AN ARCHITECTURAL READING OF THE EMBASSY ACCOUNTS OF YİRMIŞEKİZ MEHMED ÇELEBİ AND THE POSSIBLE EFFECT OF FRENCH ARCHITECTURE ON SA’DÂBÂD PALACE

YİRMIŞEKİZ MEHMED ÇELEBİ’NİN SEFARETNAMESİNİN MİMARİ AÇIDAN OKUNMASI VE FRANSIZ MİMARLIĞININ SA’DÂBÂD SARAYI’NA MUHTEMEL ETKİSİ

Evşen ÖZGEN

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Elçi, Yirmisekiz Mehmed Çelebi, Fransız mimarlığı, İstanbul, Sa’dâbâd Sarayı

ABSTRACT
The paper is about the relationship between 18th century Ottoman Architecture at Tulip Era (1718-1730), and French Architecture observed through the embassy of Yirmisekiz Mehmed Çelebi. Ottoman Tulip Period (1718 – 1730) is an era of change in which, Western civilization is seen in a different aspect by the Ottoman Diplomats. Diplomatic relations with French government has improved at this period and Ottoman government has decided to send an ambassador to France. Yılmazekiz Mehmed Çelebi was chosen as the ambassador. While traveling through France, Ambassador Yirmisekiz Mehmed Çelebi visited cities such as Montpellier, Toulouse and Bordeaux. After his arrival to Paris, he has visited palaces, chateaux and gardens such as Saint-Cloud, Meudon, Versailles, Trianon, Marly, Chantilly and Fontainebleau. Çelebi has written a report on the embassy after his arrival to Istanbul and has described these buildings in detail, emphasizing on the complexity of the pools, fountains, sprinklers and canal systems of the baroque gardens.

The aim of the paper is to display the research on the buildings that Ambassador Yirmisekiz Mehmed Çelebi has visited, to discuss the influence of Yirmisekiz Mehmed Çelebi’s views on the Ottoman aristocrats and to reveal the preliminary research in order to make a comparison about the contradictory views of scholars about the probable impact of French Garden on Ottoman Tulip Period Architecture.
ÖZET
Bu çalışmanın amacı, Yirmisekiz Mehmed Çelebi’nin izlenimlerinin Osmanlı aristokrasisi üzerindeki etkisi ve bu bağlamda Fransız bahçesinin, Lale Devri Osmanlı mimarlığı ile olası etkileşimleri üzerinde araştırmacılarla farklı görüşlerine yer vermektedir.

INTRODUCTION
Having an important role in social and cultural life in Ottoman History, Tulip Era is accepted as the period between 1718 and 1730. After the Pasarofça Agreement which has been signed in 1718, a long-lasting peace period has occurred. Tulip Era had pioneered changes in both cultural and social areas which Ottoman Empire would experience in this peaceful environment. It has been described as an intermediate period in 18th century Ottoman Empire which has witnessed cultural and architectural changes. In order to understand the architecture in the Tulip Era, where different concepts apart from the classical perspective could be seen, first, we need to examine social and cultural changes of these times. Tulip Era has been an important period in terms of Ottoman Empire’s relationship with abroad.

In this period, a western-friendly political approach was adopted. Ottoman Empire has tried to know and understand the Western culture (Cezar 1998: 58). Grand vizier Nevşehirli Damat Ibrahim Pasha, has tried to examine Europe closely, by performing innovations in the administration of the Ottoman Empire, by taking commercial and martial success of Europe into consideration during the era (Andıç 2006: 33). Not only grand vizier but members of the palace have become more and more interested in administration systems of Western states. Special attention was given to military problems and the underlying facts of Western countries’ success in military was tried to be discovered.

Nevşehirli Damat Ibrahim Pasha, has performed many official meetings, celebrations and banquets in order to provide a closer relationship between Ottoman Empire and the ambassadors of European nations (Göçek 1987: 9). Ibrahim Pasha, has also tried to discover the civilization of these nations and decided to send ambassadors to European states. An important point here is that these Ottoman ambassadors had different statuses than the ones which had been sent before Tulip Era. Before Tulip Era, the ambassadors had been chosen from low-level officials as the Palace did not feel the need to send higher level officials. Nevşehirli Damat Ibrahim Pasha, has decided to send an Ottoman Ambassador to France in order to advance the diplomatic relationship with France; and has assigned Yirmisekiz Mehmed Çelebi for this duty. It shall be noted that Marquise Bonnac, French Ambassador in Istanbul, had emphasized the importance of sending a respectable and higher level official as Ottoman ambassador to France, in his visits to Ibrahim Pasha (Veinstein 2002: 23). Some scholars believe that Marquise Bonnac was influential in the selection of Yirmisekiz Mehmed Çelebi (Andıç 2006: 44). Also, the most important feature of the assigned ambassador was having the same status as
the ambassadors of European states (Veinstein 2002: 23) and being in compliance with the ambassadorship rules and ceremonies which were applied among the European states. Nevsehirli Damat Ibrahim Pasha, has started the construction of Sa'dâbâd Palace for Ahmet III in Kağıthane region in June 1722 (Göçek 1987: 141). The palace with its surrounding landscape was completed in about sixty days and was presented to the Padishah in August 1722. Gardens around the palace, have become a major point of discussion due to their differences with the formerly performed landscape works. Some architecture historians, refer to this structure and surroundings as the beginning point of the Western effect on Ottoman Architecture in 18th century. It has been asserted that; Yirmisekiz Mehmed Çelebi has brought plans and drawings of the buildings which he has visited along with him, and landscape works of Sa’dâbâd Palace has been designed according to these documents.

