

ARCHIVES OF THE LIVING TURKIYE

HOW MUCH MEMORY CAN A PLANT HOLD?

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Catalogue Text / Research Version 2026

NOTE ON THE RESEARCH

The research underlying this catalogue arose from the artist's personal curiosity and was supplemented and expanded with the help of ChatGPT during the working process. Botanical, ecological, historical, mythological, medical and pharmacological sources were consulted alongside cultural-historical traditions, personal associations and artistic decisions.

The information compiled here makes no claim to scientific completeness or freedom from error and is provided without guarantee. In particular, historical plant names, mythological traditions, folk-healing practices and medical attributions cannot always be unequivocally related to present-day botanical species and scientific knowledge.

The research is therefore not intended as a scientific reference work, but as part of the artistic process of Archives of the Living. It makes visible the paths the artist follows from a plant: from a botanical peculiarity to a historical source, from a name to a myth, from an active substance to a memory, or from an ecological relationship to an unexpected cultural connection.

This openness is intentional. The texts are intended to make comprehensible how curiosity becomes research and research becomes a Florilegical Narration. Above all, they invite readers to keep asking questions, to read further, to disagree, to discover connections — and to become infected by curiosity about the stories and relationships of plants.

ÇİÇEĞİM

(*Centaurea tchihatcheffii* Fisch. & C.A.Mey.)



BOTANY

ÇİÇEĞİM refers to *Centaurea tchihatcheffii*, a species native to west-central Türkiye from the family Asteraceae — the daisy family. Plants of the World Online lists the name *Centaurea tchihatcheffii* Fisch. & C.A.Mey. as an accepted species; it was first published in 1854. Kew gives west-central Türkiye as its native range and assesses its predicted extinction risk as Critically Endangered (CR).

In Türkiye, the plant is particularly associated with Ankara-Gölbaşı. Turkish names include Sevgi Çiçeği — Flower of Love — and Yanar Döner Çiçeği, a name referring to the shifting colour impression of the flowers. The blossoms appear pink, purple, reddish, sometimes paler or almost whitish, creating a visual movement between flame, flower and signal.

HISTORY

The scientific name commemorates Pierre de Tchihatcheff, an explorer and naturalist. The plant is therefore also part of a history of botanical expeditions, naming and European systems of knowledge. At the same time, it resists a purely colonial or external naming because it has long possessed a strong local identity in Türkiye: as Sevgi Çiçeği, as a regional particularity, and as the protected flower of Gölbaşı.

The European Environment Agency lists *Centaurea tchihatcheffii* in connection with the Bern Convention, where it appears as a strictly protected plant species. Turkish authorities describe it according to International Union for Conservation of Nature criteria as CR — Critically Endangered.

MAGIC AND MYTH

The name ÇIÇEĞİM — “my flower” — shifts the plant from a taxonomic object into an intimate relationship. It is not merely described; it is addressed. This gesture contains a decisive poetic movement: the plant is not “possessed” but recognised as a vulnerable counterpart. As Sevgi Çiçeği, it carries love in its name. Yet this love is not romantically harmless. It is under pressure. The name thus becomes ambivalent: a flower of love that itself needs protection. Love appears not merely as feeling, but as ecological responsibility. The genus name *Centaurea* also refers to Chiron, the healing centaur of Greek mythology. In this plant, love, wounding and healing knowledge converge.

MEDICINE

No medical use should be claimed for *Centaurea tchihatcheffii* itself. The species is endangered and protected. It must not be understood as a freely available medicinal plant. The genus *Centaurea*, however, has a long history of ethnobotanical and pharmacological research. Various species have traditionally been associated with bitter compounds, digestion, inflammation, wound healing or tonic applications. For ÇIÇEĞİM, however, the decisive point is this: the plant stands not for use, but for restraint.

