the Ottoman cities including Istanbul were included in the catalogues.

⁴¹The most significant example to these gardens was Tersane Palace and Imperial Garden which was demolished in 1805 by Selim III with the purpose of establishing a Shipyard and which could only survive till present with only one remaining pavilion (Aynalikavak Kasri/Pavilion).

Figure 22: The interior of a kiosk in the Fener Garden. From the painting of Cornelius Loos. 1710.
(By permission of the National Museum of Fine Arts, Stockholm. No: NMH THC9122)



Following the Conquest of Istanbul (1453), Mehmed the Conqueror designed a particular garden form, which came to be known as the *Tersane* Imperial Garden (*hasbahçe*). In Chelebi's writings, he noted that 12 000 cypress trees were planted like chess pieces. He also praised Mehmed the Conqueror's efforts for building Turkish baths, summer palaces, halls (*sofa*) and shadirwans (*şadirvan* is type of fountain that is usually built in the yard or entrance in front of mosques). The Imperial Garden started the development in the district which also continued during the reign of Suleyman the Magnificent. With the construction of *Tersane* (Shipyard) Seaside Palace, during the reign of Selim III, it turned into a complex of structures (Eyice, 1993, p. 266). A similar formation was observed in Beykoz Akbaba on the Anatolian side of the Bosphorus. On the east side of the Bosphorus, in 1458, Sultan Fatih Mehmet built the Anatolian's first garden named 'Tokad Garden' (Yaltrık, 1994a, p. 546) upon hearing the news that the city of Tokat was conquered. According to Chelebi's writings, he noted the Tokad Garden employed one master gardener and a hundred vegetable gardeners (Eldem, 1976, pp. 186-187). The traditional design comprising the sea and special gardens together, which was first seen with the building of the *Tersane* (Shipyard) Palace, also carried through in the way the aristocrats' residences were constructed along the Bosphorus. The residences were built to take full advantage of the natural surroundings between the water and the landscape (figure 23, figure 24). The structures connected with both the sea and their garden in the backyard together with their courtyards opening forward and backward were functional besides taking the imaginary heaven on earth.

The urban approach celebrated gardens. The specific nature of the excursion spots (promenades) called for manifestation. The city's rulers assigned new imperial staff members such as vegetable gardeners and a master vegetable gardener. From the sixteenth-century onwards, the imperial staff members were responsible for the general care and maintenance of the gardens and excursion spots (promenades) as well as the imperial orchards (Necipoğlu, 1997, p. 34). Later on, the responsibility included the city's open spaces, hunting and fishing areas and eventually the shores of the Bosphorus. These job descriptions and the particular care announced the importance attached. The conceptual distinction of the open spaces in the city was emphasized which led, in turn, to their perception as a specific phenomenon both inside and outside the city (Cerasi, 2001, p. 207).

Figure 23: Tersana (Aynalıkavak) Palace Imperial Chamber Kosk and the Tersana Imperial Garden in the back from Gaznevi Magazine 1676. Istanbul University Library. T5461,25b.

(Awaiting approval of use from the Library)



Figure 24: The Waterfront houses by the Bosphorus and woods on the hills. (Photo:2007)



Outside the city of Istanbul, the banks along the Kâğıthane, also called *Lalezar* by Chelebi, became a popular destination for sultans, foreign travelers, ambassadors and all the city's inhabitants. According to Chelebi in the seventeenth-century, Kâğıthane Creek was surrounded with sycamore trees, poplar trees, and willow trees; and during the holidays, thousands of inhabitants of Istanbul came here by rowboats for entertainment purposes. What women favoured most was riding on a swing. Some of the rich, who liked to show off, would stroll around in coaches (figure 25) (Göktaş, 1994a, p. 382).⁴² According to what Eremya Chelebi Kömürçiyân (1637-1695) notes, the rich residents and the Sultan, who should had been Mehmed IV during this time, continued to use the creek area for entertainment purposes and organized hunting shoots during the winter (Anonymous, 1993, p. 381).

Figure 25: Sadabad in the 19th century from Fazıl Hubbanname Zennanme. In the garden where there are kosks and pavilions surrounded with fountain ponds and fountains, women are entertaining themselves. İstanbul University Library T5502 78 a (Awaiting approval of use from the Library)

⁴²The entertainments held by rowboats survived till present time through songs and poems.



