

## Abstracts and Affiliations

### **The Herbarium of Georges Vincent Aznavour in Robert College Herbarium (Istanbul), Turkey**

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Georges Vincent Aznavour [Jorj Vensan Aznavur] (1861–1920) was an amateur botanist with a rich herbarium from the Istanbul area. He also examined plant collections brought to him from Anatolia and elsewhere around Turkey. His herbarium, deposited in the Conservatoire et Jardin botaniques de la Ville de Genève (CJB), was of great help to P.H. Davis in the preparation of the *Flora of Turkey* (1965–1988). According to the *Flora of Turkey*, 1601 specimens had been cited from Turkey and twenty type-specimens were recorded from Istanbul by Aznavour. But Aznavour's original collection is said to comprise between 15.000 and 25.000 specimens. Aznavour identified his material himself. When in doubt, he corresponded with botanists such as Joseph Bornmüller (1862–1948), Árpád von Degen (1866–1934) and Bertram van Dyke Post (1871–1960). Based on his Istanbul collections, Aznavour wrote a flora entitled *Prodrome de la flore de Constantinople* published posthumously as *La Flore du Bosphore et des environs* (1950) edited by Bertram Post. After his death, through the intermediation of Post, of the American College of Istanbul (later Robert College), all documents belonging to Aznavour, including his plant collection and the manuscript, came to the college. Its herbarium and other natural history collections was the richest and best-preserved collection in Istanbul at the end of twentieth century. However, due to lack of proper care and bad storage conditions there, these collections were moved to Natural Museum of Private Saint Joseph's French High School in 2006 and by then the historical herbarium collections included only 1215 specimens

### **Floral motifs in Algerian art during the Ottoman period**

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The arts of Islam have developed a large original repertoire of ornamental and decorative motifs. The Ottoman dynasty occupies a special place in the arts of Islam, for its duration, wealth, the quality of its productions and especially its distribution throughout the lands of the Ottoman Empire. Our topic focuses on the two main and complementary themes: floral and related motifs in Ottoman art, including textiles, ceramics etc.; and on the bulbs of the region, especially tulips and their cultural significance.

Our field of study is Ottoman Algeria, known as the Regency of Algiers, an Ottoman territory established in 1525 that lasted until 1830. Algerian Applied Arts for this period have been inventoried and studied. We will reveal several examples present in the museums of Algeria,

including utensils in ceramics, metal, wood, textiles, etc. As a preliminary conclusion, the application of design and decoration including floral motifs, especially of tulip species, was used in Algerian Applied Art and exhibits clear influences and inspirations from Ottoman art. The combination of Algerian and Ottoman styles and techniques made them aesthetically pleasing and full of beauty, emotional power, imaginative expression and technical skill.

### **An introduction to the Ottoman Empire and its Heritage**

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Spanning more than six centuries and stretching across three continents, the Ottoman Empire changed the political, economic, religious, architectural and cultural landscape of many of the modern-day countries of the Middle East and South East Europe. Yet, the Ottoman Empire is most readily associated with its Imperial capital Istanbul and the grandeur of its royal palace, the Topkapı Sarayı, or its majestic mosques such as Aya Sofya or the Süleymaniye, while the rest of the Empire's vast territory and heritage is easily overlooked or forgotten. This paper gives an overview of the history of the Ottoman Empire, from its foundations in the early 14<sup>th</sup> century, through to its territorial expansion and its ever-fluctuating borders, to its fall at the start of the 20<sup>th</sup> century, and provides a brief introduction to its legacy, paying particular attention to some of the less-known or overlooked aspects of it, be they political, religious or cultural in nature.

### **Mapping the Natural World from Bombay to Baghdad: The Bombay Natural History Society and the British conquest of Ottoman Iraq**

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In 1916, the Mesopotamian Expeditionary Force began its conquest of the Ottoman provinces of Basra and Baghdad as part of a larger British strategy to repel Ottoman forces in the Middle Eastern theatre of war and to establish its control in the region during World War I. During the campaign, the Bombay Natural History Society commissioned soldiers participating in the military expedition to identify and collect samples of Mesopotamian flora and fauna for its collections, thereby engaging long-standing networks of circulation between the Indian subcontinent, the Persian Gulf, and the Arabian Peninsula. The resulting scientific paper, entitled *A Survey of the Fauna of Iraq*, was first published by the Bombay Natural History Society between 1918 and 1923 and later republished with the authority of the newly established Iraq government. The *Survey* has since served as a foundational study for research on Iraqi flora and fauna and is repeatedly cited by later naturalists interested in Iraqi natural history. My paper uses this publication as a starting point for discussing this previously unstudied British/Indian natural history expedition. It examines the role of sites of knowledge production about the natural world beyond the imperial metropole (British India) against the backdrop of war, imperial expansion, the decline of the Ottoman Empire, and the rise of local nationalisms in the Middle East as the region was being reshaped and reimagined by British imperialists and local nationalists alike in the early years of the twentieth century.