PHARMACY

Of pharmaceutical interest are studies of the essential oil of *Centaurea tchihatcheffii*. One study analysed the oil using gas chromatography and gas chromatography–mass spectrometry. Major constituents described included caryophyllene oxide, carvacrol, acetophenone and spathulenol. This research opens an ethical tension: the plant contains substances that arouse scientific interest. Yet this knowledge must not slide into a logic of extraction. The endangered plant is not a storehouse of raw materials. It is a living archive.

IMAGE ANALYSIS

In the image, ÇIÇEĞİM can appear as a luminous floral body. The red ray florets resemble small flames, eyelashes, tongues or the edges of wounds. If the flower is shown destroyed, crushed or laid on soil, its meaning shifts from the “flower of love” to damaged love. The flower stands diagonally in the image and raises its leaves to the sides almost like arms.

FLORILEGICAL NARRATION

ÇIÇEĞİM tells of a love that does not take, but protects. It is a plant of margins: field edge, roadside, urban fringe, edge of life. Its name speaks of closeness; its protected status speaks of distance. In the Florilegical Narration, it becomes the plant of endangered affection. It asks: What does it mean to love a plant when its habitat is disappearing? How can a flower be “my flower” without this “my” becoming appropriation?

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TERLA

(*Fritillaria imperialis* L.)



BOTANY

TERLA refers to *Fritillaria imperialis*, the crown imperial, commonly called Ters Lale or Ağlayan Gelin in Turkish. It belongs to the family Liliaceae — the lily family. Plants of the World Online lists *Fritillaria imperialis* L. as an accepted species; its native range includes Afghanistan, Iran, Iraq, Pakistan, Türkiye and the western Himalayas. The plant is a striking bulbous perennial. Its tall stem bears pendent, bell-shaped flowers topped by a green tuft of leaves. This form is central: a crown that does not triumph upwards, but looks down.

HISTORY

The specific epithet *imperialis* refers to the imperial, representative and sublime. In garden culture, the crown imperial has been valued for centuries for its spectacular form. In Anatolia, however, it is not merely an ornamental plant but also a bearer of local stories and religious interpretations. The Turkish name Ters Lale means inverted tulip. In Van and Hakkâri it is described as a distinctive mountain plant; the downward-facing flowers and the droplets visible inside the blossoms in the morning are associated with the name Ağlayan Gelin — weeping bride.

MAGIC AND MYTH

TERLA condenses Ters Lale into an artistic name of its own. The plant carries the story of an inverted order. The imperial appears not as upward rule, but as a bowed crown. The droplets in the flowers have been read as tears. In different traditions, the plant stands for grief, farewell, shame, religious sorrow or female transitions. It is bride, crown, tear and bell at once. Particularly moving is the connection to Âşık Veysel. In his song “Çiğdem Der ki Ben Elayım”, he lets flowers speak. The tulip asks, in essence: Why is my

neck bowed? The answer lies in separation and longing. Several Turkish sources connect this line with the motif of the Ters Lale.

MEDICINE

The genus *Fritillaria* is associated with respiratory ailments in various traditional medical systems, particularly in Asia. Reviews mention uses for cough, bronchitis, asthma and phlegm. Traditional uses are also reported in the literature for *Fritillaria imperialis* itself, but these should not be understood as medical recommendations. The plant is ambivalent. It is beautiful, symbolically charged and pharmacologically interesting, but it also contains potent constituents. It is precisely this proximity of healing and poison that makes it significant for the artistic work.

PHARMACY

In *Fritillaria*, alkaloids and other secondary plant metabolites are of particular pharmaceutical relevance. A review of the genus lists isolated alkaloids and volatile constituents for *Fritillaria imperialis*, among other compounds. The plant thus stands between folk medicine, toxicology, ornament and active-compound research. It refuses an unambiguous reading: it is neither merely ornamental nor merely medicinal, neither merely myth nor merely chemical body.