The Ottomans planned their urban space around the water including the headwaters, sea and rivers just as it existed in the environment in its natural form. Within the course of historical development, especially during the reign of Ahmed III, typically came to be known as ‘Tulip Era (*Lale Devri*)⁴³ (1703-1730) the city of Istanbul developed and people placed a greater importance on living near the Bosphorus and the Golden Horn – an idea that would continue in future centuries. This yielded into a place named as the Bosphorus civilization (Kuban, 1972, pp. 3-4). Mostly aristocratic Bosphorus acquired its own style and transportation system by intertwining the landscape of the sea with the hills while constituting a new urban approach (Cerasi, 2001, pp. 226-227). People everywhere around the world desired to have a view of the sea. Istanbul’s location along the Bosphorus and the Golden Horn was carefully integrated into the urban planning and public excursion places were developed. Sadabad and Kâğıthane are the places well known of this memorable period (Kuban, 2004, pp. 314-315).⁴⁴ The Tulip Era ended with the Patrona Halil Rebellion and Kağıthane was destroyed. Following the Tulip Era, people favored going to Küçüksu and Göksu along the Bosphorus where they relaxed. During the summer months Göksu located on the Anatolian side was preferred instead of Kâğıthane. In the nineteenth-century, the courtiers became even more interested in the Bosphorus and the areas of Sadabad and Kâğıthane lost their appeal.

⁴³This period of joy and pleasure known as the Tulip Era takes on its name from the tulips grown in Istanbul which spread over the world. Tulips were widely purchased by the nobility and came to represent the fashion of the era. The Tulip period saw a flowering of arts, culture and architecture. Generally the style of architecture and decoration became more elaborate, being influenced by the Baroque period in movement.

⁴⁴During the reign of Sultan Ahmed III and Grand Vizier Nevsehirli Damat İbrahim Pasha, in 1719, as a result of a renovation planned for Kağıthane, three new ponds were constructed on Kağıthane Stream and with the influence of the Versailles Palace plans brought by Yirmisekiz Mehmet Çelebi who travelled to Paris between the years 1721-1722, Sadabad Pavilion was constructed in 61 days. The construction of Sadabad which referred to ‘a fortunate and prosperous place’ was completed as a complex comprising of a series of kosks, waterfalls, fountains and bridges. Following this particular structuring, this region quickly became the centre for pleasure and amusement of the period and left its traces on the Ottoman history, culture and art.

The natural gardens and excursion spots (promenades) were located in the valleys opening up to the Golden Horn and Bosphorus. People preferred to go to these excursion spots either for the water or the scenery they offered. Some people travelled to three or four excursion spots in a day. They had their lunch in one excursion spot and preferred to have their mid-afternoon excursion in another one (Göktaş, 1994b, p. 407; Hamadeh, 2008, pp.110-139). In these large fields, people set aside special spots for stone benches, kiosks (pavilions), altars and milestones among the trees or water elements such as creeks, rivers, channels, bridges, fountains and ponds. Rows of trees or well-organized groups of trees also were planted in these gardens. Plain meadows were allocated for various forms of entertainment, games, and sports activities such as javelin throwing, wrestling and archery training (Yaltrık, 1994a, p. 545).

During this period (eighteenth and nineteenth-century) the public square fountains stood out as novelties because of their design and adornments. The still life compositions on the fountains built in Üsküdar, in front of the Bab-ı Hümayun in Topkapı Palace, Azapkapı, Tophane, Kabataş and Küçükusu together created an imaginary garden composition (Hamadeh, 2008, pp.96-99).⁴⁵ The still-life compositions depicted fruit trees, bowls of fruit (figure 27 (a), 27 (b), 27 (c), 28 (a), 28 (b), 28 (c)) and paradise flowers in vases, an image resembling the blessings of paradise. The various flower bouquets left the job of envisioning the garden to the eye of the beholder and were repeated in various artworks of this period (Ögel, 1999, pp75-76; Çalışır, 2008, pp.65-86; Hamadeh, 2008, pp.190-216). Also, it is important to note the cypress pattern, carved on both sides of the fountain bibcocks, was widely used. The concept of garden as noted in the paradise descriptions was reflected in the visual compositions on the fountains and their inscriptions confirmed this inspiration (figure 26 (a)-26 (b)) (Çalışır, 2008, p.77). For example, the inscription on the *Sebil* and Fountain of Ahmet III is a good example leading to understand that the composition of these kinds of

⁴⁵ We can see these fountains built during the eighteenth and nineteenth-centuries on squares as the reflections of the squares surrounding the ponds and fountains in Europe. Ahmed III Fountain in Sultanahmet, Azapkapı Sokollu Fountain, Küçükusu Mihrimah Sultan Fountain etc. are regarded as monumental statues in the centre of the city.

inscriptions which were inspired from the paradise mansion was the result of the attempt to incorporate abstract into concrete.⁴⁶

Figure 26 (a), 26 (b): Hekimoğlu Ali Paşa Square Fountain dated 1732 and cypress trees on the fountain's plate. (Photo 2009)



Figure 27 (a), 27 (b), 27 (c): The Fountain of Sultan Ahmed III dated 1729, general view and pomegranate and fruit branches on upper eave detail. (Photo 2010)



⁴⁶“*Cennette, Kevser yanına gûya ki kasr ettin*” meaning: As if you constructed a pavilion by the River Kevser.



