

gardens landscape and vision in the palaces of islamic spain

Gardens Landscape and Vision in the Palaces of Islamic Spain

gardens landscape and vision in the palaces of islamic spain offer a fascinating glimpse into a world where nature, architecture, and spirituality intertwined seamlessly. These gardens were far more than mere decorative spaces; they embodied a profound philosophy that blended beauty, symbolism, and utility. Islamic Spain, or Al-Andalus, became a remarkable crossroads of cultural influences, and its palatial gardens stand as timeless testaments to the ingenuity and vision of their creators.

Exploring the gardens landscape and vision in the palaces of Islamic Spain reveals an art form deeply rooted in tradition yet uniquely adapted to the Iberian environment. From the iconic Alhambra in Granada to the lesser-known but equally enchanting Generalife gardens, the landscapes were designed to evoke paradise on earth. This article dives into the essence of these gardens, their design principles, and the legacy they left behind.

The Philosophical and Cultural Roots of Gardens in Islamic Spain

The gardens in Islamic Spain were inspired by a rich blend of religious, cultural, and geographical influences. Central to their vision was the concept of paradise, or Jannah, as described in the Quran—a lush, tranquil garden filled with flowing water, shade, and fruit-bearing trees. This imagery was not only spiritual but also practical, providing a blueprint for creating cool, serene refuges in the often harsh Mediterranean climate.

Symbolism and Spiritual Significance

Water played a pivotal role in these gardens, symbolizing purity, life, and divine blessing. The use of fountains, pools, and channels was carefully planned to create soothing sounds and reflections, enhancing the sensory experience. Trees such as cypresses, orange, and pomegranate were selected not just for their beauty but for their symbolism—representing immortality, fertility, and prosperity.

The gardens also embodied the Islamic principle of an ordered universe, where every element had its place and purpose. The geometric layouts, symmetrical designs, and intricate tile work echoed this vision of harmony and balance.

Architectural Integration: How Gardens and

Palaces Interacted

The gardens landscape and vision in the palaces of Islamic Spain were inseparable from the architecture they complemented. Unlike Western gardens that often stand apart, these gardens were extensions of the living spaces, designed to be viewed and experienced from within the palace walls.

The Role of Courtyards and Water Features

Central courtyards, or patios, were a hallmark of Islamic palatial architecture. These enclosed gardens offered privacy and a cool oasis from the outside world. Water features in these courtyards were meticulously engineered to circulate water continuously, creating microclimates that cooled the air and refreshed the inhabitants.

The famous Court of the Lions in the Alhambra exemplifies this integration. Surrounded by ornate arches and intricate stucco work, the courtyard's central fountain with its twelve marble lions serves as a focal point, merging art, architecture, and nature.

Use of Light and Shade

The interplay of light and shade was another element of the gardens' design. Carefully placed trees and trellises cast dappled shadows that shifted throughout the day, creating a dynamic and ever-changing environment. This not only enhanced comfort but also added to the poetic atmosphere cherished in Islamic aesthetics.

Design Elements That Defined the Gardens Landscape and Vision

The gardens of Islamic Spain were characterized by a few key design elements that made them distinct and influential.

Chahar Bagh Layout

One of the most iconic features was the Chahar Bagh or "four gardens" layout, a quadrilateral garden divided by walkways or flowing water into four smaller parts. This design symbolized the four rivers of paradise and created a sense of order and tranquility.

Plant Selection and Horticulture

Plantings were chosen for their fragrance, color, and utility. Jasmine, rose, and myrtle

added scent and softness, while fruit trees such as figs, olives, and pomegranates provided shade and sustenance. The careful arrangement of plants contributed to both the sensory experience and the garden's symbolic meanings.

Artistic Details: Tiles, Calligraphy, and Ornamentation

The gardens were often bordered or accented with exquisite tile work featuring geometric patterns and Arabic calligraphy. These artistic touches reinforced the garden's role as a space where nature and human creativity coexisted harmoniously.