IMAGE ANALYSIS

Visually, TERLA appears as a plant of inversion. Its flowers hang downward like bells, cups or bodies of tears; the crown is not lost, but reversed. Its particular dignity arises precisely from this inversion. The floral cups can resemble downward-looking eyes. The droplets within them become two tears here: the second recalls a nazar boncuğu, the Nazar amulet, without fixing this interpretation. The green tuft of leaves above the flower remains open to interpretation — as crown, shock of hair, halo or crown of thorns.

FLORILEGICAL NARRATION

TERLA tells of power that weeps. It carries the imperial in its name and at the same time lowers its head. Its gesture contradicts an idea of strength that must always be upright, loud and directed upward. In the Florilegical Narration, TERLA becomes the plant of bowed dignity. It connects Âşık Veysel's speaking tulip, the weeping bride, religious mourning, botanical toxicity and the beauty of a crown that turns toward the earth.

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PIYANI

(Thermopsis turcica K̄t Tan, Vural & K̄çük.; today also Vuralia turcica)



BOTANY

PIYANI refers to *Thermopsis turcica*, an endemic Turkish plant from the family Fabaceae — the legume family. Taxonomically, it is now often treated as *Vuralia turcica*. Plants of the World Online accepts the name *Vuralia turcica* and lists *Thermopsis turcica* as a synonym; Türkiye is given as its native range. The plant is especially known for its unusual flower and fruit formation. Turkish studies describe it as “Piyan” and emphasise its distinctive position within Fabaceae because of its multicarpellary ovaries.

HISTORY

Thermopsis turcica was scientifically described only in the twentieth century and was later taxonomically reassessed. The shift from *Thermopsis* to *Vuralia* turns the plant itself into a story of scientific reconsideration: it was not merely found, but understood anew. Its habitat lies mainly in Central Anatolia, in the areas of Konya, Afyonkarahisar, Lake Akşehir and Lake Eber. These wetland and agricultural landscapes are under pressure. A Turkish source identifies intensive agriculture, climate change and seed-eating beetles as threats and lists the species, according to the Red Data Book of Turkish Plants, as CR — Critically Endangered.

MAGIC AND MYTH

PIYANI has no popular myths as well known as those associated with TERLA or ÇIÇEĞİM. Its mythology lies in its form: one flower produces several fruiting bodies. It thus contradicts the expectation of simple, linear reproduction. This plant thinks in the plural. From one centre emerge several possible futures. It thereby becomes a figure for polyphony, abundance, motherhood, deviation and evolutionary willfulness.

MEDICINE

PIYANI is not primarily known as a traditional medicinal plant. Its significance lies less in inherited use than in its botanical uniqueness, genetic potential and endangered status. This is precisely what matters: not every plant has to heal in order to be valuable. Some plants demand protection because they themselves carry unique biological knowledge.

PHARMACY

Pharmaceutically and biotechnologically, PIYANI is of particular interest in relation to conservation and propagation. Studies of in-vitro regeneration show that tissue culture can be used to propagate and preserve this endangered plant. One study investigated regeneration rates from leaf and stem material; the work is explicitly positioned in the context of conservation and further biotechnological research. Here, pharmacy or plant biotechnology becomes not exploitation but a survival strategy. The laboratory is not the opposite of nature, but a possible intermediate space of rescue.

IMAGE ANALYSIS

In the image, PIYANI can appear as a yellow, pod-forming plant whose fruits resemble small stores, boats or vessels for the future. Multiple fruiting becomes a visual principle. The plant may appear in an image space in which a single origin gives rise to several lines. These lines can recall genealogical branches, rivers, neural pathways or paths of decision.

FLORILEGICAL NARRATION

PIYANI tells of endangered abundance. It is rare, but not poor. Its body forms multiple possibilities while its habitat shrinks. In the Florilegical Narration, PIYANI becomes the plant of the “not-yet-lost”. It asks: How many futures can a flower carry before the place that brought it forth disappears?