Figure 28 (a), 28 (b), 28 (c): Pomegranate, dates, pears and flowers branches on the upper eave detail of the Fountain of Sultan Mahmud I (Tophane Square Fountain) dated 1732. (Photo:2011)





While the city of Istanbul experienced continuous movement and growth, it was not affected by outside factors until the eighteenth and nineteenth-centuries. Following on the established relationships with other cultures the city opened itself up to the cultural and physical influences of the West. Yirmisekiz Mehmed Chelebi, an Ottoman statesman and ambassador during the eighteenth-century, expressed his own surprise and excitement after seeing the well-maintained and beautified (gardens) in France (Denel, 1982, p.18). Particularly in the beginning of the nineteenth and twentieth-centuries, many other cities that did not belong to the Western world, like Istanbul was open to the influence of Europe. Because of the city's vast historical heritage and undamaged structure, the cultural and physical changes resulted in many rare authentic responses (Çelik, 1998, p.1). Istanbul was different from most European cities because of its high number of gardens and excursions spots. However, the wind of change that started to blow during this time also affected the green outlook of the city. The modest Ottoman gardens were replaced with luxurious garden (estates) of monumental scale (Günelp, 1999, p.155). Examples of these large garden landscapes still can be observed today at Çırağan, Beylerbeyi, Dolmabahçe Palaces, Yıldız Palace, Küçüksu and İhlamur Pavilions which were built during this westernization period (Mutlu, 2006, pp. 31-32). Then, the water elements were associated with ponds. Making use of the European technologies and scale, people in Istanbul started to use water elements mostly based on aesthetics. Functional uses of the fountains in neighborhoods or mosque shadirwans were abandoned. Instead the public square fountains and *sebils* (public fountains) emerged as three-dimensional new



constructions, which defined the space and established a form of scale that connected man and his environment.

The main concern of Ottoman city was human and his life. The intimate relationship of architecture with nature attracted the element of water and trees. With its uniquely organic synthesis structure, the Ottoman city was as green as it was described and identified with the paradise by the travellers. Because every residence had its own garden, it was unnecessary to plant trees inside the city as defined in the western residential layout. By the beginning of the industrialization, Istanbul's green spaces started to fade both in and out of the city. Eventually, one of Istanbul's most distinctive features became extinct. Today, there is an urge for more green spaces to be reverted to the city's former palace gardens. The city's current green areas around the mosques, social complexes (*kuilliye*), cemeteries and *hazires* (cemeteries in the *kuilliye*, mosque and dervish lodges) are the only remains of the historical retreat (Kuban, 1995, p. 221).. At the end of the nineteenth-century and until the beginning of the twentieth-century, the former excursion spots (promenades) and public gardens started to be reconstructed as 'national gardens' and then later as parks in the city's newly emerging arteries such as Taksim, Pera, Dogancilar and Kadikoy. Previously, these gardens only had been commemorated in memoirs, poems and songs since they disappeared. These new parks implied the end of the Turkish gardening tradition and reflected the influence originating from the formal French and English gardening (Eldem, 1976, p. 371).

In 1854 the first real park in Istanbul was built in Sultanahmet Square and later was called Yeni Millet Parkı (Yaltırık, 1994b, p.223). The city's rulers reviewed why the European capital cities were excellently constructed and addressed the ideas of beautifying and cleaning the city, lighting the streets, widening the roads and improving construction methods. The Sixth Department in the Ministry in conjunction with the City Commission designed two parks located in Taksim and Pera (Çelik, 1998, p. 37-38). The concept of Public Park emerged in the 1860s in Istanbul. In 1864, a park was built on the evacuated area where the non-Muslim cemeteries on Taksim-Pangalti road had been before they were relocated to Şişli. The construction of Taksim Garden, which was the first of its kind, lasted for five years (Yaltırık,

1994b, p. 223).⁴⁷ Between the years 1867-1870, the green area located on the Anatolian side by Kısıklı road near Bağlarbaşı, became the first municipality park opened to public under the name Çamlık Garden. After the foundation of the Turkish Republic (1923s), this field was re-organized as *Millet Bahçesi* (National Garden) also known as or *Millet Parkı* (National Park). In 1914, Mayor Cemil Topuzlu, converted the outer garden of Topkapı Palace to a park and opened it to public under the name Gülhane Park, which has been restored and is still in use today (Çelik, 1998, pp. 57-58).