## **Portrayal of Ottoman landscapes and gardens by sixteenth-century northern travellers**

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Accounts of travellers (senior state officials and state agents, religious people and pilgrims, merchants, bourgeois, etc.) constitute a valuable source of information, which requires critical reading. These writings, testimonies most of the time of experiences of witnesses in the field, come in various forms. These are stories of 'morals and customs' relating to beliefs, religion, administration, army, etc.; chronicles; reports of ambassadors, consuls and other agents; and correspondence of all kinds.

The most accomplished forms of these travelogues providing a reading of the space with descriptions of (famous) places and buildings are scarce, and depictions of landscapes and gardens are sparse. In this paper, I will focus on writings by northern travellers in Ottoman lands in the sixteenth century. I will also comparatively discuss visual sources such as, among others, the almost unknown woodcut attributed to Pieter Coecke van Aelst (1502–1550), *Description de la court du grant Turc*, which includes an idealized view of the pleasure garden of the sultan.

## **An Introduction to Turkey's flora**

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The paper will briefly outline the scale and relevance of Turkey's flora and specifically its bulbous plants and give an overview of the diversity of the Ottoman interest in bulbs. Based on a variety of sources, an overview of the Tulip craze will be described, as it perhaps reflects similarities with today's craze in snowdrops centred on the UK and western / central Europe. The paper will also compare the Victorian / Ottoman trade in bulbs by Henry John Elwes FRS (1846–1922), Edward Whittall (1851–1917), and others, with the current commercial trade in wild flower bulbs. The paper will conclude with glimpses of our conservation project in the central Taurus mountains to grow rather than collect bulbs for sale.

## **İznik, an Exhibition**

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As a PhD student of contemporary Islamic art, I have recently been conducting a visual and practical study of İznik floral motifs. This has resulted in several contemporary artworks, including paintings and laser-etched panels, which bring focus to the individual stylized forms that were commonly used for larger compositions on tiles and other ceramics during the height of İznik production. The aim of this small exhibition is to provide a bridge between visual culture and the botanical inspiration of the Ottoman lands.

### **On the Travels of Ida Pfeiffer in Ottoman Lands**

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The Viennese-born woman Ida Pfeiffer (1797–1858) was one of most popular travel writers in the Austro-Hungarian Empire. Between the years of 1842 and 1858 she undertook journeys, travelling often alone, to the Ottoman Empire — as well as to Scandinavia and Iceland, the States, China and Madagascar. In her *Reise einer Wienerin in das Heilige Land* ('A Vienna woman's trip to the Holy Land') 2 vols. published in Vienna in 1843, she described a journey she made in 1842 along the Danube to the Black Sea, to Istanbul and on through Ottoman Lands to Palestine and Egypt. Her travelogues were full of astute observations and stories of adventures in exotic locations.

### **Luigi Ferdinando Marsili: Traveller and Botanist: the Ottomans and the 'Asiatic Beverage'**

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This paper focuses on Count Luigi Ferdinando Marsili [Marsigli] (1658–1730), a prominent observer of the Ottoman Empire, and on the significant contribution he made through his publications, collecting activities and observations, to European knowledge of the botany of the Ottoman lands. The focus of this paper will be on two works – *Historia medica del cavé* (1685) and *Notizie di Costantinopoli sopra la pianta del Caffè* (1703) – that Marsili dedicated exclusively to the description of coffee, both as a plant and as a medicinal drink.

Coffee, which Marsili describes as an 'Asiatic beverage', was one the most important botanical novelties in Europe at the time. From the beginning of the seventeenth century, it was increasingly consumed all over Europe while being, at the same time, crystallized into a paradigm of the Ottoman East. By the time both works by Marsili were published, interest in coffee was already high and, as Marsili himself admitted, coffee was 'a plant that had been described by many others'. Unlike the authors of other texts on coffee, though, Marsili, who studied botany in Padua, had the advantage of having access to Ottoman sources and of having been 'educated in the art of preparing coffee' as a slave-coffeemaker (*kahveci*) while prisoner of the Turks during the Ottoman siege of Vienna in 1683.

This paper will explore how Marsili's often-ignored contributions to our knowledge of coffee and its plant in Europe is of interest, since he combined, according to the empirical spirit of the time, both Western and Ottoman sources, with his own personal observations and first-hand experiences.

### **In Travellers' Dreams: The Public Space of the Bakewell Ottoman Garden**

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In 2006, the Bakewell Ottoman Garden opened its doors to the American public within the precincts of the Missouri Botanical Garden in St Louis. Fascination with Ottoman gardens, as exotic novelties, was a common subject in travel literature, prints, and painting from early

modern times. The Bakewell garden's genesis is embedded within these representations. Indeed, its roots are deeply enmeshed in romantic lore connecting the eponymous benefactor's lineage to Ottoman sultans through the story of a lost princess.