INSPIRING FURTHER LITERATURE / LINKS

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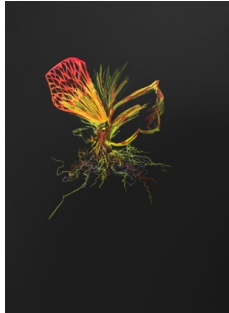
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LATILSIM

(*Lathyrus trachycarpus* (Boiss.) Boiss.)



BOTANY

LATILSIM refers to *Lathyrus trachycarpus*, a Turkish species from the family Fabaceae — the legume family. Plants of the World Online lists *Lathyrus trachycarpus* as an accepted species; it was published in 1872 and is native to Türkiye. A homotypic synonym is *Orobis trachycarpus* Boiss. The genus *Lathyrus* includes vetchlings, sweet peas and related climbing or herbaceous plants. Many species bear delicate flowers, tendrils, pods and seeds. Botanically, they stand between beauty, food, fodder plant and risk.

HISTORY

LATILSIM belongs to those plants known less through a major popular legend than through botanical attention. It is precisely this quieter existence that makes it interesting for the archive. Its name sounds like a magic word: LATILSIM is close to *Lathyrus*, but also to “Tılsım”, the Turkish word for talisman or enchantment. The plant thus becomes a linguistic threshold being: half scientific name, half protective formula.

MAGIC AND MYTH

No specific Turkish myths are well documented for *Lathyrus trachycarpus*. Yet the plant can be read through its form: tendrils seek support. They do not grow in isolation, but feel, bind and search. LATILSIM thereby becomes the plant of connection. It reminds us that survival does not always mean strength in the sense of independence. Sometimes survival means finding support without disappearing into it.

MEDICINE

No well-established specific medicinal uses are documented for *Lathyrus trachycarpus* itself. For the genus *Lathyrus* as a whole, however, ethnopharmacological and phytochemical studies exist. Some species have traditionally been associated with anti-inflammatory, analgesic or antimicrobial uses; such findings must not automatically be

transferred to *Lathyrus trachycarpus*. Studies of *Lathyrus* species growing in Türkiye have investigated antimicrobial and anti-inflammatory activities, but not necessarily this particular species.

PHARMACY

Pharmaceutically, the genus *Lathyrus* is ambivalent. Some species are nutritious or agriculturally useful, while others contain substances that can be problematic when consumed excessively. Particularly well known is lathyrism, a neurological disorder associated with prolonged consumption of certain *Lathyrus* species, especially *Lathyrus sativus*. LATILSIM should therefore be described cautiously: it is not an established medicinal drug, but a plant whose generic kinship recalls the fine boundary between food, medicine and toxicity.

IMAGE ANALYSIS

In the image, LATILSIM can appear as a fragile climbing structure. Its lines seek support, draw relationships into space and form a delicate network between soil, stem, flower and surroundings. The plant lends itself to a visual language of feeling one's way. Its tendrils can resemble lines of writing, nerves, threads, hair or relationships that do not yet know what they are allowed to hold on to. One of the flowers points to the left.

FLORILEGICAL NARRATION

LATILSIM tells of support and dependence. It does not grow as an isolated heroine, but as a relational body. Its magic lies not in a spectacular blossom, but in the search for connection. In the Florilegical Narration, LATILSIM asks: What am I allowed to hold on to? Who carries whom? When does support become care — and when does it become a restraint?

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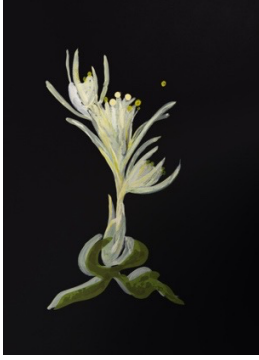
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KUMZAM

(Pancratium maritimum - Kum Zambağı / Sea Daffodil)



BOTANY

Pancratium maritimum L. belongs to the family Amaryllidaceae — the amaryllis family. In Turkish the plant is called Kum Zambağı; in English it is commonly known as sea daffodil or sand lily. Plants of the World Online (POWO) lists *Pancratium maritimum* as an accepted name; the species is distributed throughout the Mediterranean region and also occurs in Türkiye. It is a bulbous plant of coastal dunes. Its white, star-shaped flowers appear in sandy, saline and dry habitats. Turkish sources describe it as the only *Pancratium* species occurring naturally in Türkiye.