The main aim of the study is to determine the structures and gardens which have been seen by Yirmisekiz Mehmed Çelebi and to perform an architectural interpretation on these gardens through the perspective of Çelebi. The study also refers to possible effects of Yirmisekiz Mehmed Çelebi’s embassy visits on Ottoman palace and grand vizier Nevsehirli Damat Ibrahim Pasha. French culture, architecture and landscape design of the era has been inspected according to the perspective of Yirmisekiz Mehmed Çelebi.

**VARIOUS STRUCTURES AND GARDENS WHICH WERE VISITED BY YIRMISEKIZ MEHMET ÇELEBI**

By means of Yirmisekiz Mehmed Çelebi’s *sefaretname*, we have a general idea about the buildings and gardens he visited. However it shall be noted that in his accounts sometimes he has changed the names of the palaces he has visited, or has not included any name at all. When he has used terms such as “Viceroy’s Palace”, names of the structures and gardens can be acquired by putting together various information such as who was the viceroy of the time and which one was the palace that belonged to him in Paris city. The buildings and gardens listed in the study have been arranged according to the order of Yirmisekiz Mehmed Çelebi’s visit. Not all of the buildings Çelebi visited are listed in this article. Special attention was given to buildings and gardens that were appraised the most by Çelebi.

Yirmisekiz Mehmed Çelebi, has set on his way from Istanbul on October 7th 1720 with his officers (And iç 2006: 44). The retinue of Çelebi consisted of around 85 people including his son Mehmed Said as his secretary, Lenoir, the Ottoman interpreter of the French embassy in Istanbul and Lebon, a French engineer from Istanbul (Göçek 1987: 140). Çelebi reached Canal du Midi after passing cities such as; Toulon, Montpellier and Sète during the quarantine period. He has arrived at Toulouse after going straight on the canal and continued on roadways until he has reached Paris. He has seen different chateaus in Loire Valley after visiting Bordeaux Castle. Yirmisekiz Mehmet Çelebi, has arrived at Paris on March 15th 1721 and was presented to the king at court after a special ceremony on March 21st 1721. In this ceremony he presented the diplomatic letter to the king, Louis XV (Göcek 1987: 141, Rado 1970: 31-41). He has met with many officers in France and visited many places. Tuileries Palace, Palais Royal, Hôtel des Invalides, Saint-Cloud Chateau, Meudon Chateau, Versailles Palace, Grand Trianon, La Ménagerie (menagerie), Marly Chateau, Jardin Des Plantes (medicinal herbs garden), Observatoire (observatory), Chantilly Chateau and Fontainebleau Chateau were some of the places he has visited. He has left the city on August 3rd 1721 and arrived at Istanbul on October 8th 1721, by passing through Lyon and Montpellier.

After he has returned to Ottoman land, Yirmisekiz Mehmed Çelebi has written, “sefaretname” (embassy visits’ textbook) as an official travel book involving his embassy visit; and presented this to grand vizier and Sultan. It is widely known that, his travel has gained a great deal of interest in Ottoman Palace, and especially, the buildings which were visited by Yirmisekiz Mehmet Çelebi have caught the attention of Nevsehirli Damat Ibrahim Pasha. Approximately eight months after the arrival of the ambassador at Istanbul, Grand Vizier Ibrahim Pasha, has started the construction of Sa’dâbâd Palace for Ahmet III in Kağıthane region in June 1722 (Göçek 1987: 141). The palace with its surrounding landscape was completed in about sixty days and was presented to the Padishah in August 1722. Gardens around the palace, have become a major point of discussion due to their differences with the formerly performed landscape works. Some architecture historians, refer to this structure and surroundings as the beginning point of the Western effect on Ottoman Architecture in 18th century. It has been asserted that; Yirmisekiz Mehmed Çelebi has brought plans and drawings of the buildings which he has visited along with him, and landscape works of Sa’dâbâd Palace has been designed according to these documents.

The main aim of the study is to determine the structures and gardens which have been seen by Yirmisekiz Mehmed Çelebi and to perform an architectural interpretation on these gardens through the perspective of Çelebi. The study also refers to possible effects of Yirmisekiz Mehmed Çelebi’s embassy visits on Ottoman palace and grand vizier Nevsehirli Damat Ibrahim Pasha. French culture, architecture and landscape design of the era has been inspected according to the perspective of Yirmisekiz Mehmed Çelebi.
Tuileries Palace and Garden

Yirmisekiz Mehmed Çelebi and his officers, had been invited to meet with the young king, Louis XV on March 21st 1721, five days after their official arrival to city of Paris on March 16th 1721 (Veinstein 2002: 142). Yirmisekiz Mehmed Çelebi has stated the following about this encounter:

"We came to the king’s palace from the garden side where officers with white and black horses were aligned. We came across the stairs of the palace door. They brought me to a chamber at the right side of the building for rest. This was the room of the King Chamberlain... (Rado 1970: 36)."

According to French resources, Tuileries Palace has become the residence of the King in 1715, after an interval of 40 years, during the ruling of Louis XV (Jacquin 2001:20). In the memories of Saint-Simon, who has lived in France during the visit of Yirmisekiz Mehmed Çelebi, the encounter of the ambassador with the King has been told as follows:

"Ambassador, his officers, and cavaliers have entered Tuileries garden over the pont-tournant. From there to Tuileries Palace, there were French and Swiss guard groups at two sides, holding flags. Ambassador and his officers have proceeded between the guards in this road with trees at two sides, until they have reached the foot of the terrace (Saint-Simon 1926:150-151)."