Legacy and Influence of Islamic Spanish Gardens

The gardens landscape and vision in the palaces of Islamic Spain have left an enduring mark on garden design far beyond their original context. Their principles influenced Renaissance gardens in Europe and continue to inspire contemporary landscape architects.

Modern Interpretations and Preservation Efforts

Today, many of these gardens are meticulously preserved as UNESCO World Heritage sites, allowing visitors to experience their timeless beauty. Modern designers studying these spaces often draw lessons in sustainability, water management, and sensory design.

Tips for Designing Inspired Gardens Today

If you are inspired by the gardens of Islamic Spain, consider incorporating elements like:

- **Water features:** Small fountains or reflecting pools can create calming sounds and cool the air.
- **Shade structures:** Pergolas or trellises with climbing plants offer reprieve from the sun.
- **Symmetry and geometry:** Using balanced layouts can evoke harmony and order.
- **Fragrant plants:** Incorporate jasmine, rosemary, or citrus to engage the senses.
- **Integration with architecture:** Design gardens to be viewed and enjoyed from living spaces.

These tips highlight how the vision behind these historic gardens remains relevant,

enhancing both beauty and well-being.

Experiencing the Gardens Today: A Journey Through Time

Visiting the palaces and their gardens in Spain offers more than just a visual treat—it is a journey into a sophisticated cultural vision that celebrated nature as an essential part of human life. Whether wandering through the fragrant pathways of the Generalife or gazing across the reflective pools of the Alhambra, one can sense the thoughtful design and spiritual intention that shaped these spaces.

The gardens landscape and vision in the palaces of Islamic Spain remind us of the power of art and nature combined. They teach us that gardens are not simply about planting and decoration, but about creating meaningful environments that nurture the soul, inspire contemplation, and celebrate the harmony between human creativity and the natural world.

Frequently Asked Questions

What are the key features of gardens in the palaces of Islamic Spain?

Gardens in the palaces of Islamic Spain typically featured geometric layouts, water channels, fountains, and a variety of plants arranged to create a serene and symbolic environment, reflecting the Islamic paradise garden concept.

How did Islamic gardens in Spain influence European garden design?

Islamic gardens in Spain introduced elements such as the use of water for irrigation and aesthetics, enclosed garden spaces, and symmetrical layouts, which influenced later European Renaissance and Baroque garden designs.

What is the significance of water in the gardens of Islamic Spain's palaces?

Water was central to Islamic gardens in Spain, symbolizing purity and life. It was used in channels, pools, and fountains to provide cooling, sound, and reflection, enhancing the sensory experience of the garden.

Which famous palace in Islamic Spain is known for its

iconic garden landscapes?

The Alhambra in Granada is the most famous palace known for its intricate garden landscapes, including the Generalife gardens with terraced levels, water features, and lush vegetation.

How did Islamic vision of paradise influence garden design in Islamic Spain?

The Islamic vision of paradise, described as a garden with flowing water, shade, and fruit, inspired the design of gardens in Islamic Spain. These gardens aimed to create a terrestrial reflection of that heavenly ideal.

What types of plants were commonly used in the palace gardens of Islamic Spain?

Common plants included fruit trees like orange and pomegranate, aromatic herbs, cypresses, myrtles, and flowering plants such as roses and jasmine, chosen for fragrance, shade, and beauty.

How were gardens integrated into the architecture of Islamic palaces in Spain?

Gardens were often enclosed within walls and integrated with palace architecture through terraces, courtyards, and water channels, creating a seamless indoor-outdoor experience that emphasized harmony and contemplation.

What role did gardens play in the daily life of inhabitants of Islamic palaces in Spain?

Gardens served as places for relaxation, social gatherings, meditation, and enjoyment of nature, providing a cool and peaceful retreat from the heat and bustle of palace life.

How did the climate of Spain influence the design of Islamic palace gardens?