HISTORY

Kum Zambağı is closely connected with the coastal landscapes of the Mediterranean. In Türkiye it grows in particular dune habitats along the coasts. These habitats are under severe pressure: tourism, construction, trampling of dunes, vehicles on beaches, light pollution and the digging up of bulbs threaten populations. Turkish monitoring projects describe the species as endangered and place it in the context of species and coastal conservation. In 2026, the fine for damaging or picking a sand lily amounts to an enormous 699,245 Turkish lira (approximately €19,000).

MAGIC AND MYTH

The sea daffodil is a threshold plant: it grows where land and sea, salt water and fresh water, sand and root meet. Its white flower appears almost ghostlike — at night, on the beach, in the wind. It carries the symbolism of purity, farewell, coast, moonlight and vulnerable beauty. The nickname KUMZAM condenses this narrative: Kum — sand — and Zam/Zambak — lily — become a short, almost incantatory name. The plant appears as a sand-born flower shining out of unstable ground.

MEDICINE

Research describes medically relevant constituents in *Pancratium maritimum*. The bulbs in particular contain alkaloids that are being investigated in pharmaceutical research. Such information, however, is not to be understood as a recommendation for use: the plant is protected and should not be collected or used.

PHARMACY

Pharmaceutically, *Pancratium maritimum* is of particular interest because of its alkaloids. Studies of Turkish plant material report chemical compositions and enzyme-inhibitory activities of the bulbs. Research also points to possible relevance in relation to neurodegenerative diseases, cancer and antiviral questions; these potentials remain subjects of research and are not established therapeutic claims.

IMAGE ANALYSIS

Visually, KUMZAM can appear as a white, fragile beach flower whose body almost disappears into the sand. The flower appears bright and pure, yet the ground from which it grows is unstable. Its beauty depends on an endangered place. In the painted and collaged treatment, it glows out of the black, dark background. The white blossom becomes a memory of coasts that disappear, are overused or commercialised.

FLORILEGICAL NARRATION

Pancratium maritimum tells of the vulnerability of the edge. It grows not at the centre but at the boundary: between sea and land, tourism and wilderness, beauty and destruction. As KUMZAM, it becomes the plant of the sand archive. Its blossom is white, but not innocent; it carries traces of excavation, desire, beach economy and loss. It asks: What remains of a coast when even its flowers are torn from the sand?

INSPIRING FURTHER LITERATURE / LINKS

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PAMUKU

(Cistus monspeliensis L.)



BOTANY

PAMUKU refers to *Cistus monspeliensis*, the Montpellier rockrose. It belongs to the family Cistaceae — the rockrose family. Plants of the World Online lists *Cistus monspeliensis* L. as an accepted species; the plant is native to the Mediterranean region and Macaronesia, with Türkiye included within its natural range. It is an aromatic Mediterranean shrub with narrow leaves and white, papery-looking flowers. World Flora Online lists the species for Türkiye and gives its status as Least Concern. Because the plant is excellently adapted to hot, dry summers and nutrient-poor, stony soils, its populations are considered stable. It is so robust that it can recover quickly after wildfires. This very quality makes it a rare plant in this group that demonstrates resilience under climate change.

HISTORY

PAMUKU is not an acutely endangered Turkish endemic like ÇIÇEĞİM or PIYANI. Its significance lies elsewhere: it is a plant of Mediterranean resilience. It grows in maquis, garrigue, dry shrublands and sun-exposed habitats. Rockroses belong to the history of Mediterranean landscapes of fire, scent and resin. They are plants that withstand drought, return after disturbance and survive in landscapes that appear too harsh for other plants.