Unlike the garden's Chinese and Japanese companions, which showcase living customs, the Bakewell garden offers a tranquil journey into a reinterpreted and revived aesthetic space. Its claim as the 'only known *public* Ottoman garden in the world' hints at differing readings of social consumption in the cultivation of a domesticated foreign landscape as opposed to the centuries-long distinction between, and development of, private and public spheres in the Ottoman realm. Furthermore, the transplanted garden's accessible context elides class-, faith- and gender-oriented discourses connected to public space as prevalent through the end of the Empire. In this paper, based on travellers' observations during the eighteenth and nineteenth centuries and seminal scholarship on Ottoman garden culture, I explore the Bakewell garden's spatial dynamics as a facet of inventive cultural appropriation to suit its contemporary adoptive culture. I propose that the positioning of the garden, its intimate size, its architectural features, and the choreography of organic elements straddle Ottoman conceptions of private and public space while maintaining a democratic and gender-neutral appeal.

### **Botanical Notes: Flora in Ottoman Smellscapes**

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This paper and associated small exhibition investigate the botanical heritage of the Ottoman Empire as it relates to scents and 'smellscapes'. The lands of the Ottoman Empire are vast, with a diverse botanical landscape. As we explore the histories and heritage of places, we rarely consider the flora in-depth and its impact on the senses. Yet, the very essence of a place often begins with its natural elements. At the same time, we experience places and events with our whole bodies and all our senses. This paper looks at how both native flora of Ottoman lands and imported exotic herbs, spices, and botanics contributed to historical smellscapes and sensory memories. Furthermore, this paper examines the utilization and manipulation of natural products and scents to perfume bodies and spaces. We know something about sensory spaces in the Ottoman world; traveller accounts present a perspective, and archival records tell us exactly how certain mosques and other spaces were perfumed and what goods were passing through spice markets. Finally, this paper will discuss ways in which we can preserve the botanical and aromatic history and heritage of the Ottoman lands.

### **Dioscorides: the archetypal traveller in Ottoman lands?**

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Pedanius Dioscorides of Anazarbus, the author of *De Materia Medica*, was born north-east of Adana, Turkey in the first century AD. His five-volume work on plants, animals and minerals used in medicine has been translated and retranslated over the ensuing 2000 years.

But who was Dioscorides? He probably qualified as a medical practitioner at Tarsus, capital of the Roman province of Cilicia. It is claimed that his writings relied upon his experience as a military doctor travelling with the Roman army. However, although he made frequent references to geographical sites, these may not be based on personal experience. I will summarise his references to places where plants grew, but question the assumption that he travelled so widely.

Dioscorides was undoubtedly concerned about the provenance and quality of medicinal plants. He gave careful descriptions for some plants, but others were 'too commonplace to need description.' Photographs of plants growing in Turkey will be used to explore this point.

Attribution of botanical binomials to plants described by Dioscorides is an enormous challenge. For example, he recommended leaves of three *Hypericum* species as a compress applied to the skin to heal burns. Turkish examples from the genus *Hypericum* will be used to discuss the difficulties surrounding their identification. Oils of fresh *Hypericum perforatum* St John's Wort continue to be applied to burns and wounds in Europe and the former Ottoman lands. I will conclude by reflecting on the legacy of Dioscorides within written and unwritten traditions of herbal medicine.

### **Plants and Mushrooms in Geography of Ottoman Empire by the Observations of Italian Traveller Luigi Ferdinando Marsili between 1680 and 1718**

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This paper is about the Italian Luigi Ferdinando Marsili [Marsigli] (1658–1730) who was not only a soldier, diplomat, historian, traveller and castle specialist but also a naturalist and botanist. Marsili, who was born in Bologna in 1658, received a good education from an early age. He started to experience the eastern world, especially the Ottoman Empire, when he was just in his twenties. Marsili, who came to the Ottoman capital in 1680 as an interpreter for the Venetian ambassador, made observations about the Ottoman world both in Istanbul and in the Balkans and carried out important scientific studies. In 1683, Marsili, who was captured by Ottoman soldiers during the Siege of Vienna, also took part in the negotiations of the Treaty of Karlowitz that Austria signed with the Ottoman state on 26 January 1699. Finally, he served as an Austrian soldier between 1699 and 1701 when the borders of the Ottoman Empire were recognised as being in the Balkans. Marsili's works and documents are now in the archives of the Biblioteca Universitaria di Bologna, in Bologna, Italy. Most of Marsili's relevant documents are about plants and especially about mushrooms in the region.

Marsili not only gave detailed information about the plants and fungi he observed, but also illustrated these observations. In the library of the University of Bologna, Marsili's *Nova Fungorum colleóiro, in qua cuiuscumque generis Fungi terreni, atque arborei, quos annis 1699 e 1700 transeunti Auótori per Croatiam, Sclavoniam etc.* is very valuable in terms of the evaluation of botanical aspects of the Ottoman lands.

### **A Turkish Plant Collecting Expedition with Peter Davis in 1982**

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Peter Hadland Davis, editor of *Flora of Turkey and the East Aegean Islands*, a monumental series that presents the richness and diversity of Turkish flora in nine volumes (1966–1985), plus two supplements (1988; 2001). Davis first visited Turkey in 1947 and he made his last visit to central Anatolia, mainly Yozgat and Sivas provinces, in 1982. This last trip played a crucial role in the history of Turkish botany and is summarised here.