In the narrative of Saint-Simon, it is proven that Yirmisekiz Mehmed Çelebi encountered the king in Tuileries Palace. Also, it can be seen that they had entered the building by passing the garden of Tuileries Palace. The pont-tournant (revolving bridge), as referred here, is the bridge which was placed on the entrance of the garden in 1717. How was the design of Tuileries Garden, which Yirmisekiz Mehmed Çelebi has seen and passed through before his most important meeting in Paris?

Tuileries Palace was built in the era of Queen Catherine de Medicis in 1564 (Blunt 1982: 94). In 1570's new plantation had been done in the gardens and an arrangement including alées had been performed (Woodbridge 1986: 113). In the arrangement of Tuileries Garden, long walkways are said to be included in compliance with the landscape concept of Renaissance gardens (Evyapan Aslanoğlu 1972: 32). There are many engravings and plans showing the changes in the design of these gardens over the years. Two of these plans are noteworthy, one belonging to 1632 and another belonging to 1770. Also, an engraving by Pérelle has reflected a period which dates close to the end of 17th century. By looking at the plans, it can be seen that traces of the main walkways which have been used in 1632 have been preserved in 1770, therefore it is possible to attain the idea that the same axis were present in 1721. In the period of Louis XIV, gardens of Tuileries Palace have been arranged by André Le Nôtre (Woodbridge 1986: 242). André Le Nôtre, had determined a main axis; and designed two pools one of which has an octagonal plan, and the other a circular plan. Right across the palace, two parterre des broderies are designed and a circular pool had been placed between these (Woodbridge 1986: 242). The plans makes us think that the main design of André Le Nôtre has continued to be used in the period of Louis XV. Main axis of the garden in the design of André Le Nôtre has been finished with the entrance which is located in the middle of the tilted ramps at the end of the garden. However, the continuity of the landscape has been maintained with a perspective effect by Grand Cours (Grand Courtyard) which has continued through the city for 2 km’s, and which was surrounded by trees at sides (Steenbergen and Wouter 1996: 217). It can be understood that, Yirmisekiz Mehmed Çelebi had witnessed an important example of French Baroque Garden style by visiting Tuileries Palace.

Saint Cloud Chateau and Garden

Yirmisekiz Mehmed Çelebi, after visiting Palais Royal and military hospital (Hôtel des Invalides) and participating several ceremonies and opera shows, had started to visit palaces near the city of Paris. Yirmisekiz Mehmed Çelebi's visit to Saint-Cloud Chateau can be understood from his following words:

"...Duke Dorliyan had a palace which is one hour far from the city. They call it Senkuli... We have passed through long passage ways with grand trees at the sides, and arrived at the palace. We have seen such a beautiful arrangement which I can hardly
describe. We have visited and looked to each and every room inside (Rado 1970: 55-56)."

Yirmisekiz Mehmed Çelebi, refers to Duke of Orléans as *Duke Dorliyan*. He refers to Saint Cloud Chateau as *Senkali*. The oldest known information about Saint-Cloud is the fact that this land belonged to Gondi Family since the year 1577 (Rostaing 2004: 35). It is known that the garden had been arranged by Thomas and Alex André Francine brothers in 17th century and was equipped with various terraces and sculptures. (Rostaing 2004: 35). In 1658, Mazarin has purchased the land for *Monsieur*, (Marie 1949: 6). Çelebi, has also visited the garden of Saint Cloud Chateau. His description of the gardens is as follows:

"We went to see the garden. First we arrived at a pool. It was surrounded by huge trees. There was a sprinkler in the middle of the pool, which was spurt the water to a height, one or two men’s height further from the huge trees. I asked questions about the height: They said the water had risen to a hundred and fifty kadem... This sprinkler is the only one of its kind in the world (Rado 1970: 56)"

Yirmisekiz Mehmed Çelebi refers to the famous Grand Jet (Great Water Sprinkler). This sprinkler, which was designed by architect Francine in the early stages of 17th century, can be visited even today (Rostaing 2004: 35). It is possible to inspect this item by looking at the engravings of 17th century (Fig. 1).

"We have seen such a pool down the slope that it had stairs made by engraved marbles. Flowing water makes it look like stairs made of water. Watching the flowing motion surely surprised me (Rado 1970: 56)."

Yirmisekiz Mehmet Çelebi, refers to the cascade which is called Grande Cascade. Built in 1664 by Le Pautre, this cascade has been subject to the additions of Hardouin-Mansart in 1698 (Rostaing 2004: 36). Near the stairs at the center of the cascade, several sculptures and sprinklers spurt water out of cup-shaped decors can be seen. Apart from the sculptures of mythical characters, dragon and animal sculptures are also used to enhance the visual aspects (Fig. 2).

It is apparent that Yirmisekiz Mehmed Çelebi had inspected the garden of Saint Cloud Chateau in detail. He came across traces of different design periods in different elements of the garden. In 1658, the main elements of the garden design of Le Pautre included several parterres, pools and central stairs (Monetan 2005: 22). In 1665 André Le Nôtre was assigned with the duty of designing the garden of Saint Cloud Chateau (Montenay 2005: 22). André Le Nôtre, had tried to maintain a general layout for the huge garden of Saint Cloud and bind several levels together. Different garden areas that were on different levels had been established for each side of the chateau (Montenay 2005: 27). At the right of the garden, Apollo Woods, labyrinth, and *potager*; and at the left of the garden, *Bassin du Fer à Cheval* (Horseshoe Pool) were located as well as a main walkway that reached the upper level of the garden. On the axis of the chateau; citrus fruits, chestnut trees, and three pools with sprinklers were placed. (Marie 1949: 7; Montenay 2005: 27). A separate garden had been designed between the chateau and Seine river (Marie 1949: 7). In the following years, Hardouin-Mansart was also included in the construction team of the Chateau and was requested to design an *orangerie* (Montenay 2005: 32). Mansart had performed the additions to the present cascade in these times. Saint-Cloud Chateau’s garden visited by Yirmisekiz Mehmet Çelebi in the period of Louis XV, can be accepted as preserving Le Nôtre’s design and having traces from different design periods.

