CHAPTER 1

1.1 Introduction
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1.1 Introduction

A Garden is a planned space, usually outdoors, set aside for the display, cultivation, and enjoyment of plants and other forms of nature. The Garden can incorporate both natural and man-made materials.

According to Cambridge Dictionary, Garden\(^1\) is a piece of land next to and belonging to a house, where flowers and other plants are grown, and often containing an area of grass. The Garden itself is planted with a variety of fruit and Cyprus trees, flowers such as roses, lilies, jasmines and exotic grasses. Aryan has described the gardens as “a grove of all kinds of trees…with streams…” and encompassed by a large area of “…green grass”\(^2\). Garden and gardening have several styles in the world.

Visualization of Gardens from heaven or paradise; The root word of paradise is Pairidaēza- the Avestan word and Old Persian paridaida-, Median paridaiza, was borrowed from Ancient Greek paraideisos, , and from there entered into European languages, French Paradis, German Paradies, and English Paradise. The garden’s construction may be formal (with emphasis on structure) or casual (with an emphasis nature), following several simple design rules. This allows maximization, in terms of function and emotion, of what may be done in the garden.\(^3\)

Theme of Persian gardens is usually a combination of pre-Islamic garden and architecture and the architecture method of centuries after that. It contains General Persian architecture features and called Islamic architecture but it took some effects from other countries garden and architecture.
In the Persian language, a Garden is called BAGH. Actually Bagh is a word, which has been used in the same style in the Pahlavi and Sogdian language. In the Soghdian language it was “Bag” which means a part of land and it is a synonym of “Baga” in Avestan language and “Bhaga” in Sanskrit. This word finds its way to India in a way that Indian people call garden as “Baak” in their traditional speaking.  

According to many linguists, it came term the word BOGH which means Gain and Part and in Achaemenid Inscriptions is used in a way that means God, so garden will take the concept of division into some parts. In other words BOGH is the god of all exuberance and … is related to Him and hence green lands which are symbolically divided into parts are called BAGH (garden). It can be concluded that the word BAGH (garden) includes both spiritual and physical concepts and is used for a holy place where the God generosity will be given to the people. So when the people start gardening, it is considered as a Godly act, and they will gain from God’s generosity and mercy.

Garden design is one of the great arts - and one of the most challenging. It aims to make enclosed outdoor space for use, beauty and the human spirit. Architecture, sculpture, water, fountains, plants, paving, landform and climate are among its elements, and the art of composing them to make great gardens is as old as civilization.

Persian gardens are a collection of different elements and all of its elements must be created based on Persian culture and ideology to be called as a BAGH (garden). As a matter of fact the real meaning of BAGH comes from cooperation and companionship of these elements. Since the Achaemenid time and based on ancient Zoroastrianism beliefs, there are four holy elements: wind, earth, water and fire and using the same number (four), the idea of
four parts of the garden takes place and used and respected the same way until the Safavian Times which in that time the main beliefs were Islamic thoughts and showed the meaning of Eden or heaven on earth.

Vita Sackville-West in Chapter 10 of Iran Heritage wrote a complete article about Persian Gardens. In this article she mentioned a pottery bowl which was found by Professor Hertfeld at Samarra, She said: “there is pottery bowl which is believed to belongs to the period 2000 BC and on this bowl there are several streams crossing over each other. It shows four parts of the Garden and in each part there is one type of tree and one species of bird.”

This garden style is the same general and official style which has been used by Persians since Cyrus the Great age. It has a very static theme and based on Lysander, its accuracy and neat order of trees and used angles are approved and liked by all the people at that time. As a matter of fact all Persian gardens were designed based on this geometrical partitioning and it was considered as a Gnostic quality based on the old Asian beliefs in existence of four major parts in the world which are divided by huge rivers.

Iran's dry heat makes shade important in gardens, which would be nearly unusable without it. Trees and trellises largely feature as biotic shade; pavilions. Walls are also structurally prominent in blocking the sun.