### **Botanical Art in Anatolia (Turkey) From Past to Present**

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As a natural consequence of its geographical position, Anatolia has become a centre through which important trade routes have passed since the first period of history. The Ottoman Empire hosted many cultures and civilizations. Thus, art in Turkey is a great mixture of cultures. After the Seljuk and Ottoman Empires, art was developed under the influence of Islam, and well-known Turkish traditional arts developed, including marbling, calligraphy, miniatures and tiles full of plant motifs. In addition to these, medicinal and ornamental plants have been illustrated, mostly in stylised form. From the sixteenth century, naturalists accompanied by botanical artists started to visit Ottoman lands in the East Mediterranean, including Anatolia. These connections continued in parallel with developments in botany, so that the twentieth century became the most important period for the development of botanical illustration in Turkey.

### **Interpretation of Ottoman Garden Culture Through Miniatures**

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The aim of this paper is to study the evolution and characteristics of Turkish gardens by examining specific miniature paintings. To achieve this goal, the paper will be focusing on three illustrated books. The oldest was made in 1397 and is called 'Anthology of Persian Poems'. The second book was made in 1582 and is called *Surname-i Hümayun*. The latest one was made in 1720 and is called *Surname*. These books contained sets of illustrations from different geographies and centuries and they are related as they contain images of nature and garden depictions. To study these sets of paintings, ranging from untouched nature to formal gardens, can help us better understand the idea and evolution of garden art in Ottoman/Turkish culture.

### **Bulbs of the Holy Land – diversity, conservation and cultivation**

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An overview of the rich bulbous flora of Israel, Palestine and Jordan is presented. The presentation follows an exciting journey from the Mediterranean region to the desert, addressing local conservation and cultural issues. Special detail is given to the *Oncocyclus* irises, tulips and cyclamens. The endangered bulbous species are listed and proposals for their conservation in nature and through cultivation are offered. Specific conservation issues, such as agriculture practices, urban expansions, afforestation, grazing and picking, are discussed. Bulb hotspots are pointed and proposed as 'bulb treasure sites'. In this respect, bulb sites that are famous as nature-lovers' pilgrimage sites are presented with the complexity of their conservation. The bulb conservation project at the Jerusalem Botanical Gardens is detailed with an emphasis on cultivation, re-introduction and social projects.

### **Decline of the conifers in former Ottoman Lands**

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The enormous economic use of the conifers has led to unprecedented levels of over-exploitation worldwide. Although the Mediterranean and associated continental species of the former Ottoman Lands can form extensive areas, many are in steep decline. Species, such as the Cedar of Lebanon (*Cedrus libani*), are red-listed and have a very uncertain future unless steps can be taken to arrest their demise.

### **P.R.M. Aucher-Éloy, a French plant collector in nineteenth-century Arabia**

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Pierre Rémi Martin Aucher-Éloy (1792–1838) was a French plant collector and was the first to make a comprehensive collection of plants from northern Oman (then part of the independent Imamate of Muscat, which had been briefly held by the Ottomans in the sixteenth century). He collected mainly in its northern mountains and foothills during March and April 1838. These, as well as his other collections from Egypt, Iran, Baluchistan and Afghanistan, served as one of the main sources of information for Edmond Boissier's *Flora orientalis* (1867), still a standard reference work for the flora of south-west Asia. Aucher-Éloy's journey to Oman, his collections, and a complete itinerary are reconstructed with the help of his journal, *Relations de Voyages en Orient de 1830 à 1838*, published posthumously in 1843, and his unpublished field notebook.

### **The journeys of the botanist Carl Haussknecht (1838–1903) to the Ottoman Empire and Persia (1865 and 1866–1869): an overview of his plant collections supplemented with information from his travel diaries**

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The internationally renowned Herbarium Haussknecht, founded by the Thuringian botanist Carl Haussknecht (1838–1903) on 18 October 1896 in Weimar, currently located at Friedrich Schiller University Jena, houses 3.5 million plant specimens, including thousands of specimens that he gathered on his journeys to the Ottoman Empire and Persia in the years 1865 and 1866–1869. Within the lands of the Ottoman Empire he visited Syria, south and east Anatolia, and north Iraq. After these travels, he examined the collection of plant specimens in Geneva together with Pierre Edmond Boissier (1810–1885). Around one thousand new plant species were described by Boissier (in part together with Haussknecht) in the monumental work, *Flora Orientalis* (5 volumes plus supplement volume, 1867–1888), that was the base of later botanical studies in the Near East, such as the *Flora of Turkey*, and contributed to the knowledge of vegetation of the visited regions. A contextual frame to Haussknecht's plant collections is provided by his still unpublished travel diaries. The range of information reaches far beyond the field of botany and includes disciplines such as geology, geography, cartography, zoology, medicine but also regional, social, and cultural studies and histories. Thus, his diaries provide insights into many aspects of natural, social and cultural conditions in the Ottoman Empire in the second half of the nineteenth century besides the pure botanical legacy of Haussknecht.