**Versailles Palace And Garden**

Yirmisekiz Mehmed Çelebi had visited Meudon Chateau, Versailles Palace and Marly Chateau between June 7th and 11th of 1721. He visited the garden of Versailles Palace before visiting the palace. After visiting the gardens, he visited buildings near Versailles Palace such as *Grand Trianon* (Veinstein 2002: 103). He visited interior of Versailles Palace later on (Veinstein 2002: 107).

"Versailles is a palace of pleasure... It has a unique arrangement. It was giving happiness and taking away your misery... The next morning, they have invited me to take a trip in the garden with the manager of the palace. First of all, they have brought me to a place which seemed as if it was separated from the palace. This place was full of tree groups with the
same height. At the end of each of these roads with trees at the sides, there was a little pool with a fountain. Each fountain, had a different animal figure made of bronze, which was pouring the water out of its mouth. At the woods, there were a total of thirty nine fountains each of which symbolized a fairy tale. The stories have been embodied on a little plate placed among the figures (Veinstein 2002: 102)."

It has been stated that there are various parterres, pools, fountains and sprinklers in the garden of Versailles Palace. Yirmisekiz Mehmed Çelebi, has probably continued his trip in the garden of Versailles Palace by visiting major groves and pools in the garden. What he describes here shall be Labyrinth Woods. It was stated that André Le Nôtre has arranged pools and fountains reflecting the fairy tales of Aesop; and there were writings on each of the pools involving the subjected tale (Bardin 2008: 184).

"I have gone to another part of the gardens after these woods. Here, there were thirty two pillars, holding thirty two arches, under which there were sprinklers, pouring water as thick as the size of a finger (Veinstein 2002: 102)."

Yirmisekiz Mehmed Çelebi must have visited the place called Colonnade as can be understood from this description (Fig. 3). Colonnade is a structure consisting of 32 pillars and arches and that has a diameter of 32 meters; having a pool with sprinklers in the center. Architect Jules Hardouin-Mansart, had performed some arrangements on the Versailles Palace Garden after 1680. Colonnade is also a work of Mansart (Berger 1997: 110).

"From here, I went to a larger pool which hosts two hundred and thirty five sprinklers, in a three-folder structure. In the first level, the sprinklers were spurt­ting the water to eighty feet; likewise the ones on the second level were spurt­ting the water to a lower height, same as the third level sprinklers, which were spurt­ting the water to the lowest height among them all. They looked like a silver cypress all together (Veinstein 2002: 102)."

Yirmisekiz Mehmed Çelebi may be referring to the Obelisque Pool in the Obelisque Grove, which is located at the right side of Versailles Palace’s Gar­den (Fig. 4). We cannot determine how many levels are there in these sprinklers from the engraving. However, this water element forms the look of a cypress tree.

"From this pool, I have proceeded to another pool, which has two little pavilions made of marbles having several colors, surrounded by two dark red por­phyry bars. Its sprinkler was shooting the water to an height of hundred and twenty feet... (Veinstein 2002: 103)."

Yirmisekiz Mehmed Çelebi, refers to Bosquet des Dômes (Grove of Domes) here. Çelebi’s description complies with an engraving of Rigaud describing Bosquet des Dômes9. In the engraving of Rigaud two marble railings can be seen around the walk yard, surrounding the fountain. Also, there are two pavilions at two sides of the fountain, which are made of marble. It has been set forth that this part of the garden was designed by Le Nôtre in 1674, with the name “Renommee Woods”, where, two marble pavilions having domes were constructed later on in 1677 by Hardouin-Mansart (Saule 2006: 148).

"Afterwards, they have brought me to the biggest of the pools. It was big enough to take a trip with a caique, even for five of them. Two rows of sprinklers were surrounding the pool, each row having sixty sprinklers with a thickness of thumb. The sprinklers were conveying a good mood. When the waters become active, you could see two sets of silver cypresses. There were three fountains on three different spots of the pool, each of which having fifteen sprinklers. These sprinklers were not shooting the water as straight lines. The sprinklers were shooting the water like a missile, and the water was falling with a curving motion to each sides (Veinstein 2002: 103)."

Yirmisekiz Mehmed Çelebi, must be referring to the large Neptune Pool here (Fig.5). But, the biggest pool on the Versailles Palace in the year 1720 was not Neptune, but the pool named Isle Royale. However, as these two pools are very close to each other in terms of size, Yirmisekiz Mehmed Çelebi may have thought that Neptune was the biggest pool due to visual deception. Also, it is possible that Yirmisekiz Mehmed Çelebi may not have seen Isle Royale during his trip (Özgen 2010: 92).
“I have gone to another large pool. At the center of this pool, there was a huge fountain, which was as big as a cottage, surrounded by bizarre bronze animal figures (Veinstein 2002: 103).”