In the first 20 years of the young Republic (until the end of the Second World War), the city of Istanbul did not experience any changes to its green space. The parks that were organized in this period were built between 1936 –1940. For instance, with the purpose of modernizing Istanbul, while the French urban designer Henri Prost came up with the city's first master plan, it is strikingly significant that in this particular plan, the open public spaces were planned to represent “the legal, administrative and cultural reforms of the nation state in the urban area (Akpınar 2001). Between the years 1934-1936, the area currently opposite of the Divan Hotel and behind the Sheraton Hotel (Harbiye-Taksim) was redesigned as Taksim Excursion Park (İnönü Promenade). Other parks followed over the next several years and gave the city a new look. These parks included Vişnezade Park in 1939, Nisantasi Children's Playground in 1939, Maçka Taşlık Park in 1946, and Maçka II Park in 1947. New park construction continued until the country's massive migration raid during 1950. The raid combined with the unmeasured and uncontrolled population growth, unguided urbanization, quick industrialization emerged as the fundamental reasons why the values of the past could not be conveyed in the present so the city's green space gradually disappeared (Yaltrık, 1994b, p.223). Eventually, starting with the mid-1990s and especially during the last few years, the forestation efforts of Istanbul have been revitalized, and the city's historical identity was commemorated with the planting of hundreds of tulip bulbs (figure 29, figure 30, figure 31). The current logo used by the Istanbul Municipality in Parks and Gardens also is striking because the image depicts the minarets of Istanbul, domes and its seven hills are placed on top of a stylized tulip shape.

⁴⁷After its completion Taksim Garden became the most favourite promenade for the people of Pera: On Sunday afternoons, the park is filled with people and cars. The colourful world of Pera is felt all over in the beer gardens, cafés and amusement places.

Figure 29: A floral landscape design made by Istanbul Metropolitan Municipality on Barbaros Boulevard in Beşiktaş, Istanbul. Tulips and the Municipality logo in the form of a tulip. (Photo 2008)



Figure 30: A statue application in the shape of a tulip bed in Eminönü Square (Photo 2008)



Figure 31: A floral landscape design dominated with tulips in Emirgan Woods (by Permission of the Istanbul Metropolitan Municipality)

http://www.istanbulagac.com.tr/tr/modul/album/04_resimbak.asp?id=17





Concluding Remarks: A Shift from One's Own Paradise to the Public Paradise

The concept of paradise goes far back in human history. The previous sections demonstrated that public perceptions of Paradise might strongly influence the way with which city was structured in Ottoman culture. While defining Istanbul as '*heaven on earth, fruit garden*', Le Corbusier, described Istanbul as an artistic city together with its harmony built upon the details and the integrity of the opposing elements and diversity. Mentioning the Turkish proverb 'one who builds a house should plant a tree in front' Le Corbusier indicated that the tree was the single most important element denoting joy, beauty and health, emphasizing how common the scale between man and nature was (Le Corbusier, 2001, p.193). Within the context of Islam, fruits, trees and greenery are included in the descriptions of Paradise. The Ottomans found means for reflecting the imagery of paradise in its visual culture. The image of paradise, which is described clearly in the Qur'an, is manifested in different branches of art, architecture and form of Turkish handicrafts ranging from miniature, carpet weaving, calligraphy, illumination to cloth weaving, mining and porcelain manufacturing. The material connection between man and nature has found its meaning within the context of beliefs and has gained a spiritual dimension.

Disregarding age, religion and geography, man's intrinsic wish to experience whatever is beautiful led to the adaptation of paradise on earth through the construction of gardens. For the Turks, following their conversion to Islam, the promised paradise naturally existed in the culture and center of life. The Turkish people followed the paradise in their artworks and in the cities they planned for a long time. The idea that the nature and environment is a reflection of God and the promised eternal land of happiness encourages one to experience that same kind of happiness in this world still holds and awaits the prolonged attention.

Long-established as a symbol of paradise, the city's green identity today is being commemorated by the names of districts, streets and villages as well as by some common phrases in Istanbul awaiting its earthly reflection. Some expressions and terms such as *bed of roses, love garden*,⁴⁸ *garden pleasure*, Garden of Eden are used in the practice of daily life. We often come across street, neighbourhood and district names with garden in addition to

⁴⁸ The imaginary garden for lovers decorated with ponds and flowers.



derivations from a flower or a tree name.⁴⁹ What is more, the image of paradise is being used as a marketing strategy in today's real estate industry. Various real estate projects entitled as *Paradise Golf Villas*, *Otle Clup Paradiso*, *Paradise Mansions*, *Paradise Compound*, *Paradiso Beach Club*, *Paradise Valley Lands* all provide the consumers with untroubled, pleasant, abundant and infinite pledges of profit with diversified spatial attractions and the highest standards of luxury.