The heat also makes water important, both in the design and maintenance of the garden. Irrigation may be required, and may be provided via a form of underground tunnel called a qanat, that transports water from a local aquifer. Well-like structures then connect to the qanat, enabling the drawing of water. Alternatively, an animal-driven Persian well would draw water to the surface. Such wheel systems also moved water around surface water
systems, such as those in the Chahar-bagh style. Trees were often planted in a ditch in Persian called a juy, which prevented water evaporation and allowed the water quick access to the tree roots.

The term Bagh is given to areas, which are covers from small lands filled with plants to huge royal complexes. Some Gardens are in symmetric shapes with repeated decorative elements, high border walls. Some other was freely designed regular crofts around springs and meandrous streams with open view.\(^9\)

The Garden form in Iran was always related to the weather and the availability of water. Gardening in Iran existed since a long time and figures of water and trees which have been found in Susa and other figures are proof of the importance of garden in the life style of the people who get used to life under the burning sun in the dry lands of ancient Iran.

It is noteworthy that, the idea of an earthly paradise spread through Persian literature during the time of the Achaemenid Dynasty. Persian gardens may have originated as early as the ancient time of Iran because decorated pottery of that time displays the typical cross plan of the Persian garden.

In old texts, as the first capital of the Achaemenid Empire, Pasargadae historical site had the first example of the Iranian Chahar-bagh which contained Iranian garden properties and hence it is a proof of its effect on the gardens in the ages that followed. The architectural style of this garden is a proof of the power of ancient Iran methods of building gardens and also the power of their Architecture.\(^10\)

Chahar-bagh is in a rectangular shape which is divided by water streams into four parts and many experts have defined Iranian gardens like this: A rectangle with two
perpendicular axis with a pavilion built at their intersection point: “usually wherever we see such structures, we call it Persian garden and therefore, this stood out boldly when one observe a Persian garden.”

Sometimes, the design of the charhar-bagh extends to one axis longer than the cross-axis, and may feature water channels that run through each of the four gardens and connect to a central pool.

From another point of view, the Persian Garden is made of four main lines and the axis’s which divide the garden into four parts and pavilion is at their intersection point. Each of these parts can be divided into smaller parts. Roots of this method came from ancient culture, which divides the land into four parts, based on the four holy elements: water, wind, earth and fire.

This modeling of the Persian gardens which has been followed various nations, dates back to the era of the cultural relations between Iran and other nations through history. Will Durant in his book: "The Story of Civilization" believed this influence and imitation is the contribution of Iran in the formation of a global civilization.

The Persian Garden has certainly survived into the post-Islamic era. The basis of such a design was built into the pavilion of Shah Abbas the Great (1588 – 1629 AD) of the Safavid dynasty (16th to 18th century). In this time built and developed grand and epic layouts that went beyond a simple extension to a palace and became an integral aesthetic and functional part of it. In the following centuries, European gardens design began to influence Persian Gardens, particularly the designs of France, and Russia and the United Kingdom. Western influences led to changes in the use of water and the species used in croft.
The invasion of Persia to eastern countries by the Moguls in the 13th century led to a new emphasis on highly ornate structure in gardens. The Mogul empire then carried a Persian garden tradition to other parts of their empire (especially to India).

Eastern countries also followed the Persian Gardening. Babur, the first Mogul king who ruled over India, follows the Persian Gardening method to India and built gardens to Agra which some of them still exist. After him one of his heirs named Jahangir, created Gardens at Kashmir and those gardens are some of the Middle East most well-known gardens these days.13

Babur, founder of the Mogul empire in India was the first Mogul king introduced the Persian garden to India. He says about this: there are three reasons which make our stay in India; Heat, high dry and rough Winds and Dust. Because of lack of water resources in India (northern parts) we have to flow water on the ground from groundwater resources prepared in a symmetrical and orderly manner. The now unkempt Aram Bagh in Agra was the first of many Persian gardens which he planned. The Taj Mahal garden embodies the Persian concept of an ideal, paradise-like garden.