This pool, as referred by Yirmisekiz Mehmed Çelebi, shall be Latone Pool which is located at the rear of the Versailles Palace, when the trip route is taken into consideration. Even if the sculptures were not as many as a hundred, Latone Pool shoots water from its sprinklers which are placed on the sculptures that are at different levels of height (Fig. 6). Yirmisekiz Mehmed Çelebi, then, has toured inside the Versailles Palace; and has stated his interest in a parlor where the use of mirrors caught his attention. This parlor is most probably Galerie de Glaces (Gallery of Glasses) (Özgen 2010: 94).

Marly Chateau and Garden

Yirmisekiz Mehmed Çelebi has toured Grand Trianon Palace and the menagerie which are located inside the large garden of the Versailles Palace, and then proceeded to Marly Chateau (Figure 7). Marly Chateau and its garden were the most admired places by Yirmisekiz Mehmet Çelebi.

“I don’t think anyone or anything can be compared to the beauty and delicateness of this palace. For me, especially its garden was superior to any other garden I have seen... The perfectness of the composition over there was hard to be reached... The fountains were designed so artistically that, one can say that these are the most unique things in the world... First of all, you see a 72-step stairs made of marbles across the palace, where 10 men can climb up side by side simultaneously. There were sprinklers at sides in every five or ten steps, and the upper level was filled with water (Veinstein 2002: 105).”

Yirmisekiz Mehmed Çelebi, refers to La Riviere (the River), the first water element on the north-south axis, which is the main axis of Marly Chateau’s landscaping. La Riviere, had been one of the most influential water elements of Marly Chateau’s garden (Maroteaux 200: 130). Made of colorful marbles, a 52-step cascade, La Riviere has been one of the biggest cascades in Europe in its time. (Maroteaux 2002: 130).

Chantilly Chateau and Garden

More sufficient information about the visit of Yirmisekiz Mehmet Çelebi in Chantilly Chateau can be acquired from the translation of Çelebi’s embassy accounts made by Jean Claud Galland in 1757, which has been edited and re-published by Veinstein at the present time. According to this publishing, Yirmisekiz Mehmed Çelebi, after his farewell visit to the king and right before his departure from Paris, has visited Chantilly Chateau for hunting in July 1721. Çelebi, describes these events as follows:

“Different woods, pools, fountains and sculptures with different themes have been constructed in gardens of the Marly Chateau. However, as set forth in the resources, the only cascade apart from the La Rivière is Cascade Chamfrère. It was constructed at the end of Louveciennes Woods, inside the garden of Marly (Thacker 1997:158).

“I saw a white marble fountain which is embodied with a sculpture in the height of a man. Its surface was smooth, and a sculpture was sitting on its upper surface. The water, flowing from a crack between the sculpture and surface, was covering all the fountain and making it look like a little glass pillar. This was also unique (Veinstein 2002:105).”

The sculptures, as also referred by Yirmisekiz Mehmed Çelebi, have been placed in many regions of Marly’s garden. Les Bains d’Agrippine (Agrippine Bath), which has been built in 1699 or l’Amphithéatre de Mercure (Mercure’s Amphitheater) in 1700 and Bassin de la Nymphé (Water Fairy Pool), are all examples for pools with sculptures that was built during the reign of Louis XIV (Maroteaux 2002: 124, 170). In the researched engravings, water flowing out from the crack between the sculpture and its pedestal can only be seen at Les Bains d’Agrippine. For this reason, Yirmisekiz Mehmet Çelebi’s, “sculpture in the same height as a man” description simply refers to Les Bains d’Agrippine.

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"At around three o'clock in the afternoon we have arrived at Chantilly Palace. We have passed from a bridge and entered inside. Style and arrangement of this palace was so magnificent that I haven't seen anything like this before. First of all, it had a huge yard. On four sides, large stone structures with three floors, four towers at four sides, and four chapels at the top of these towers... One can easily accept this as a castle. The little river passing nearby, has formed a little dike around the palace... As the palace was in the middle of the dike, you’d have to use a bridge to enter the Palace... (Veinstein 2002: 126)."

In the embassy report of Yirmisekiz Mehmed Çelebi, Chantilly Chateau has been given a large place. Çelebi’s interest in the structure was especially focused on its surrounding by water (Fig. 8). It can be seen that; he has conveyed architectural information, routes, and size of the construction, in a more detailed manner than he has done for any other building (Özgen 2010: 136).

"Flowing waters were playing with each other in night and day. No matter from where you look through the pool, you could see a sprinkler which will grant you the joy of seeing waters being spurted to a height of one man. The garden was designed in a very artistic manner and was planted with lemon and orange trees. Its arrangement was so magnificent that, you could not stop looking at it... I have toured the pools all day long, and watched all these beautiful pools (Veinstein 2002: 126)."

Yirmisekiz Mehmed Çelebi was also very amazed by the gardens. The area he has observed where lemon and orange trees were cultivated may be the orangerie (orangery) of the chateau. André Le Nôtre, had started designing this garden in 1662 with his nephew Pierre II Desgots (Babelon 1999: 69). Le Nôtre, had created a main axis, which included the monumental stairs that are called Grand Degré, in the eastern side of Chantilly Chateau (Rostaing 2004: 52). By following this axis in North-south direction; first, you could reach the terrace at the upper level which maintains the connection with the chateau at the west side, and then you could reach the garden by using the stairs of Grand Degré (Garnier 2005: 29). At this point, one could reach a circular pool prior to the area where the canal is located. It has been known that certain partitions of the garden, as designed by Le Nôtre, have been subjected to changes since the beginning of 18th century (Garnier 2005: 30). On the other hand, main design of Le Nôtre has been retained.