## **Ottoman Fruit Cultivation as Reflected in Evliya Çelebi's Travels**

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Growing fine varieties of fruit, particularly tree fruits and grapes, was a leisure pursuit for the upper classes as well as a commercial activity in the Ottoman Empire. Amateur gardeners bred new varieties, exchanged scions with their acquaintances, and ordered others from distant provinces for grafting in their own gardens. That grafters had their own guild, distinct from that of gardeners, points to the importance attached by the Ottomans to fruit and its cultivation. One of the main sources of information on this subject is the seventeenth-century Ottoman traveller Evliya Çelebi (1611–1682). He recorded famous fruit varieties of places throughout the Empire, declaring: 'if I listed them all, this book would turn into a treatise on agriculture.' Particularly esteemed fruit varieties were sent as gifts to notables in other cities or to the sultan. In Malatya, in eastern Anatolia, these gifts included apples with couplets written on the peel by means of attaching cut-paper inscriptions before they ripened. Most of the best tasting varieties were too delicate to be carried fresh over long distances, such as the *kumru* apricots of Malatya that barely made it from the orchards to the city in an edible condition. Evliya also gave detailed descriptions of exotic fruits in far-flung regions of the Empire, such as bananas grown in Beirut, the date varieties of Iraq and the sycamore figs of Egypt.

## **Collecting for the Tsar in the Land of the Sultan**

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Russia's first published flora, *Centuria*, published between 1728 and 1740 by Johann Christian Buxbaum (1693–1730), was a remarkable five-volume set complete with numerous copper plate engravings. It was not, however, a flora of the Russia Empire. Appointed as a naturalist to a diplomatic mission travelling to Constantinople, Buxbaum, then director of the St Petersburg Medical Garden and Chair of Botany at the Russian Academy of Science, collected specimens from 1724 to 1727 around Constantinople, through Asia Minor and into the Caucasus. The full title of the resulting flora, *The Lesser Known Plants ... collected around Byzantium and in the East*, invokes not the Ottoman Empire with which Russia fought for territory and access to the sea, but the Byzantine Empire of Russia's hallowed Orthodox origins. This presentation will examine the specifically Ottoman legacy in early Russian botanical practice. Mapping the travels of Buxbaum in combination with an investigation of the plants he chose to include in his *Centuria*, this presentation will explore, in visually rich detail, the specifically Russian-Ottoman geopolitical context of the creation of botanical knowledge in the Russian Empire. Calling primarily upon Buxbaum's *Centuria*, this paper will also use secondary and archival sources to show how Russia's earliest botanical ventures were embroiled in a series of implicit political claims. Invoking the legacy Russia had, the region can be seen to be a scion of the Byzantine Commonwealth and inheritor of the 'third Rome'. Russia's first botanical endeavours were aimed simultaneously at building new scientific collections in St Petersburg while going back to the old capital of the Byzantines.

## **Two researchers who examined plants in the Balkans according to documents in the Ottoman archives of Office of the Prime Minister: Antonia Baldacci and Dr Edward Formanek**

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From documents in the Ottoman Archives of Office of the Prime Minister it has been determined that many European researchers made scientific examinations of plants in the Ottoman Lands of the nineteenth and twentieth centuries. There, many important archival documents belonging to these researchers and related fields have been examined. Those to be discussed in this paper were researchers who worked extensively on the flora in the Balkans. The paper will focus on their botanical studies in Crete, Ioannina, Albania, Salonica, Kosovo and Bitola. The focus of this study will be on the travels of an Italian, Antonia Baldacci, a lecturer at the University of Bologna, who made a study of plants in the Balkans between 1892 and 1905; and on the Austrian botanist, Edward Formanik, who appears to have undertaken research on the flora of the regions of Salonica, Bitola and Kosovo between the years 1895 and 1899.

## **Dame Violet Dickson DBE, Umm Saud, the last *grande dame* of Arabia**

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Dame Violet Dickson (1896–1991), Umm Saud, an intimate of the Āl Sabah household, acquainted with Sir Percy Cox, H. St John Philby, Gertrude Bell, Bertram Thomas, King Faisal of Iraq and Wilfred Thesiger, was the last *grande dame* of the Arabian Peninsula.

Violet Dickson was introduced to Arabia by her husband, H.R.P. Dickson (1881–1959), a diplomat and author of *The Arab of the Desert* (1949). From 1920 to 1929, the Dicksons witnessed the emergence of the post-Ottoman world in Iraq and other Gulf countries. In 1929 they moved to Kuwait, once an autonomous Ottoman territory, where Violet resided until she was evacuated unwillingly during the Iraqi invasion of 1990, never to return. For sixty-one years she travelled widely in Arabia observing the dramatic transformation wrought by the discovery of oil. Much of this was described in her autobiography *Forty Years in Kuwait* (1971).

A dedicated botanist, Violet Dickson sent almost 600 specimens from Kuwait and Saudi Arabia to the Kew Herbarium. From information provided by her many Bedouin friends she recorded the local use of plants. The results of her botanical studies in Kuwait, Saudi Arabia and the Neutral Zone were published in *The Wild Flowers of Kuwait and Bahrain* (1955), the first formal flora of the north-east of Arabia. This talk surveys Violet Dickson's life and considers the importance of her botanical studies in the history of botany and ethno-botany in Arabia, as well as their significance as a baseline record of value to environmentalists.