The hot, dry climate of Spain led to the use of shaded areas, water features for cooling, and drought-resistant plants in garden designs, creating comfortable microclimates within the gardens.

Are there any surviving examples of Islamic palace gardens in Spain today?

Yes, notable surviving examples include the Generalife and the Court of the Lions gardens in the Alhambra, which continue to showcase the sophisticated garden design and vision of Islamic Spain.

Additional Resources

Gardens Landscape and Vision in the Palaces of Islamic Spain

gardens landscape and vision in the palaces of islamic spain represent a fascinating confluence of art, architecture, and nature, reflecting the cultural, religious, and aesthetic ideals of Al-Andalus during the medieval period. These gardens were far more than mere ornamental spaces; they embodied a deeply symbolic and practical approach to landscape design that influenced the development of garden architecture throughout Europe and beyond. Understanding the gardens landscape and vision in the palaces of Islamic Spain provides valuable insights into the sophisticated integration of environment and built form that characterized this unique historical era.

The Historical and Cultural Context of Islamic Gardens in Al-Andalus

The Islamic presence in the Iberian Peninsula, spanning from the early 8th century to the late 15th century, introduced a distinctive vision of landscape architecture that was heavily influenced by Quranic symbolism, Persian garden traditions, and the Mediterranean climate. Islamic gardens in Spain were often associated with royal palaces, religious complexes, and private residences, serving as retreats that embodied paradise on earth.

The palatial gardens of Al-Andalus were inspired by the concept of the “Chahar Bagh” or four-part garden, a design that divided the garden into quadrants through water channels or pathways. This design was symbolic of the Quranic paradise, described as a garden beneath which rivers flow, and it was adapted to the Mediterranean environment with careful consideration of local flora, water availability, and climate.

Symbolism and Spiritual Vision in Garden Design

The gardens landscape and vision in the palaces of Islamic Spain were deeply imbued with spiritual meaning. Water, being a precious resource in the arid regions of southern Spain, was a central element in the garden's layout. Fountains, pools, and canals were not only aesthetic features but also symbolic representations of life, purity, and divine mercy. The sound of flowing water was intended to evoke tranquility and reflection, creating a contemplative atmosphere aligned with Islamic spirituality.

Vegetation choices further enhanced the symbolic narrative. Fruit trees such as orange, pomegranate, and fig, alongside aromatic plants like myrtle and jasmine, were common. These plants were selected both for their sensory qualities and their allegorical associations with abundance and paradise. The integration of shade-giving trees and fragrant flowers contributed to a multisensory experience that was designed to elevate the soul and provide respite from the harsh climate.

Architectural and Landscape Features of Palatial Gardens

The gardens landscape and vision in the palaces of Islamic Spain were distinguished by a harmonious blend of architecture, water engineering, and horticulture. The garden spaces were typically enclosed by walls, creating intimate courtyards that offered privacy and protection while framing views of the carefully curated landscape.

Water Management and Hydraulic Innovation

One of the most remarkable aspects of Andalusian gardens was the sophisticated hydraulic systems that supplied and circulated water. Engineers and architects designed intricate networks of aqueducts, channels, and reservoirs to ensure a continuous flow of water to the gardens. This not only sustained the plants but also powered fountains and water features that were central to the garden's ambiance.

The Alhambra in Granada stands as a prime example, where the Generalife gardens showcase an elaborate system of water channels and pools that create a dynamic interplay between light, sound, and movement. This hydraulic ingenuity was a hallmark of Islamic landscape design and underscored the importance of water as a life-giving and aesthetic element.

Spatial Organization and Aesthetic Principles

The spatial layout of gardens within Islamic palaces was carefully orchestrated to balance order and natural beauty. The use of geometric patterns and axial alignments reflected the Islamic preference for symmetry and structure, while the inclusion of meandering pathways and varied plantings introduced a sense of organic complexity.