From the time of the Ottomans until today, the gardens have conveyed a rich symbolism of paradise, which created a common language formulating a shift from one's own Paradise to the public Paradise. In the relationship the Turks established with nature, it is observed that their garden-city relationship was considered ideal. Today, when designing spaces of everyday life Ottoman urban approach should be recognized as its fondness of nature, its care for even a single tree so as to monumentalize it and for its gardens which were the places to truly enjoy and inhabit. As this paper indicates, the value of this approach outweighs any individual perception of Paradise.

⁴⁹ Names of some locations such as *Aynalıkavak*, *Gültepe*, *Bahçe*(garden)*şehir*, *Bahçeköy*, *Bahçelievler*, *Bahçekapı*, *Dolmabahçe*, *Fenerbahçe*, *Yeşilköy*, *Yeşilyurt*, *Karaağaç*, *Ihlamur*, *Bostancı Çamlıca*, *Çamlık*, *Rüzgarlıbahçe*, *Bahçe* (a town in Adana), *Bahçecik* (a town close to Kocaeli) *Bahçe*Saray (in Sevastopol, Russia) (a town in Van) demonstrate the green-paradise-garden imagery which had already been permeated in life is still vivid. *Kavak*-poplar, *Gül*-rose, *Bahçe*-garden, *Bahçelievler*-garden houses, *Dolmabahçe*, *Yeşil*-green *ağaç*-tree, *Ihlamur*-lime, *Bostancı*-gardener, *Çam*-pinewood, *Çamlık*-Pine grove.



References

- Akpınar, İ. (2001). The reconstructing of Istanbul: Henri Prost Plan Sections from 2000 II: The Spaces/Periods/People. *PhD Researches Symposium, Middle East Technical Univeristy*, Department of Architecture, MSc Programme in Architectural History, November 29-30, Paper Summaries.
- Aktaş, U. (2011). *İstanbul'un 100 Bahçesi*. İstanbul: İ.B.B. Yayınları.
- Alarслан, B. (1999). *Tersane Sarayı Yerleşim Planı ve Mimari Özellikleri*. Unpublished Master's Thesis. İstanbul University, İstanbul.
- And, M. (2004). *Minyatür*. İstanbul: Türkiye İş Bankası Yayınları.
- Anonymous. (1994). Kağıthane, *Dünden Bugüne İstanbul Ansiklopedisi*. (IV. pp. 380-381). İstanbul: Tarih Vakfı.
- Armağan, M. (2000). Osmanlı şehrine kavramsal bir yaklaşım. *Osmanlı Ansiklopedisi (Ottoman Encyclopaedia)*. (V. pp. 536-544). Ankara.
- Atasoy, N. (2002) *Hasbahçe: Osmanlı Kültüründe Bahçe ve Çiçek*. İstanbul: Aygaz (Koç Yayınları)
- Atasoy, N. (2004) Osmanlı'da bahçe köşkleri. *P Dergisi: Bahçe ve Sanat*. (33. pp. 96-111) İstanbul.
- Ayvazoğlu, B. (1997) *Şehir Fotoğrafları*. İstanbul: Ötüken.
- Ayvazoğlu, B. (2000). Osmanlı estetik dünyasına bir bakış. *Osmanlı Ansiklopedisi* (X. pp.17-28), Ankara.
- Bauman, J. (2002). Tradition and transformation: The pleasure garden in piero de crescensi's liber ruralium comodorum. *Studies in the History of Gardens & Designed Landscapes*, (22 Number 2. pp. 99-141). London & Philadelphia: Taylor & Francis Publications
- Belkacem, Y. (1981) Bioclimatic Patterns and Human Aspects of Urban Form in the Islamic City', in *The Arab City: Its Character and Islamic Cultural Heritage*. Ismail Serageldin and Samir El-Sadek (eds.), pp. 2-12. Riyadh: Arab Urban Development Institute.
- Blair S.S.-Bloom, J.M. (1991). *Images of Paradise in Islamic Art*. Hanover, USA: Hood Museum of Art.
- Cansever, T. (2008). *İstanbul'u Anlamak*. İstanbul: Timaş Publications.
- Cansever, T. (2010a). *İslam'da Şehir ve Mimari*. İstanbul: Timaş Publications.
- Cansever, T. (2010b). *Osmanlı Şehri*. İstanbul: Timaş Publications.

