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Review Paper

The Tulip Era Gardens at Ottoman Empire

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ABSTRACT

The era when the Ottoman have emphasized on the palaces and their gardens, is the “Tulip Era” that Western effect has been felt on Turkish Gardens. This era that is a beginning point of declining from both administrative and political point of view, despite its relatively short longevity is considered as important from fine arts and landscaping aspects. By primarily Ahmed the third (Ahmed III) firstly, numerous sea-fronted palaces, palaces, manor houses, sea-side residences and their gardens and woods that have been constructed by the statesmen and rich people, where starting at Kagithane valley all the way to Golden Horn and Bosphorus water-fronts as sparse manner have caused Istanbul to transform a “city of garden and water”. In Europe, while the Renaissance and Baroque style gardening fashion leaves their place to British Naturalistic Gardens, the Turkish Garden have been enchanted by the beauty and magnificence of Baroque Style. At the Tulip Era Architecture the “formats” that are directly transformed from the West have not been dominant however; some novelties that occurred together with the Tulip Era only and that could be comprehended by means of a general design tendency have been realized.

Keywords: Tulip Era, Ottoman Gardens, Ottoman Era

Osmanlı'da Lale Devri Bahçeleri

ÖZET

Türk bahçesi üzerinde Batı etkisinin görülmeye başladığı dönem “lale devri”dir. İdare ve siyasi yönden bir gerileme başlangıcı olan bu dönem kısıtlılığına rağmen, güzel sanatlar ve peyzaj açısından önemlidir. III. Ahmet başta olmak üzere devlet büyükleri ve zenginlerinin yaptırdıkları, kağıthane vadisinden başlayarak, Haliç ve Boğaz kıyılarına yayılan sayısız sahil-saray, saray, köşk ve yalıların bahçe ve koruları ile İstanbul bir “bahçe ve su şehri” görünümüne bürünmüştür. Avrupa’da Rönesans ve Barok bahçe modası yerini İngiliz natüralist bahçelerine bırakırken, Türk bahçesi Barok bahçelerinin güzelliği ve ihtişamı ile büyülenmekte idi. Bu devrin en karakteristik eserleri Topkapı Sarayı bahçeleri ve Üsküdar Sarayları’nın bahçeleri olarak karşımıza çıkmıştır. Osmanlı mimarisinin Avrupa etkilerine açılması, 28. Mehmet Çelebi’nin 1720-1721 yılları arasında Fransa’yı ziyareti ile başlayan bir girişimin dolaylı ürünü olmuştur. Bu devirde şiir, edebiyat ve müzikle birlikte bahçe sanatında da büyük gelişmeler olmuş, saray ekranı İstanbul’da manzaraya hakim güzel yerlerde bahçeli saray, köşk ve yalılar yaptırarak zevkü sefa sürmeye başlamışlar. Bunların arasında Beşiktaş’taki Çırağan Sarayı ile Kağıthane Vadisi’ndeki Sadatabad Sarayı ve Üçyüz Köşk bu döneme ait en önemli örnekler olarak değerlendirilmiştir. Lale devri mimarisinde doğrudan doğruya Batı’dan aktarılan “biçimler” görülmemiş ancak lale devri ile birlikte baş gösteren ve genel tasarlama eğiliminde kavranabilen yenilikler olmuştur. Lale

devrindeki batıya açılış Türk bahçelerinde de benzer düzenlemelerin ortaya çıkmasına yol açmıştır. 1720'lerdeki Fransız elçisi aracılığı ile bu ülkeden bahçe düzenleyicileri getirilmiştir. 19. Yüzyılın başında III. Selim'in kızı kardeşi Hatice Sultan'ın mimarı olarak çalışmış olan Melling, onun Beşiktaş'taki Sarayı'nın bahçesini Fransız bahçelerine benzeterek geometrik yol ve tarhlarla düzenlenmiştir. Bu daha sonra pek çok saray ve konak bahçelerine örnek olmuştur.

Anahtar Kelimeler: Lale Devri, Osmanlı Bahçeleri, Osmanlı Dönemi

I. INTRODUCTION

THERE is not accurate information in the literature regarding when tulips are started to be grown, although their native land is indicated to be Middle Asia. It is known that tulips were extremely popular in Iran in 1050. Many myths were created about tulips, which were regarded to be equivalent to infinity. One of these myths is about Ferhat. Ferhat fell in love with a beautiful girl called Sirin. Ferhat was informed wrongly that she died and he could not handle this bad news and injured himself with his ax right there. In the ground where his blood poured, a red flower bloomed in the color of blood. These flowers are tulips, the symbol of perfect love. Centuries after the writing of these myths, red tulips are still the symbol of perfect love and vivid passion in Iran [1]. It is certain that tulips and tulip culture have come to Anatolia with Turks (Figure 1).

Although Romans and Byzantium were not interested in this flower, they were stylized in Turkish decorations ever since the 13th century and are observed in Seljuk monuments, hand written books and their covers [2].



Figure 1. Use Of Tulip Motifs in Ottoman Era [5]

II. RESULTS & DISCUSSION

A. TULIPS in the OTTOMAN ERA

The period between 1718-1730 is called the “Tulip Era” in the Ottoman history. This era started with Pasarofca Agreement signed with Austria in 1718 and ended with Patrona Halil rebellion in 1730. The emperor during this era was Ahmet the third (III. Ahmed) and the grand vizier was Nevsehirli Damat Ibrahim Pasha. This era is known to be “joy and pleasure”. It was named after the tulip flowers grown in Istanbul and then its fame spread to the whole world.