MAGIC AND MYTH

The nickname PAMUKU recalls Pamuk — cotton, whiteness, softness. The white flower thus comes to the fore: soft, bright, almost textile-like. Yet this softness is deceptive. The plant itself is resilient, resinous and adapted to drought. Rockroses also carry the aura of

labdanum, resin, incense, fragrance, purification and sacred corporeality. Although *Cistus monspeliensis* is not the sole classical source of labdanum, it belongs to this cultural field of resonance.

MEDICINE

In Anatolian folk medicine, *Cistus* species are traditionally associated with various uses, for example as tea or herbal preparations. Turkish reviews describe rockrose species as traditionally used plants and discuss their bioactive constituents and pharmacological activities. For PAMUKU, however, the following applies: traditional use is not the same as medical evidence. The plant carries knowledge of healing, scent and Mediterranean experience; no medical recommendation can be given for any plant in this catalogue.

PHARMACY

A study of five *Cistus* species occurring in Türkiye, including *Cistus monspeliensis*, investigated polyphenol content, antioxidant capacity, cytotoxic, antimicrobial and antibiofilm activities. Compounds identified included catechin, epigallocatechin gallate, quercetin glycosides, kaempferol glycosides and luteolin. PAMUKU thus becomes a plant of surfaces: leaf, resin, scent, extract, protective film. Its pharmacy lies less in spectacle than in fine chemical layers.

IMAGE ANALYSIS

In the image, PAMUKU can appear as a contrast between white fragility and dark, resinous resistance. The petals resemble crumpled paper or thin fabric; they seem almost too soft for heat, stone and drought. This very contrast is painterly powerful: the blossom appears delicate, yet the plant is capable of survival. PAMUKU is not a weak plant. It is a soft surface over a resistant system. Its leaves project three-dimensionally in collage, and its root system recalls a bird.

FLORILEGICAL NARRATION

PAMUKU tells not of acute rarity, but of Mediterranean endurance. It reminds us that even seemingly common plants carry cultural archives: scent, resin, fire, drought, healing knowledge, landscape memory. In the Florilegical Narration, PAMUKU becomes the plant of soft resilience. It asks: What survives without becoming hard? How can something appear delicate and still carry fire, heat and drought within it?

INSPIRING FURTHER LITERATURE / LINKS

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AÇIKARA

(Taraxacum mirabile Wagenitz)



BOTANY

AÇIKARA refers to *Taraxacum mirabile*, a distinctive Turkish species from the family Asteraceae — the daisy family. Plants of the World Online lists *Taraxacum mirabile* Wagenitz as an accepted species, first published in 1962, native to Türkiye and perennial. Kew's extinction-risk prediction assesses the species as “threatened”. This is not an ordinary dandelion. A taxonomic study describes *Taraxacum mirabile* as an enigmatic, sexually reproducing, salt-loving endemic *Taraxacum* species representing a new section within the genus. Its range is very small: the plant is endemic to Türkiye. This means that it grows nowhere else in the world and occupies a highly specialised habitat, occurring only in Central Anatolia, more precisely in the saline marshlands around Tuz Gölü (Salt Lake) and in the Aksaray-Eskil region. As a halophytic (salt-loving) plant, its survival depends entirely on this saline, moist soil. If this habitat changes through climate change, falling groundwater levels or agriculture, its population immediately contracts.

HISTORY

AÇIKARA belongs to the plants of Central Anatolia whose history is closely connected with salt, steppe, drought and specialised habitats. It is associated with saline sites and has been mentioned in connection with local endemic species around the Tuz Gölü complex. Its history is also a history of correction. It sounds like dandelion, but it is not “the dandelion”. It demands botanical precision. Whoever recognises it too quickly overlooks it.