Fontainebleau Chateau And Garden

Yirmisekiz Mehmed Çelebi has visited Fontainebleau Chateau on August 6th 1721, after his departure from Paris on August 3rd 1721. (Veinstein 2002: 143). Fontainebleau Chateau has a past of eight hundred years. Fontainebleau Chateau, has gained importance during the reign of François I (Blunt 1982: 71). It has been set forth that the Chateau has been preferred for its closeness to hunting areas as well as its features as a residence for the royal family to spend quality time. (Notter 2007: 9). Many kings of France, have made additions on the structure which reflect major perspectives of their times; have replaced some of the structures and changed the interior design. (Notter 2007: 9). Yirmisekiz Mehmet Çelebi, describes his visit to Fontainebleau Chateau with the following words:

"I have moved to Fontainebleau, which was seven miles away and spent a day there. This was surely a “must-see” place, owned by the King. The Palace has a huge garden, which has a circular pool. A galley can set sail in this pool. A very delicate pavilion was placed in the middle, which can only be reached by boats. At the other side of the garden, there was another pool, which was also very large, probably about a thousand feet in size (Veinstein 2002: 133)."

The large pond, as referred by Yirmisekiz Mehmed Çelebi, which has a pavilion in the middle, was “carp pond”. This is a pool which you can take a trip by boat and which has a trapezoidal design. The appearance of the pool can also be inspected from the picture of Pierre-Denis Martin, called “Vue de la maison royale de Fontainebleau”, painted in 1718. Yirmisekiz Mehmed Çelebi describes the pool as circular, it can be assumed that he had an optical illusion due to the size of the pool (Özgen 2010: 143) (Fig. 9). In fact, there is a circular pool in the formal garden, which is designed by André Le Nôtre. However this pool has a sculpture in the middle, not a pavilion.

“They have shown me a chamber which was built three hundred years ago. Its gold furnishings were pro-
ected so well that, anyone can find this room more beautiful than a newly built room. I have used my day in Fontainebleau to tour this palace (Veinstein 2002: 133).”

As we can’t know which room is mentioned here, it can be assumed that he could have seen saloons from different eras while touring the chateau, including the period of François I. Some of these saloons which have conveyed to our time are the donjon from the period of Saint-Louis, François I Gallery which connects the chapel with the donjon, the saloon called Salle de Bal which was constructed in the period of Henri II, and Deer Gallery, which was built in the period of François I.

Gardens of Fontainebleau Chateau, which survived until present time, are left from 17th – 19th centuries. Installation of the canal has started in the time of Henri IV; likewise the large formal garden called “Grand Parterre” had been arranged by André Le Nôtre during the reign of Louis XIV (Droguet 2002:73). Also the garden which was created at the time of Henry IV, known as “Diane Garden” in present time, had been re-arranged by André Le Nôtre during the reign of Louis XIV. Diane Garden does not reflect the design of André Le Nôtre today, however the formal gardens still reflect the garden concept of that time (Droguet 2002: 73). Yirmisekiz Mehmet Çelebi had found the chance to tour the gardens from different eras during his visit in Fontainbleau Chateau; and had observed the garden designs of André Le Nôtre.

**OBservations of yirmisekiz mEHMED çELEBI about France and his embassy’s influence on Sa’dâbâd palace**

Yirmisekiz Mehmet Çelebi had described in detail in his embassy report, the structures and institutions he visited as well as the cultural and social life in France, management system of the country and engineering structures which he witnessed. Especially façade embellishments and interior gold furnishings have caught his attention. As decoration elements; marble surface furnishings, wall coverings, frescos, goblins and furnitures were noted by him. Among the furniture, particularly vases, porcelains, clocks, mirrors and trinkets were taken into consideration. However, the comments about architectural properties of structures are limited in the report (Özgen 2010: 161). For example, he has referred to Grand Trianon by using phrases such as “...A very refreshing palace” (Rado 1970: 62). Yirmisekiz Mehmed Çelebi, has described the architectural properties of the structures shortly while describing the gardens in detail. Elements such as cascades, pools, and sprinklers; particularly water elements in the gardens were explained thoroughly. Apart from water elements, tree types, planting and afforestation styles were also focused upon. During the visit of Yirmisekiz Mehmet Çelebi, there was a resplendent façade embellishment concept while a dramatic affect could be seen in the architecture. In 1720's, Rococo style was richly used especially in interior decoration. Many of the structures which were visited by Yirmisekiz Mehmed Çelebi were in fact works done in the reign of Louis XIV. However, some of the structures visited by Çelebi were undergone through several changes in their interior arrangements and landscapes in Régence period. It can be asserted that, landscape works of the structures have caught the attention of Yirmisekiz Mehmed Çelebi more than the structures themselves. While major design elements from André Le Nôtre have been retained in many of the visited gardens, Çelebi has also found the opportunity to observe designs of different architects such as Jules Hardouin-Mansart. He has witnessed important examples of French Baroque Gardens.