Gardens were often divided into segmented plots, each with distinct plantings and functions, linked by water channels or walkways. This segmentation allowed for multiple sensory experiences within a single garden, ranging from shaded retreats to open sunlit areas. The integration of built elements such as pergolas, pavilions, and terraces provided vantage points for viewing the gardens and surrounding landscapes, enhancing the interaction between architecture and nature.

Iconic Examples of Gardens in Islamic Palaces of Spain

Several palatial complexes in Islamic Spain exemplify the gardens landscape and vision that define this period, each illustrating unique adaptations of the broader principles.

The Alhambra and Generalife Gardens

Perhaps the most famous surviving example, the Alhambra in Granada, epitomizes the fusion of architecture and landscape in medieval Islamic Spain. The Generalife, the summer palace and garden of the Nasrid rulers, features terraced gardens with rectangular pools, water channels, and a diverse range of plants that evoke the paradisiacal ideal.

The intricate waterworks at the Generalife demonstrate masterful control over irrigation and aesthetic water movement, creating a microclimate that supports lush vegetation in an otherwise dry environment. The gardens' design encourages movement and reflection, with carefully framed views and sensory focal points.

The Medina Azahara Gardens

Located near Córdoba, the Medina Azahara was a vast palatial city built in the 10th century. Its garden complexes reveal an early Andalusian interpretation of Islamic garden principles, emphasizing symmetry and the centrality of water features. Although much of the site lies in ruins, archaeological findings suggest a sophisticated landscape design that balanced functionality with symbolic representation.

The Alcázar of Seville

The Alcázar of Seville, originally constructed as a Moorish fortress, contains extensive gardens that have evolved over centuries but retain core elements of Islamic landscape vision. Water channels, orange trees, and shaded walkways create an environment reminiscent of Andalusian paradise gardens, demonstrating the lasting influence of Islamic garden design even after the Reconquista.

Legacy and Influence on European Garden Design

The gardens landscape and vision in the palaces of Islamic Spain left a profound legacy on the development of garden design throughout Europe. The introduction of water features, geometric layouts, and enclosed garden spaces influenced Renaissance and Baroque garden traditions, especially in Mediterranean countries.

Elements such as the use of fountains, reflecting pools, and the emphasis on sensory experiences can be traced back to the Andalusian model. Moreover, the concept of the garden as a contemplative and symbolic space permeated European landscape architecture, shifting the perception of gardens from purely utilitarian or decorative to experiential environments.

Comparative Perspectives: Andalusian Gardens and Persian Counterparts

While the Andalusian gardens drew heavily from Persian prototypes, the adaptation to local conditions led to distinct characteristics. Persian gardens often emphasized large-scale, formal layouts with monumental water channels, whereas Andalusian gardens typically focused on more intimate enclosures with intricate waterworks and diverse plantings suited to the Mediterranean climate.

This regional adaptation highlights the dynamic nature of Islamic garden design and its responsiveness to environmental and cultural contexts, a factor that contributed to the enduring appeal and functionality of these landscapes.

Challenges and Preservation of Islamic Gardens in Spain

Today, the conservation of gardens landscape and vision in the palaces of Islamic Spain faces challenges due to urban development, environmental changes, and the deterioration of historic water systems. Efforts to restore and maintain sites like the Alhambra and Medina Azahara involve multidisciplinary approaches combining archaeology, landscape architecture, and water engineering.

Preserving these gardens is crucial not only for their aesthetic and historical value but also for maintaining a tangible connection to a cultural heritage that shaped the identity of Spain and the broader Mediterranean region.

The study of gardens landscape and vision in the palaces of Islamic Spain continues to inspire modern designers and scholars, emphasizing sustainable water use, multisensory garden experiences, and the integration of built and natural environments. These gardens remain emblematic of a sophisticated worldview where paradise was envisioned as a harmonious balance between human creativity and the natural world.