MAGIC AND MYTH

The nickname AÇIKARA can be read artistically as a tension between openness and darkness: açık can evoke open, bright, visible; kara can evoke black, earth, darkness. The plant thus becomes a figure between light and ground, yellow blossom and saline landscape, visibility and misrecognition. The specific epithet mirabile means wonderful, astonishing, admirable. The magic of this plant lies not in a grand myth but in the specific. It grows in a place where life is difficult — and precisely there it becomes wonderful.

MEDICINE

The genus *Taraxacum* is traditionally associated with bitter compounds, the liver, bile, digestion and diuresis. This general history of the genus, however, must not simply be transferred to *Taraxacum mirabile*. For AÇIKARA, therefore, it is important that it not be read as an ordinary medicinal dandelion, but as a specific, rare, salt-loving species with its own botanical identity.

PHARMACY

A recent study investigated *Taraxacum mirabile* using HPLC–MS — high-performance liquid chromatography–mass spectrometry — and GC–MS — gas chromatography–mass spectrometry. Antioxidant, antimicrobial and anti-inflammatory properties were analysed, along with phenolic compounds from aerial plant parts and roots. The taxonomic study also highlights distinctive morphological features, including fleshy leaves with a whitish, cartilaginous apex, dense white tomentum at the plant base, multiple root heads and conspicuous achene characteristics.

IMAGE ANALYSIS

In the image, AÇIKARA should not appear like an ordinary dandelion. What matters is the salt adorning its petals, its otherness, microscopic structure and the correction of the gaze. Leaves, achenes, root heads, pollen and surface structures may be more important than the familiar yellow flower, which is rendered here in white. One of the roots is made of ground coffee, another of vanilla sugar, recalling compounds identified in the plant.

FLORILEGICAL NARRATION

AÇIKARA tells of the wonder of the specific gaze. At first glance it may look familiar, yet it evades quick recognition. It is not “dandelion”, but a voice of its own in Anatolia’s saline archive. In the Florilegical Narration, AÇIKARA becomes the plant of correction. It

asks: How often do we call something familiar before we have truly seen it? Its wonder lies not in spectacle, but in microscopic difference.

INSPIRING FURTHER LITERATURE / LINKS

Karahüseyin, S., Özsoy, N., Özbek Çelik, B., & Sarı, A. (2024). Investigations on the endemic species *Taraxacum mirabile* Wagenitz: HPLC–MS and GC–MS studies, evaluation of antioxidant, anti-inflammatory, and antimicrobial properties, and isolation of several phenolic compounds. *Plants*, 13(23), Article 3304. <https://doi.org/10.3390/plants13233304>

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SUMMARY FLORILEGICAL NARRATION

The plants in this Türkiye chapter do not form a closed botanical system, but a network of relationships made of love, grief, salt, sand, resin, laboratory, poison, healing knowledge and endangered attention.

ÇİÇEĞİM — *Centaurea tchihatcheffii* — stands for endangered love.

TERLA — *Fritillaria imperialis* — stands for the weeping crown.

PIYANI — *Thermopsis turcica* / *Vuralia turcica* — stands for endangered abundance and multiple futures within a single flower.

LATILSIM — *Lathyrus trachycarpus* — stands for support, tendrils and fragile relationships.

KUMZAM — *Pancratium maritimum* — stands for sand, coast and vulnerable threshold spaces.

PAMUKU — *Cistus monspeliensis* — stands for Mediterranean resilience, resin and soft resistance.

AÇIKARA — *Taraxacum mirabile* — stands for the wonder of seeing precisely.

Together they tell of Türkiye as a living archive. This archive is neither a fixed origin nor a romantic landscape. It is a multilayered space of memory in which plants carry political, poetic, medical, pharmacological and ecological traces.

*The plant no longer appears merely as a motif.
It becomes an actor in the narrative.*