Coming across perceptible elements of French culture, Yirmisekiz Mehmed Çelebi, had described the culture, way of living and several social institutions of France in his embassy report and his conversations with the members of the court (Arel 1975: 21), Yirmisekiz Mehmed Çelebi has reported the palaces and gardens he visited, the ceremonies he attended, and the entertainment culture of the French to Nevşehirli Damat İbrahim Pasha with praise (Veinstein 2002: 37, 38). It was stated that these talks have effected Ahmet III and Nevşehirli Damat İbrahim Pasha. According to French Ambassador, Marquise Bonnac, Yirmisekiz Mehmed Çelebi has become an influential person in the palace. Bonnac, in his letters to France had expressed that since his return Mehmed Çelebi, has been describing the things he witnessed in France to the grand vizier for application of similar elements in Istanbul. (Vein-
Bonac, also talked about a palace building in Haliç and claimed that this palace was built with influence from palaces in France. (Veinstein 2002: 48). This palace, described in the letters of Bonac, was Sa'dâbâd Palace, which was built in Kağıthane. Hammer, has pointed out in his book about Bosphorus that, son of Yirmisekiz Mehmed Çelebi, Said Efendi had suggested to Ahmet III that Sa'dâbâd Palace could resemble Marly (Kuban 1954: 23). It is possible that ideas of Yirmisekiz Mehmed Çelebi and his son Said Efendi about the palaces and gardens in France may have affected the formation of Sa'dâbâd Palace's design.

Sa'dâbâd Palace and Kağıthane’s landscape have some features which was not seen in Ottoman Architecture before. The landscape design with pools on different levels, waterfall on the canal, cascades and bridges, viewing pavilions and pergolas are significant elements. Surrounding the Palace with an artificial canal which has been fed by a brook is a feature which separates this design from the traditional Ottoman Architecture. Such kind of interference with nature as witnessed in the landscape design of the gardens of Sa’dâbâd Palace was not seen in the Ottoman architecture before.

Whether or not an affect of French architecture in the design of Sa’dâbâd Palace and generally in Tulip Era Architecture is present, is still being debated. According to Kuban, the change in the Ottoman Architecture has started in 18th century, and effect of the West has become visible after 1725 (1954: 133). After identifying the Tulip Era as an intermediate era, Cezar has defined Tulip Era as a period which stands close to the traditional concepts, having a positive approach to round outlines in architectural works as well as witnessing common use of flower patterns in embellishments hence forming a basis for a smooth conveyance to the Baroque and Rococo styles in ongoing years (1998: 58). Arel has pointed out that, a Western-trend was not present in this period, but changes were witnessed in the general design trends (1975: 40). Saner, has asserted that classical tradition was still dominant, yet, there were some dissolutions and new pursuits (1999: 35).

In memories of several Western travelers; similarities have been pointed out between Sa’dâbâd Palace and French Architecture. Villeneuve, French ambas-
as *Plans, Veues et Ornements de Versailles* that include the plans of Versailles, have been thought to be brought by Yirmisekiz Mehmed Çelebi (İrepoğlu 1986: 56-72). Çalış, thinks that, this book which includes plans of Versailles Palace, may have been the book that contains the so called famous plans which have been brought by Yirmisekiz Mehmet Çelebi (Çalış 2007: 253).

Another document involving Sa'dâbâd Palace is the anonymous letter\(^{13}\) which has been published in French Mercure newspaper in 1724. In the letter, it has been told that, the ambassador has provided the grand vizier with exciting details about the palaces throughout Paris. Here, a verbal information which was given in a talk with Damat Ibrahim Pasha might be referred to. In the letter, especially, the kiosk of Ahmet III has been referenced, then, the canal and its surroundings were described. Also, the trees which were placed in two sides of the canal were mentioned and it has been pointed out that these trees would provide a suitable *couvert* for walking in the future. Similar forms of the *couvert*, as subjected here, are observed by Yirmisekiz Mehmed Çelebi in gardens of French Chateaus such as Marly. At the end of the letter, it has been said that, Sa'dâbâd garden has changed Turks' behaviors making them people who like to walk. Also, Sa'dâbâd Palace and *Champs Élysées* were compared (Özgen 2010: 353-358).

Gardens which have been mentioned for comparison with Sa'dâbâd Palace are gardens of Versailles, Marly and Fontainbleau. The canal in Kağıthane and the canal of Versailles are compared. It shall be noted that the positioning between the canal and Versailles Palace has been different from the positioning of the canal and Sa'dâbâd Palace. Also, the canal in Versailles is much larger than the "*Cetevel-i Sim*" canal in the Sa'dâbâd Palace; it is not fed by a natural river, and has a cross shape all of which are differing properties. Also, positioning between the canal and Fontainbleau Chateau has been different from the positioning of the canal of Sa'dâbâd Palace. Although having many pools and groves, Marly Chateau does not have a canal. The main common feature between Marly Chateau and Sa'dâbâd Palace was that they both were designed as Monarch's private residents. Also, another parallel fact between these two structures; Sa'dâbâd Palace had nearby pavilions which were designed for accommodating the people of the court, likewise in Marly Chateau 12 units of pavilions are located nearby the pavilion of the king. This similarity is regarded not in terms of design, quantity or plan-based positioning, but in terms of the idea of accommodation of court personnel near the resident of monarch.

It has been pointed out that a similarity may be found between Saint-Cloud Chateau and Sa'dâbâd Palace in terms of the walkways with trees around the canal, likewise, a connection can be given, in terms of positioning, with Chantilly Chateau (Çalış, 2007: 254). In fact, only a very distant connection can be detected between the large garden of Saint-Cloud Chateau that is divided to different levels and the garden of Sa'dâbâd Palace. The relationship of Sa'dâbâd with water can be found similar to Chantilly Chateau. However, Chantilly Chateau is fully surrounded by waters and the main yard can only be reached by means of bridges.