Gardens Landscape And Vision In The Palaces Of Islamic Spain

gardens landscape and vision in the palaces of islamic spain: Gardens, Landscape, and Vision in the Palaces of Islamic Spain D. Fairchild Ruggles, 2000 Islamic gardens, with their waterways and beds of plants and trees, are generally regarded as an earthly reflection of paradise. D. Fairchild Ruggles offers a new interpretation, contending that the palace garden was primarily an environmental, economic, and political construct. She discusses three aspects of medieval Islamic Spain: the landscape and agricultural transformation documented in Arabic scientific literature, the formation of the garden and its symbolism from the eighth through the fifteenth centuries, and the role of the gaze and the frame in the spatial structures through which sovereignty was constituted.

Although the repertory of architectural and garden forms was largely unchanged from the tenth through the fifteenth centuries, Ruggles explains that their meaning changed dramatically. The royal palace gardens of Cordoba expressed a political ideology that placed the king above and at the center of the garden and, metaphorically, of his kingdom. This conception of the world began to falter in later centuries, but patrons clung to the forms and motifs of the golden age. Instead of creating new forms, artists at the Alhambra in Granada reworked and refined familiar vocabulary and materials. The vistas fixed by windows and pavilions referred not to the actual relationship of the king to his domain but rather to the memory of a once-expanding territory.

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gardens landscape and vision in the palaces of islamic spain: Gardens, Landscape, and Vision in the Palaces of Islamic Spain D. Fairchild Ruggles, 2000 Islamic gardens, with their waterways and beds of plants and trees, are generally regarded as an earthly reflection of paradise. D. Fairchild Ruggles offers a new interpretation, contending that the palace garden was primarily an environmental, economic, and political construct. She discusses three aspects of medieval Islamic Spain: the landscape and agricultural transformation documented in Arabic scientific literature, the formation of the garden and its symbolism from the eighth through the fifteenth centuries, and the role of the gaze and the frame in the spatial structures through which sovereignty was constituted. Although the repertory of architectural and garden forms was largely unchanged from the tenth through the fifteenth centuries, Ruggles explains that their meaning changed dramatically. The royal palace gardens of Cordoba expressed a political ideology that placed the king above and at the center of the garden and, metaphorically, of his kingdom. This conception of the world began to falter in later centuries, but patrons clung to the forms and motifs of the golden age. Instead of creating new forms, artists at the Alhambra in Granada reworked and refined familiar vocabulary and materials. The vistas fixed by windows and pavilions referred not to the actual relationship of the king to his domain but rather to the memory of a once-expanding territory.

gardens landscape and vision in the palaces of islamic spain: Islamic Gardens and Landscapes D. Fairchild Ruggles, 2011-12-30 Western admirers have long seen the Islamic garden as an earthly reflection of the paradise said to await the faithful. However, such simplification, Ruggles contends, denies the sophistication and diversity of the art form. *Islamic Gardens and Landscapes* immerses the reader in the world of the architects of the great gardens of the Islamic world, from medieval Morocco to contemporary India. Just as Islamic culture is historically dense, sophisticated, and complex, so too is the history of its built landscapes. Islamic gardens began from the practical need to organize the surrounding space of human civilization, tame nature, enhance the earth's yield, and create a legible map on which to distribute natural resources. Ruggles follows the evolution of these early farming efforts to their aristocratic apex in famous formal gardens of the Alhambra in Spain and the Taj Mahal in Agra. Whether in a humble city home or a royal courtyard, the garden has several defining characteristics, which Ruggles discusses. Most notable is an enclosed space divided into four equal parts surrounding a central design element. The traditional Islamic garden is inwardly focused, usually surrounded by buildings or in the form of a courtyard. Water provides a counterpoint to the portioned green sections. Ranging across poetry, court documents, agronomy manuals, and early garden representations, and richly illustrated with pictures and site plans, *Islamic Gardens and Landscapes* is a book of impressive scope sure to interest scholars and enthusiasts alike.