## **Horticultural cross-fertilisations: John Frederick Lewis's 'exotic' gardens**

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Flowers, whether gathered into bouquets or vases, or growing in garden beds, play an important role in the Oriental paintings of John Frederick Lewis (1804–1876), both in their narrative and in their aesthetic effect. His images of beautiful women dressed in Oriental costume and placed in

gardens filled with a sensuous abundance of colourful flowers, are paradigms of the cultural interchange that characterizes his work. This paper will attempt to unravel the creative process of these images, which occupy a position in the hinterland between reality and imagination: while painted in an English studio, they drew on a decade of experience in Cairo where Lewis had lived a partial Eastern, partial Western existence. These images of lush gardens were a significant element in Lewis's re-creation of the 'terrestrial paradise' that he had left behind, but at the same time they reflect the widespread interest in horticulture manifest in mid-nineteenth-century England, particularly among the increasingly leisured and literate female middle-classes.

### **Roses, Carnations and 'the Eggs of the Prophet'**

#### **Turkish Needle-Lace Flowers between Decoration and Non-Verbal Communication**

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When Lady Mary Wortley Montagu (1689–1762) lived in Constantinople between 1716 and 1718, she discovered the so-called 'language of flowers' and reported about it in a letter to her sister. People used to give a special meaning to particular flowers, fruits and other objects, even in Antiquity, but the 'language of flowers' came into full flower in Europe during the eighteenth and nineteenth centuries. Even today the Turkish 'language of flowers' lives on in a dedicated textile handicraft — *Oya* needle lace. These colourful often three-dimensional lace flowers appeared in the early nineteenth century. They spread quickly over the whole Ottoman Empire, decorating the edges of headkerchiefs, skirts and little bags. They are seen on paintings and early photographs – and we read about them in reports of travellers. The *Oya* are part of the bridal trousseau that is still kept in many Turkish families.

Ethnologists today register the meaning of different *Oya* blossoms and fruits and the significance of their colours which are derived from the real flora. Fascinating for us are the names that a Turkish girl or woman gives to her work and which reflect her thoughts, worries and desires. Thereby, the names give an insight into the life of an individual woman, her surroundings, the problems of her family, the society of her village or *mahalle* (quarter or neighbourhood) of her town. Only seldom do persons outside her circle of family and friends learn these names.

### **Taking Stock of Turkey Red in Ottoman Flora, Fibre and Fabric**

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This paper intends to trace four of the most widely planted and pictured flowers in the Levant, constantly appearing in Ottoman textiles – the rose, tulip, hyacinth, and carnation – through their common colour. As the complement of green, the colour red stands out more brightly than any other in a verdant landscape. Red is the colour of life-giving blood, of passion and power, and the colour of the flower that inspired one of the richest botanical trade routes of all time – with a global impact on garden design. In fact, when Ogier Ghiselin de Busbecq (1522–1592) brought the beloved red tulip back from the Levant for the botanist Carolus Clusius (1526–1609) at Leiden University, not only did a horticultural revolution take place, but also a rapid expansion of the textile industry in Western Europe.

Turkey has always symbolized a botanical holy grail. The Ottoman court procured red and white roses from Edirne, hyacinths from Maraş, and anemones from Manisa, for year-round blooms in their private gardens. Red roses (*güller*), red or pink tulips (*lâleler*), reddish hyacinths (*sümbüller*), and red and pink carnations (*karanfiller*) gained popularity. From Ottoman lands,

flower and colour made their way westwards to gardens and fabrics, in pleasing spatial arrangements. Dyes were developed in France, England, and the Netherlands to reproduce the much-desired Turkey Red (still a catalogued colour: RGB 169, 17, 1/CMYK: 0, 90, 99, 34) for the European cotton textiles. *Rouge d'Andrinople* was a crimson shade made of Anatolian madder, a status symbol in East and West, the heart of Ottoman silks and velvets. Ottoman floral styles were reflected in landscapes, dyes and textiles.

### **Petr Forsskål and the botanical exploration of *Arabia Felix***

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On a clear winter's day in 1761 a group of scholars including two Danes, two Germans and a Swede set off from Copenhagen in the naval vessel *Greenland* on what was to be the first expedition from any country in the world to *Arabia Felix* – 'Happy Arabia' now known as Yemen. The expedition was to answer a series of questions covering history, natural science, philology and the Bible. Amongst their number was the Swedish naturalist Petr Forsskål (1732–1763), a student of Carl von Linnæus, who had amongst other things been tasked with the identification of plants and animals mentioned in the Bible and who had been asked by Linnæus to bring him a branch of the genuine Mecca Balsam Tree so that he could examine it before his death. This talk explores some of the plants collected by Forsskål in the Ottoman lands of south-western Arabia.