- Cantay, G. (2008 Fall.) ‘Türk süsleme sanatında meyve’ (Fruit in Turkish decorative arts), *Turkish Studies International Periodical For the Languages, Literature and History of Turkish or Turkic*, (3/5 pp. 32-64).
<http://turkishstudies.net/sayilar/sayi11/3%20g%C3%B6n%C3%BCl%20cantay.pdf>
- Cerası, M.M. (2001). *Osmanlı Kenti* (trans.) Aslı Ataöv. İstanbul: YKY.
- Chenchine A. (1946). *Park ve Bahçe Sanatı-Stilleri, Projeleri ve Tekniği*. İsmail Eraslan (trans). İstanbul: Rekor.
- Çalış, B.D. (2004). Ideal and Real Spaces of Otoman Imagination: Continuty and Change in Otoman Rituals of Poetry (İstanbul 1453-1730). Unpublished PhD Thesis. Middle East Technical University, Ankara.
- Çalışır, D. (2008, Fall). Osmanlı görsel kültüründe meyve teması: Geleneksel natüromort resimleri bağlamında bir değerlendirme. *Turkish Studies International Periodical For the Languages, Literature and History of Turkish or Turkic*. (3/5) pp.65-86.
<http://turkishstudies.net/sayilar/sayi11/4deniz%C3%A7al%C4%B1%C5%9F%C4%B1rtmm.pdf>
- Çelik, Z. (1998). Ondokuzuncu Yüzyılda Osmanlı Başkenti: Değişen İstanbul. İstanbul: History Foundation Publications.
- Çotuksöken, Y. (1993). Mistik bir hümanist: Yunus Emre. *Théma Larousse Ansiklopedisi* (VI. pp. 44-45). İstanbul: Milliyet Yayınları.
- Çöplüoğlu, F. (2008 Fall.). Nedim Divanı’nda meyveler. *Turkish Studies International Periodical For the Languages, Literature and History of Turkish or Turki.*, (3/5 pp.376-398).
<http://turkishstudies.net/sayilar/sayi11/23%20fazilet%20%C3%A7%C3%B6pl%C3%BCo%C4%9Flu.pdf>
- Demiriz, Y. (1998). Onsekizinci.yüzyılda çiçek ressamlığı. *Onsekizinci Yüzyıl Osmanlı Kültür ve Sanatı Sempozyum Bildirileri* (I, pp. 75-90) .İstanbul: Art History Foundation Publications, No:3.
- Demiriz, Y. (1986). *Osmanlı Kitap Sanatında Natüralist Üslupta Çiçekler*. İstanbul: İ.Ü. Yayınları.
- Denel, S. (1982).*Batılılaşma Sürecinde İstanbul’da Tasarım ve Dış Mekanlarda Değişim ve Nedenleri*. Ankara: METU Press.



- Denny, W. (1991) Reflections of Paradise in Islamic Art. *Images of Paradise in Islamic Art*, eds. Sheila Blair and Jonathan Bloom. p. 33-43. Hanover, N.H.: Hood Museum of Art, Dartmouth College.
- Denny W.-Ertuğ, A. (1998) *Gardens of Paradise: Sixteenth Century Turkish Ceramic Tile Decoration*. İstanbul,
- Doğan, İ. (2000). Osmanlı ailesinin sosyolojik evreleri: Kuruluş, klasik, ve yenileşme dönemi. *Osmanlı Ansiklopedisi* (V, pp.371-396).
- Düzgün, D. (2000). Geleneksel Türk tiyatrosu. *Osmanlı Ansiklopedisi* (V. pp.615-625). Ankara.
- Eldem, S.H. (1976). *Türk Bahçeleri I*. İstanbul.
- Erdoğan, M. (1958). Osmanlı devri'nde İstanbul bahçeleri. *Vakıflar Dergisi*. (IV, pp. 149-182). Ankara.
- Ergün, C. (2006). *Kur'an'ın Cennet-Cehennem Anlayışının Diğer Dinlerle Karşılaştırılması* Unpublished Master's Thesis. Kahramanmaraş Sutcu Imam University, Kahramanmaraş.
- Erşahin, S. Türk ve İslam şehri üzerine bir inceleme. <http://islamvesehir.wordpress.com/2008/12/01/turk-islam-sehri-uzerine-bir-inceleme-seyfettin-ersahin/>
- Erzen, J. (2000) 'Osmanlı estetiği' (Ottoman aesthetic), *Osmanlı Ansiklopedisi*. (IX, pp. 39-56). Ankara.
- Ettinghausen, R. (1976). Introduction. *The Islamic Garden*, Elizabeth MacDougall and Richard Ettinghausen, (eds.). pp. 3-10. Washington; Dumbarton Oaks Colloquium on the History of Landscape Architecture IV, Washington D.C.
- Evliya Çelebi, (2006). *Evliya Çelebi Seyahatnamesi* Seyit Ali Kahraman S.A.-Dağlı, Y. (eds). (1/2), İstanbul: YKY.
- Evyapan, G.A.(1972). *Old Turkish Gardens, Old Istanbul Gardens in Particular*. Ankara: METU Press.
- Evyapan, G.A.(1974). *Tarih İçinde Formel Bahçenin Gelişimi ve Türk Bahçesine Etkileri*. Ankara: METU Pres.
- Eyice, S. (1993). Aynalıkavak Sarayı. *TDV. İslâm Ansiklopedisi*, (IV pp. 264-266). İstanbul: Türkiye Diyanet Vakfı Yayınları.
- Gillow, J. (2010). *Textiles of the Islamic World*, Thames & Hudson.