gardens landscape and vision in the palaces of islamic spain: Fallen Glory James Crawford, 2017-03-07 "A narrative that spans seven millennia, five continents and even reaches into cyberspace. . . . I savored each page." —Henry Petroski, *Wall Street Journal* In *Fallen Glory*, James Crawford uncovers the biographies of some of the world's most fascinating lost and ruined buildings, from the dawn of civilization to the cyber era. The lives of these iconic structures are packed with drama and intrigue, featuring war and religion, politics and art, love and betrayal, catastrophe and hope. They provide the stage for a startling array of characters, including Gilgamesh, the Cretan

Minotaur, Agamemnon, Nefertiti, Genghis Khan, Henry VIII, Catherine the Great, Adolf Hitler, and even Bruce Springsteen. The twenty-one structures Crawford focuses on include The Tower of Babel, The Temple of Jerusalem, The Library of Alexandria, The Bastille, Kowloon Walled City, the Berlin Wall, and the Twin Towers of the World Trade Center. Ranging from the deserts of Iraq, the banks of the Nile and the cloud forests of Peru, to the great cities of Jerusalem, Istanbul, Paris, Rome, London and New York, *Fallen Glory* is a unique guide to a world of vanished architecture. And, by picking through the fragments of our past, it asks what history's scattered ruins can tell us about our own future. "Witty and memorable . . . moving as well as myth-busting." —Times Literary Supplement (UK) "[An] elegant, charged book . . . A well-written prize for students of history, archaeology, and urban planning." —Kirkus Reviews, starred review "Astute, entertaining, and affecting." —Booklist "A lovely, wise book." —Alexander McCall Smith, *New Statesman* (UK) "A cabinet of curiosities, a book of wonders with unexpected excursions and jubilant and haunting marginalia." —Spectator (UK)

gardens landscape and vision in the palaces of islamic spain: *The Garden of the Eight Paradises* Stephen Frederic Dale, 2004-01-01 A critical biography of Zahir al-Din Muhammad Babur, the founder, in 1526, of the Timurid-Mughal Empire of India, offering

gardens landscape and vision in the palaces of islamic spain: *Sites Unseen* Dianne Harris, D. Fairchild Ruggles, 2007-05-27 *Sites Unseen* challenges conventions for viewing and interpreting the landscape, using visual theory to move beyond traditional practices of describing and classifying objects to explore notions of audience and context. While other fields, such as art history and geography, have engaged poststructuralist theory to consider vision and representation, the application of such inquiry to the natural or built environment has lagged behind. This book, by treating landscape as a spatial, psychological, and sensory encounter, aims to bridge this gap, opening a new dialogue for discussing the landscape outside the boundaries of current art criticism and theory. As the contributors reveal, the landscape is a widely adaptable medium that can be employed literally or metaphorically to convey personal or institutional ideologies. Walls, gates, churchyards, and arches become framing devices for a staged aesthetic experience or to suit a sociopolitical agenda. The optic stimulation of signs, symbols, bodies, and objects combines with physical acts of climbing and walking and sensory acts of touching, smelling, and hearing to evoke an overall vision of landscape. *Sites Unseen* considers a variety of different perspectives, including ancient Roman visions of landscape, the framing techniques of a Moghul palace, and a contemporary case study of Christo's *The Gates*, as examples of human attempts to shape our sensory, cognitive, and emotional experiences in the landscape.

gardens landscape and vision in the palaces of islamic spain: Cumin, Camels, and Caravans Gary Paul Nabhan, 2020-09-22 Gary Paul Nabhan takes the reader on a vivid and far-ranging journey across time and space in this fascinating look at the relationship between the spice trade and culinary imperialism. Drawing on his own family's history as spice traders, as well as travel narratives, historical accounts, and his expertise as an ethnobotanist, Nabhan describes the critical roles that Semitic peoples and desert floras had in setting the stage for globalized spice trade. Traveling along four prominent trade routes—the Silk Road, the Frankincense Trail, the Spice Route, and the Camino Real (for chiles and chocolate)—Nabhan follows the caravans of itinerant spice merchants from the frankincense-gathering grounds and ancient harbors of the Arabian Peninsula to the port of Zayton on the China Sea to Santa Fe in the southwest United States. His stories, recipes, and linguistic analyses of cultural diffusion routes reveal the extent to which aromatics such as cumin, cinnamon, saffron, and peppers became adopted worldwide as signature ingredients of diverse cuisines. *Cumin, Camels, and Caravans* demonstrates that two particular desert cultures often depicted in constant conflict—Arabs and Jews—have spent much of their history collaborating in the spice trade and suggests how a more virtuous multicultural globalized society may be achieved in the future.