Sultan Ahmet the third (III. Ahmet) and especially his grand vizier Damat Ibrahim Pasha started the tulip era. The first tulip craze in our history and the world was experienced during the sixteenth century in Istanbul. Ebussuud Efendi, the famous Shaykh al-Islam, managed to grow a new tulip species and named it “Nur-I And” [2].

Tulips, due to the religious meaning that it has acquired, were used widespread in structures such as mosques, water fountains and graves (Figure 2). Tulips were used in glazed tiles in the sixteenth century in one of the tablets located in the upper side of the windows in Sehzade Mehmet shrine to fill empty spaces between writings. Glazed tiles have become an indispensable theme similar to our classical poets, along with roses, hyacinths and carnations [3].

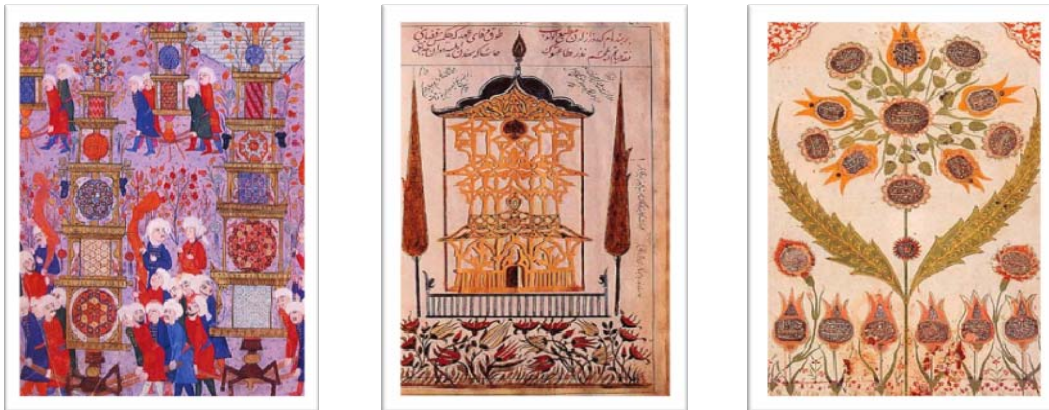


Figure 2. Use Of Tulip Motifs in Ottoman Era [5]

Tulip era started at least fifty years before Ahmed the third (Ahmed III). It is fair to say that especially Mehmed the fourth (Mehmed IV) era was very significant about flowers and our flower history. Tulip bulbs entered from Istanbul to Europe during Kanuni era and returned to Turkey as “European Tulip”. Envoy Schmid Von Schwarzerhon, sent by Nemce king Ferdinand the third to IV. Mehmed, brought ten favorite tulip bulbs, four from each one of them, among other gifts, and these contributed a new excitement to the current tulip joy [3].

B. TULIP USE in ISLAMIC CULTURE and ARTS

In Islamic religion, like in other religions, some abstract concepts are explained with concrete objects or shapes, and these explanations point to the persons or events. In this context, many plants take place in Islam as a religious symbol.

Tulips, like many other plants, have an important place in Islam. Tulips were brought from the Middle Asia to the West by migrating tribes. Selçuk also used tulips although not to the extent seen in Ottomans.

In Islamic philosophy, tulips represent God and roses represent Hz. Mohammed. “When it was clear that the order of words in the word tulip is changed, “God” and “crescent” words are obtained, this flower got more attention.” In old writings, “God” and the word tulip do not have a letter with a dot and therefore blotchy tulips were not popular.” [4].

In Islamic philosophy, humans, in another word masters, are represented by the letter elif, an Arabic letter. A relationship can be formed with the tulip flower and the letter elif, in the botanical world, since the flower has a single branch, a single flower and the trunk is an upright position.

C. GARDENS and PARKS in the TULIP ERA

During the Ottoman era, places known as parks and gardens were very important in everyday lives of the people of Istanbul. These locations were open to the public yet there were others belonging to the palaces. These gardens were used for not only hiking and entertainment but also to raise vegetables and fruits for the palaces. Since Istanbul is a fortunate town in terms of natural beauty, there are wooded locations for easy hiking and generally located by streams. These areas are outlined below [1].

Kagithane park: It was popular among the people of Istanbul for a long time and it continuous by including Fil Bridge and Dogancilar Bridge. The whole area is not open to the public. Some of the areas include Has Garden and areas belonging to the palaces such as Hunkar mansion.

Goksu park: It includes the area between small Goksu and large Goksu and continuous until Dort Kardesler area. It is limited with Anatolian Fortress and Yenimahalle hillsides.

Cubuklu park: It has become a popular location due to Feyzabad, built during the ruling of Ibrahim Pasha. It is known that it was existing before the Ahmed the third (Ahmed III) as well.

Alibey stream park: It is the area where Husrevabad, built by Ahmed the third (Ahmed III), is located, and it reaches Belgrade Woods.

Okmeydanı park: It was used as a play field.

Karabali garden and park: It was a popular hiking area especially during Selim the second (Selim II). It included gardens and wilderness.

Buyukdere, Kırkagac Bendler canyon and park: It was the most significant park after Kagithane during the Tulip Era [1].

III. CONCLUSION

For Turks, nature is part of their life or the continuity of life. Over time understanding of plant origin, nature, and faith is strengthened for Turks. in this instance nature combined with brilliance Ottoman era and it has been an important element to support of socio-cultural structure political life. Tulips are most obvious example which gave its name to circuit. The period, during 1718-1730, is called Tulip Era in the literature and is important for the westernization history of the Ottomans. Following the

migration of the tulip culture to Anatolia by Turks, the reflections of this effect in the social and cultural life are observed in many works of art. In this century tulip bulbs which sent to Europe has become a popular flower among the people. Also tulip provided commercial value in this era and it has generated tulip flower to be the most popular flower among the years.

IV. REFERENCES

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