- Göktaş, U. (1994a) Kağıthane alemleri. *Dünden Bugüne İstanbul Ansiklopedisi* (IV. 382). İstanbul:Tarih Vakfı.
- Göktaş, U. (1994b), Mesireler. *Dünden Bugüne İstanbul Ansiklopedisi*. (V. 407). İstanbul:Tarih Vakfı.
- Güenalp, Ö.S. (1999). The Determining Role of the Eastern and Western Cultures on Ottoman Garden Architecture and the Principles in Landscape Gardening in Late Ottoman Gardens *Osmanlı Mimarlığının 7 Yüzyılı: Uluslarüstü Bir Miras*. pp.154-159. İstanbul: YEM Yayınları.
- Hamadeh, S. (2008). *The City's Pleasures: Istanbul in the Eighteenth Century*. Seattle&London: University of Washington Press.
- Haral, H. (2010). *Osmanlı Minyatüründe Kadın (Levni Öncesi Üzerine Bir Deneme)*. Unpublished Master Thesis. Marmara University, İstanbul.
- Hür A. 'Bizans Dönemi'nde Bahçeler.*Dünden Bugüne İstanbul Ansiklopedisi* (I. pp.542-543). İstanbul:Tarih Vakfı.
- Kafesçioğlu, Ç. (1996). *The Otoman Capital in the Making: The Reconstruction Of Constantinople in the Fifteenth-Century*. Unpublished PhD Thesis. Harvard University, Cambridge,.
- Kafkas, M. (1993) Çeşmeler ve sebiller. *Théma Larousse Ansiklopedisi*, (6, pp. 278-279). İstanbul: Milliyet Yayınları.
- Kuban, D. (1972). Boğaziçi. *TTOK- Türkiye Turing ve Otomobil Kurumu Belleteni*. (33/312. pp.3-4)
- Kuban, D. (1995). *Türk ve İslam Sanatı Üzerine Denemeler*. İstanbul: Arkeoloji ve Sanat Yayınları.
- Kuban, D. (2004). *İstanbul: Bir Kent Tarihi, Byzantion-Konstantinopolis-İstanbul*. İstanbul: Tarih Vakfı Yayınları.
- Le Corbusier. (2001). İstanbul bir meyva bahçesidir. (trans.)Oruç Aruoba, Enis Batur (eds.), *Avrupa Güneşinin Doğduğu Yere Yolculuk- İstanbul ve Anadolu'da Batılı Gezginler*, 187-193. İstanbul.
- Lehrman, J. (1980).*Earthly Paradise: Garden and Courtyard in Islam*. Berkeley and Los Angeles: University of California Press.
- Mahluf, M.A. (1993), Antik dinler. *Théma Larousse Ansiklopedisi* (I. pp.486-487). İstanbul: Milliyet Yayınları.