gardens landscape and vision in the palaces of islamic spain: Medieval Islamic Civilization Josef W. Meri, 2005-10-31 *Medieval Islamic Civilization* examines the socio-cultural

history of the regions where Islam took hold between the seventh and sixteenth century. This important two-volume work contains over 700 alphabetically arranged entries, contributed and signed by international scholars and experts in fields such as Arabic languages, Arabic literature, architecture, art history, history, history of science, Islamic arts, Islamic studies, Middle Eastern studies, Near Eastern studies, politics, religion, Semitic studies, theology, and more. This reference provides an exhaustive and vivid portrait of Islamic civilization including the many scientific, artistic, and religious developments as well as all aspects of daily life and culture. For a full list of entries, contributors, and more, visit www.routledge-ny.com/middleages/Islamic.

gardens landscape and vision in the palaces of islamic spain: *Contemporary Urban Landscapes of the Middle East* Mohammad Gharipour, 2016-03-17 The Middle East is well-known for its historic gardens that have developed over more than two millennia. The role of urban landscape projects in Middle Eastern cities has grown in prominence, with a gradual shift in emphasis from gardens for the private sphere to an increasingly public function. The contemporary landscape projects, either designed as public plazas or public parks, have played a significant role in transferring the modern Middle Eastern cities to a new era and also in transforming to a newly shaped social culture in which the public has a voice. This book considers what ties these projects to their historical context, and what regional and local elements and concepts have been used in their design.

gardens landscape and vision in the palaces of islamic spain: *Encyclopedia of Islam* Juan Eduardo Campo, 2009 Explores the terms, concepts, personalities, historical events, and institutions that helped shape the history of this religion and the way it is practiced today.

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gardens landscape and vision in the palaces of islamic spain: *The Islamic Villa in Early Medieval Iberia* Glairé D. Anderson, 2017-07-05 Exploring the aristocratic villas and court culture of Cordoba, during its 'golden age' under the reign of the Umayyad dynasty (r. 756-1031 AD), this study illuminates a key facet of the secular architecture of the court and its relationship to the well-known Umayyad luxury arts. Based on textual and archaeological evidence, it offers a detailed analysis of the estates' architecture and gardens within a synthetic socio-historical framework. Author Glairé Anderson focuses closely on the Cordoba case study, synthesizing the archaeological evidence for the villas that has been unearthed from the 1980s up to 2009, with extant works of Andalusí art and architecture, as well as evidence from the Arabic texts. While the author brings her expertise on medieval Islamic architecture, art, and urbanism to the topic, the book contributes to wider art historical discourse as well: it is also a synthetic project that incorporates material and insights from

experts in other fields (agricultural, economic, and social and political history). In this way, it offers a fuller picture of the topic and its relevance to Andalusian architecture and art, and to broader issues of architecture and social history in the caliphal lands and the Mediterranean. An important contribution of the book is that it illuminates the social history of the C?ban villas, drawing on the medieval Arabic texts to explain patterns of patronage among the court elite. An overarching theme of the book is that the C?ban estates fit within the larger historical constellation of Mediterranean villas and villa cultures, in contrast to long-standing art historical discourse that holds villas did not exist in the medieval period.