It may be more logical to say that, the effect of French Architecture, as a result of Çelebi's embassy, is rather a partial effect which can be observed on landscape design rather than a complete effect in the architecture. In landscape design, converting the river into the canal by changing its natural course, as well as enabling the flow of water to pools with different levels remind us the gardens of French palaces and chateaus which were mentioned in the embassy report of Yirmisekiz Mehmet Çelebi. Also cascade-like elements, which were used for binding the canals and pools, are noteworthy features. The walkways which were provided around the canal remind us the descriptions of Yirmisekiz Mehmet Çelebi about roads with trees at two-sides. Also, the sprinklers, which could be seen in the pool of Sa'dâbâd Palace and which can be observed in the engraving of D'Ohson, may be associated with the sprinkler elements in gardens of French palaces (Özgen 2010: 171).

Apart from the Western effects which are claimed to be seen in Sa'dâbâd Palace, other theses are discussed. Hamadeh, have stated that the effects which were seen in Tulip Era may be originated from Iran, and they have shown Isfahan Çarbağ as an example (2004: 38). According to Cerasi, ongoing affects origi-
inarting from China and Iran shall also taken into consideration in order to interpret the landscape trends in Tulip Era (1999: 215). It shall also be noted that the name of the palace “Sa'dâbâd” is a Persian word meaning “fortunate place”, hinting to the Iran influence on the culture of Ottoman Empire at the time.

An important feature of Tulip Era in terms of Ottoman Court is the desire to get out of the boundaries of Topkapı Palace. When Yirmisekiz Mehmed Çelebi has returned from France, he has been known to provide the palace people with the information about French court’s behaviors and ceremonies. The request of palace people to go out of the palace and become more visible in terms of interacting with public might have overlapped with this same behavior in French court. Narrations of Yirmisekiz Mehmed Çelebi, could be inspirational for Ottoman palace.

The effects of Yirmisekiz Mehmed Çelebi’s visit to France on Ottoman Architecture shall be determined as an influential impact in social areas rather than architecture. The characteristics of French culture may have provided the Ottomans with solutions about matters such as landscape design, entertainment, resting and leisure and enhancing the visuality of palace surroundings. This situation, shall be interpreted as, Ottomans’ selection and usage of functional, theoretical and formal data from French culture, in a similar manner that can be seen in the relationship of Ottoman culture with Eastern culture. This issue can be identified in a clearer manner if the relationship of the Ottoman Empire with all cultures including French culture and Eastern cultures is observed in the Tulip Era architecture, which has been accepted as a separation from the classical approach in Ottoman architecture. Likewise the effect of the embassy of Yirmisekiz Mehmet Çelebi, shall be considered through this same perspective. It shall also be noted that Çelebi’s embassy accounts are important resources for understanding the French Architecture at early 18th century.

NOTES

1 The source of this study is mainly the information I have provided on my graduate thesis study, which is titled “18th Century Architecture Environment of France and Its Effect on Ottoman Architecture from the Viewpoint of Yirmisekiz Mehmed Çelebi’s Embassy Report”. I would like to thank Monique Mosser for her precious help on the research trip to France and the research itself about the French documents on the embassy visit and palaces and chateaus. I also would like to thank Bruno Bentz for all the documents and information he provided for me.

2 The Ottomans and Austrians signed agreements at Pasarofcha in 1718 which ended the 1714-1717 Ottoman-Austria war. Ottoman Empire lost some of its lands like upper Serbia and Belgrade.


4 This engraving can be viewed at RMN Photo (Agence photo de la Réunion des musées nationaux) internet website: http://www.photo.rmn.fr/ Planche 3: Vue du bosquet des Domes dans les jardins de Versailles vers 1730. Rigaud, Jacques (vers 1681-1754).

5 “Monsieur” has been used for Philippe, brother of Louis XIV (Montenay 2005: 20). Philippe, has become Duke of Orleans during the reign of Louis XIV.

6 Kadem: An old Ottoman dimension that is around one foot which is about 0.3 m.

7 Potager: A garden which includes vegetable or fruit trees only. Small garden (Roger 2001: 518).

8 Orangerie: The structure which has been designed to protect the plants which require more heat, such as orange trees (Roger 2001: 514).

9 This engraving can be viewed at RMN Photo (Agence photo de la Réunion des musées nationaux) internet website: http://www.photo.rmn.fr/ Planche 4: Vue du jardin des Tuileries comme il est á présent en 1680. Porte de la Conference. Le cour de la Reine.


11 This painting can be viewed at this website: http://www.chateau-fontainebleau-educa tion.fr/pages/dossiers/nature_chasse/nature_parcours.html The painting also provides important information about the pool at the time of Çelebi’s visit.
12 Régence: The name given to the period, when Duke Philippe Orleans has ruled France, during the childhood of Louis XV, between 1715-1723 (Prigent 2006: 96-98).

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Fig. 1.
Grand Jet, engraving – Vue du grand jet deau de Saint Cloud lequel S’eleve à go pieds de hauteur (courtesy of Musée de Saint-Cloud).

Fig. 2.
Saint-Cloud Chateau, Grande Cascade (photo of the author, 2009).
Fig. 3. Versailles Palace, Colonnade (photo of the author, 2009)

Fig. 4. Obelisque Pool, engraving, Rigaud, around 1730
Photo Credit: Agence Photographique de la Réunion des musées nationaux (www.photo.rmn.fr)
Planche 41, Vue du bosquet de l'Obélisque dans les jardins de Versailles vers 1730

Fig. 5. Versailles Palace, Neptune Pool (photo of the author, 2009)
Fig. 6. Versailles Palace, Latone Pool (photo of the author, 2009)

Fig. 7. Model of Marly, showing the situation in the reign of Louis XIV (photo by Bruno Bentz, 2009)
Fig. 8. Chantilly Chateau (photo of the author, 2009)

Fig. 9. Fontainebleau Chateau, The Carp Pond (photo of the author, 2009)