### **Flowers of the Holy Land – circulation of Botanical knowledge in Palestine (1860-1914)**

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The circulation of knowledge between systematic botany, theology and colonial agriculture in Palestine between 1860 and 1914 is the subject of this presentation. Exploration of Palestine in the nineteenth century focused primarily on the discovery of biblical places, traditions and the identification of plants mentioned in the Bible. Although biblical Orientalism (Furani & Rabinovitz 2011) was the prime paradigm of studying Palestine, several cultures of knowledge overlapped in the field of botany and cross-fertilized each other. Following the advancement of systematic botany and the increased colonial interest of different European powers (Fuhrmann 2011) plants were romanticized as parts of a Holy Landscape. At the same time, botanical knowledge informed the first settler colonies and their cultivation of the land. (By 1861 German Pietists were the first European settlers.) In the first place, a brief overview of botanical research in Palestine will be given. This will be illuminated by a discussion of the networks of the German Lutheran theologian Gustaf Dalman (1855–1941), and the botanists John Edward Dinsmore (1862–1951), Joseph Bornmüller (1862–1948) and George Edward Post (1838–1909) based on their correspondence and their collections, which will aim to demonstrate the cooperation between theology and botany. In a second place, significant exchanges between Zionist and German Imperialist botanists will be outlined, but alongside overlapping imaginaries of the Christian-imperial tradition and Zionist romanticized landscapes.

### **Interpretations of Ottoman botanical themes in dress and textiles**

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Ottoman lands from the sixteenth century onwards attracted Europeans in steadily increasing numbers – diplomats, military personnel, merchants, educators, archaeologists – and artists, both amateur and professional. They responded enthusiastically to the dramatic landscapes, magnificent architecture and, especially to the richness of textile and dress. John Frederick Lewis (1804–1876) was among the painters who delighted in capturing the image of this seemingly ‘exotic’ world through scenes of the bazaar, everyday life, portraits, domestic interiors, gardens and studies of dress. As he had lived in the Egyptian quarters of Cairo for ten years he had an extensive knowledge of local life, which is reflected in the careful detail of the dress of the beautiful women enclosed within gardens. The designs of the textiles complement the flowers of the garden: both are essential to his vision. They represent a long tradition of floral decoration present in sumptuous brocaded silks woven for Ottoman court dress and ceremony and equally in embroidered linen and cotton textiles for domestic use. This presentation will trace the development of flower and plant forms in Ottoman textiles and their continuity as seen in Lewis’s paintings.

### **Presenting and re-presenting Ottoman imperial gardens through travelling stories and manuscripts: the case of the Oxford *Dilsuznāmah*, dated 860/1455–1456, Edirne**

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An illustrated manuscript copied and dated in Edirne in 860/1455–1456 and currently in the collection of the Bodleian Library, University of Oxford, is the only known copy of the *Dilsuznāmah*, composed by an itinerant Persian poet sometime in the fourteenth century. Badī al-Dīn Manūchīhr al-Tajirī al-Tabrīzī, was a merchant from Tabriz in Iran, known to have travelled to Anatolia in 1391, spending time with Mevlevi dervishes in Konya. The 1455–1456 copy of Badī al-Dīn’s retelling of the love story of the rose and the nightingale has been attributed to the atelier of Mehmet II (1451–1481) at the Edirne Palace. The riverside compound with its extensive gardens had been commissioned by Mehmet II’s father, Murat II (r. 1421–1451), just before his death, and remained the seat of Ottoman imperial rule for about five years after the conquest of Constantinople/Istanbul in 1453. While the exact circumstances of its production in Edirne are unknown, the manuscript’s text and five illustrated folios provide valuable information about the gardens that Mehmet II planted at the imperial palace and the architectural structures within them that provide the physical and metaphorical spaces for the unfolding of the tale.

### **Flora in *The Natural History of Aleppo*: physician-naturalists Alexander Russell, Patrick Russell and Adam Freer**

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Amongst the earliest collections of plant specimens in the RBGE's herbarium were those given to John Hope by Adam Freer MD (1747–1811) and at least twenty-six specimens still survive there. Freer had collected these plants at the behest of another Scot, Patrick Russell MD FRS (1726/7–1805). Freer had succeeded Patrick, as physician-surgeon to the Levant Company Factory in Aleppo in 1772 and worked there until March 1781 then crossed the Syrian Desert to India. Patrick worked in Aleppo from 1750 to late 1771 or early 1772 and, in turn had replaced his half-brother, Alexander Russell MD, FRS, LRCP (1714–1768) who served in the same post from 1740 to 1754. They all trained in Edinburgh Medical School, knew Professor John Hope well, and studied the natural history around Aleppo, collecting plants and seeds.

Alexander published his *Natural History of Aleppo* in 1756 and Patrick published a completely rewritten edition in 1794. Eighteenth-century European readers were fascinated by the curious flora and fauna, by exotic and delightful landscapes – and inspired by the *Arabian Nights* so it is not surprising to find the two editions of the *Natural History of Aleppo* reflect the Enlightenment *motifs* of good taste, and the elegance and beauty of Aleppine gardens. *Aleppo*<sup>1</sup> and *Aleppo*<sup>2</sup> are full of details about birds, animals (domesticated and wild), trees and flowers. The paper will also reflect on the impact of Freer's botanical legacy on *Aleppo*<sup>2</sup>. This paper will comment on the flora they collected and described, and the plants they brought back from the Ottoman Empire before outlining the impact of the Linnaean revolution that transformed *Aleppo*<sup>1</sup> into *Aleppo*<sup>2</sup>.