gardens landscape and vision in the palaces of islamic spain: Gardens of Renaissance Europe and the Islamic Empires Mohammad Gharipour, 2017-10-12 The cross-cultural exchange of ideas that flourished in the Mediterranean during the sixteenth and seventeenth centuries profoundly affected European and Islamic society. Gardens of Renaissance Europe and the Islamic Empires considers the role and place of gardens and landscapes in the broader context of the information sharing that took place among Europeans and Islamic empires in Turkey, Persia, and India. In illustrating commonalities in the design, development, and people's perceptions of gardens and nature in both regions, this volume substantiates important parallels in the revolutionary advancements in landscape architecture that took place during the era. The contributors explain how the exchange of gardeners as well as horticultural and irrigation techniques influenced design traditions in the two cultures; examine concurrent shifts in garden and urban landscape design, such as the move toward more public functionality; and explore the mutually influential effects of politics, economics, and culture on composed outdoor space. In doing so, they shed light on the complexity of cultures and politics during the Renaissance. A thoughtfully composed look at the effects of cross-cultural exchange on garden design during a pivotal time in world history, this thought-provoking book points to new areas in inquiry about the influences, confluences, and connections between European and Islamic garden traditions. In addition to the editor, the contributors include Cristina Castel-Branco, Paula Henderson, Simone M. Kaiser, Ebba Koch, Christopher Pastore, Laurent Paya, D. Fairchild Ruggles, Jill Sinclair, and Anatole Tchikine.

gardens landscape and vision in the palaces of islamic spain: Gardens and Gardeners of the Ancient World Linda Farrar, 2016-02-29 From the earliest of times people have sought to grow and nurture plants in a garden area. Gardens and Gardeners of the Ancient World traces the beginning of gardening and garden history, from Ancient Egypt and Mesopotamia, to the Minoans and Mycenaeans, Greeks, Etruscans and Romans, through Byzantine, Islamic and Persian gardens right up to the Middle Ages. It shows how gardens in each period were designed and cultivated. Evidence for garden art and horticulture is gathered from surviving examples of ancient art, literature, archaeology, actual period gardens that have survived the centuries and the wealth of garden myths associated with certain plants. These sources bring ancient gardens and their gardeners back to life, and provide information on which plants were chosen as garden worthy, their setting and the design and appearance of ancient gardens. Deities associated with aspects of gardens and the garden's fertility are featured - everyone wanted a fertile garden. Different forms of public and domestic gardens are explored, and the features that you would find there; whether paths, pools, arbors and arches, seating or decorative sculpture. The ideal garden could be like the Greek groves of the Academy in Athens, a garden so fine that it was comparable with that of the mythical king Alcinoos, the paradise contemplated by the Islamic world, or a personal version of a garden of Eden that Early Christians could create for themselves or in the forecourt of their churches. In general books on garden history cover all periods up to the present, often placing all ancient gardens in one chapter at the beginning. But there is so much of interest to be found in these early millennia. Generously illustrated with 150 images, with plant lists for each period, this is essential reading for everyone interested in garden history and ancient societies.

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Architecture in Islam brings together domains of intellectual reflection that have rarely been in dialogue to promote a greater understanding of the centrality of sound production in constructed environments in Muslim religious and cultural expression. Representing the fields of ethnomusicology, anthropology, art history, architecture, history of architecture, religious studies, and Islamic studies, the volume's contributors consider sonic performances ranging from poetry recitation to art, folk, popular, and ritual musics—as well as religious expressions that are not usually labeled as “music” from an Islamic perspective—in relation to monumental, vernacular, ephemeral, and landscape architectures; interior design; decoration and furniture; urban planning; and geography. Underscoring the intimate relationship between traditional Muslim sonic performances, such as the recitation of the Qur'an or devotional songs, and conventional Muslim architectural spaces, from mosques and Sufi shrines to historic aristocratic villas, gardens, and gymnasiums, the book reveals Islam as an ideal site for investigating the relationship between sound and architecture, which in turn proves to be an innovative and significant angle from which to explore Muslim cultures.

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