- Meslin, M. (1993) Hristiyanlık-kurtuluş, ahret ve azizler. *Théma Larousse Ansiklopedisi* (I. pp. 500-501). İstanbul: Milliyet Yayınları.
- Moynihan, E.B. (1979). *Paradise as a Garden*. New York: G. Braziller.
- Mumford, L. (2007). *Tarih Boyunca Kent: Kökenleri, Geçirdiği Dönüşümler ve Geleceği*, trans. Gürol Koca. İstanbul.
- Mutlu, F. (2006). *Ondokuzuncu Yüzyıl Osmanlı Saray Bahçelerinde Batılılaşmanın Tasarıma Etkilerinin Peysaj Tasarım İlkeleri Açısından İrdelenmesi*. Unpublished Master's Thesis. Bahçeşehir Universtiy, İstanbul.
- Necipoglu, G. (1997). The Suburban Landscape of Sixteenth-Century in Istanbul as a Mirror of Classical Ottoman Garden Culture, *Gardens in the Time of the Great Muslim Empires, Theory and Design*. Attilio Petruccioli (ed). 32-72. Leiden-New York-Köln-Brill.
- Nerval, G. (2002). *Doğuya Seyahat (Voyage en Orient)*, Muharrem Taşcıoğlu (trans). Ankara.
- Okumuş, S. (2007) *.Ku'ran'da Cennet Kavramı*. Unpublished Master's Thesis. Marmara University, İstanbul.
- Ögel, S. (1999). Onsekizinci ve ondokuzuncu yüzyıl Osmanlı sanatında taş üzerinde cennet imgelerinden örnekler' *Sanat Tarihi Defterleri*. pp. 73-91. İstanbul: Ege Yayınları.
- Ökten, S. (2000). Osmanlı kentinde estetik üzerine bir deneme. *Osmanlı Ansiklopedisi* (X, pp. 29-38). Ankara.
- Öney, G. (1992). *Anadolu Selçuklu Mimari Süslemesi ve El Sanatları*. Ankara: Tükiye İş Bankası Yayınları.
- Özdemir, İ. (2010). Ağaçların, ormanların ve yeşil alanların korunması. <http://ecologyandislam.wordpress.com/2010/01/03/agaclarin-ormanlarin-ve-yesil-alanlarin-korunmasi-dr-ibrahim-ozdemir/>
- Pamay, B. (1979). *Park-Bahçe ve Peysaj Mimarisi*. İstanbul: İstanbul University Faculty of Forestry Press. No: 2486.
- Redford, S. (2001) Selçuklu Anadolu'sunda Adalet ve Peysaj. I. *Uluslararası Selçuk Kültür ve Medeniyeti Kongresi Bildirileri II*, pp. 213-224. Konya: Selçuk University.
- Redford, S. (2008) *Anadolu Selçuklu Bahçeleri (Alaiyye/Alanya)*. İstanbul: Eren Yayıncılık.
- Schimmel A. (1976). The Celestial Garden in Islam in *The Islamic Garden*, Elizabeth MacDougall E.-Ettingausen R., (eds.). (pp. 13-39) Washington D.C.: Dumbarton Oaks Colloquium on the History of Landscape Architecture IV.



- Şeyban, L. (2008). *Osmanlı Dönemi Taraklı Mezar Taşları ve Kitabeleri*. Adapazarı. <http://www.sakarya.bel.tr/pictures/upload/tarakli.pdf>
- Tardan, Y.M. (1993). Doğu dinleri: Kozmik boyut ve hayatın anlamı *Théma Larousse Ansiklopedisi* (I. pp. 518-519). İstanbul: Milliyet Yayınları.
- Titley N.M.- Wood.F. (1991), *Oriental Gardens; An Illustrated History*. British Library.
- Tazebay, İ.- Akpınar, N. (2010), Türk kültüründe bahçe. *Bilig*, Ankara: Ahmet Yesevi University Publications. (54. pp.243-253). <http://yayinlar.yesevi.edu.tr/files/article/396.pdf>
- Üstündağ, İ. (2006). *Kur'an-ı Kerim'de Su Kavramı*. Unpublished Master's Thesis. Seljuk University, Konya.
- Yaltırık, F. (1994a). Bahçeler – Tarihte önemli Türk bahçeleri. *Dünden Bugüne İstanbul Ansiklopedisi* (I. pp.546-548). İstanbul:Tarih Vakfı.
- Yaltırık, F. (1994b). Parklar. *Dünden Bugüne İstanbul Ansiklopedisi* (VII, p.223). İstanbul:Tarih Vakfı.

Internet Sites

- <http://www.abna.ir/data.asp?lang=10&Id=185907>
- <http://www.discoverislamicart.org/exhibitions/ISL/floral/exhibition.php?theme=1&page=3>
- <http://www.discoverislamicart.org/exhibitions/ISL/floral/exhibition.php?theme=2&page=1>
- <http://www.discoverislamicart.org/exhibitions/ISL/floral/introduction.php>
- www.harunyahya.org/imani/genelbilgiler20.html
- http://www.gorselsanatlari.org/ortacag-ve-ronesans-sanati/*ronesans-resim-sanati/*wap
- <http://www.kurandacennet.com/cennet3.html>
- <http://www.middleeastgarden.com/garden/english/?page=ottoman>