### **The Cedars of Lebanon in literature and art**

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From the time of the Old Testament, where they are mentioned in The Psalms, to their appearance on modern Lebanese flags in 1920, the Cedars of Lebanon have served as a distinctive artistic and cultural icon recognisable far beyond the Middle East itself. Described in the nineteenth century by prominent Western travellers like J.L. Burckhardt, and painted by, among others, Edward Lear, they make a frequent appearance in the literature of so-called 'Orientalist' travellers, and, despite their dwindling numbers and precarious status, remain a popular tourist attraction today. This paper will offer a brief historical review of the Cedars from a literary and artistic perspective, and will attempt to analyse the reasons for their enduring appeal as a seemingly unique botanical and cultural image.

### **An Ottoman Bouquet**

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According to Ottoman tradition, flowers were a highly prized and decorative commodity. Flowers were displayed in highly formalised settings. I would venture the theory that this was due to the climate and seasonal situations so that although flowers were appreciated for their natural

beauty they could only be preserved temporarily in artificial settings or by depiction in art and decoration.

In the field of textiles there has been research and exhibitions on materials sourced from palace collections from the sixteenth and seventeenth century, but very little has been undertaken on later periods from the eighteenth to the early twentieth century. One reason is perhaps initially due to the profusion of embroidered textiles produced and readily available. One early collector recalls Turkish embroideries being used as wrappings for more valued items and literally being thrown away. In Ottoman culture, textiles were used as coverings and wrappings for every conceivable item and situation. In addition to items of dress, napkins, towels, handkerchiefs, mirror covers and cloths were in constant use and all highly decorated and usually with floral designs and motifs.

John Thompson has lived in Turkey for the past eighteen years and has amassed a significant collection of embroidered textiles. He hopes to share some examples from this collection of items, mainly from the eighteenth and nineteenth century, particularly domestic textiles, looking at styles, designs and techniques employed.

### **Enriching the surface: Ottoman art as a source for industrial design**

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This paper takes the collection of National Museums Scotland as a basis to trace the influence of Ottoman art on Western industrial design during the nineteenth century.

William Lithgow (1582–1645?), a Scot from Lanark, visited Constantinople in the early seventeenth century. With a curious mind, he explored the life of the capital, wandering through its narrow streets and observing Turks in mosques. Despite this insight, his travel account does not mention the brightly coloured tiles which, as the main product of the flourishing ceramic industry at İznik, covered in large-scale compositions the external walls of important buildings.

Painted in brilliant tones of red, green and blue with an abundance of floral patterns of delicate blossom branches, fruits and elegantly curved *saz* leaves, İznik tiles became an area of great interest in the West only two hundred years later. What Lithgow and his contemporaries saw as domestic items used in daily life, subsequently became collected and defined as decorative art.

The perceived lack of quality in British design and the need to educate designers and craftsmen led to the establishment of art schools and industrial museums from the middle of the nineteenth century. Islamic art was a main source of inspiration and admired by leading European designers, ornamentalists and theorists. Its strictly two-dimensional design was greatly desired for surface decoration on the industrially produced goods. In this process, Ottoman floral patterns became what the Alhambra offered in terms of geometrical patterns – a perfect model.

### ***Sayr u Safa*: Gardens of Istanbul in Persian *Hajj* Travelogues**

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Writing travelogues, *Safarnāmas*, about general expeditions and for *hajj* journeys became popular among Persian intellectuals and statesmen in the Qajar Era (1795–1925). This paper, dealing with various *hajj* travelogues from that period, will focus on conveying impressions of Persian pilgrims, who chose the Istanbul route for their journey, about gardens of the city,

including palace gardens and those around houses as well as public gardens and promenades. In general, pilgrims narrated their visits to these gardens with detailed descriptions of their architecture, flora, social and cultural use.

This paper also aims to reach some conclusions about how they saw and perceived Istanbul and the Ottoman Empire through their narratives about gardens, by taking into consideration that the relationship between place and culture is one of the elements when individual and collective identities are being constructed. It will aim to demonstrate that Ottoman gardens were seen by Persian pilgrims as a sign of 'progress' during the second half of the nineteenth and at the beginning of the twentieth century.

### **White Mulberry (*Morus Alba*) Farming in Anatolia and the Balkans during the Ottoman Era**

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The silkworm feeds on the leaves of the tree that is named *Morus Alba* in Latin and is known as *Akdut* (white mulberry) in Anatolia. Travellers who researched plants started identifying the white mulberry tree in Anatolia and the Balkans from the 1700s onward. The white mulberry is one of the three types of mulberry trees identified in Ottoman Anatolia and Balkans. In Ottoman archival documents, records of mulberry yards and silkworm rearing houses are encountered at an accelerating rate from the 1700s. This paper will provide an overview starting a hundred years before the earliest dates determined by the researchers investigating the flora in Anatolia and the nearby parts of the Balkans. An attempt will be made to determine the dates at which the planting of the white mulberry, with its vital importance for sericulture, began. In this way, several opinions and hypotheses regarding the socio-economic fundamentals of Ottoman silk farming will be reached.