Babur liked gardens as a human activity reflex and a good place for rest and enjoying, not a place of Religious Reflection. Very soon he found out the desert lands and Plains of India are not similar to his home land in Kabul, Samarqand and Iran. Therefore he designed a type of garden in Indian style by Persian nature which today is known as the Indian Garden.14

In India, we can see, traces of Persian architecture influence, during the Middle Ages particularly in northern India. This influence can be seen in palaces, forts, tombs and gardens.
In India, we have many famous Persian gardens such as in Kashmir, the Shalimar Garden, Lahore’s Shalimar Gardens, Humayun’s Tomb-Garden, Akbar Shah’s Tomb-Garden and the Taj Mahal, Lahore Mian Khan Garden, Feiz Bakhsh Garden, Farah Bakhsh Garden, Farah Aababd Garden, Behesht Garden, Lahore’s Camran Baradary (Brotherhood) Garden complex, Ram Bagh, Nishat Bagh and etc. Here we can introduce them and compare them with gardens of the Safavid period.

1.2 Chapter –plan:

The purpose of this study is to explain in details the above-mentioned roots of Iranian Garden in India, during the Mogul period

The chapter-plan of the thesis is as follows:

Chapter I: Introduction

This chapter will review the introduction of the research topic, statement of purpose, scope and importance of the study, discussion of the primary sources which include:

1.1 Introduction

1.2 Chapter plan

1.3 Importance of the study

1.4 Objectives

1.5 Hypotheses

1.6 Research Methodology

1.7 Notes and Reference
Chapter II: Historical background

This chapter will review a summary of the relationship between Iran and India from ancient times till the Mogul period (16th to 19th century).

Two ancient civilizations of Iran and India were well connected from prehistoric age till today. The oldest evidence of Indo Iranian Connections roots of Aryan migration from north east parts of Iran towards Sindh region.

This connections which covered huge fields of cultural, political and social aspects of both civilizations, were very strong during the Achaemenid period and in this period, some parts of the northern and eastern India known as twentieth satrapies of the Persian Empire. India is mentioned in many of the Achaemenid inscriptions and also, in historical records of Greece historian we also find close relations in the form of the presence of Indian soldiers in the Persian army and in the Apadana palace in Persepolis there are also pictures of Indian gift bearers who presented their gifts in Persia on the New Year.

This strong connection continued in later periods in the age of the Askanid Dynasty or Parthian, Sassanid Empire and after the Islamic era also we can observe close connections between the two countries. One of the most important periods in the history of India where we see a strong presence of Persian culture in India, is in the Mogul period.

This chapter is includes four sub titles:

Cultural and Artistic relations between Iran and the Indian Sub-continent during ancient times and the Islamic era

2.1 Iran-India relationship during the pre- Islamic era

2.1 (a) Iran-India relations during Medes period (728 to 549 BC)
2.1 (b) Iran-India relations during the Achaemenid period (339 to 550 BC)
2.1 (c) Iran-India relations during the Seleucids period (312 to 64 BC)
2.1 (d) Iran-India relations during the Parthian period (250 to 226 BC)
2.1 (e) Iran-India relations during the Sassanid period (226 to 651 AD)

2.2 Iran-India relationship during the Islamic era
2.2 (a) Islam in India
2.2(b) Islamic states of Mogul Empire in India 1526-1857 AD

2.3 Notes and Reference

Chapter III: Etymology and Beginning of Garden

After a short discussion regarding to historical background of two civilizations in this chapter, we will discuss the garden the emergence of gardens and different types of gardens.

This chapter will review concept and etymology and beginning of garden and developments of Persian Gardens in other place of the world.

In chapter III we have three sub titles which they are:

3.1 Concept and Etymology of the Garden
3.2 Beginning of the Garden and Gardening
3.3 Garden – Monuments
3.4 Persian Garden in other places of the world
3.5 Notes and Reference

Chapter IV: Garden in different art

This chapter will review garden in different art, in the long history of the Persian art including carpet, pottery, painting and other arts, we have concept of Persian garden in different arts. One of the most important among them is the art of imaging on carpet. Use of garden, tree, plants and flowers in carpets, give soul of life and nature to Persians homes and
we also have the presence of Persian garden images in potteries, paintings and moldings decoration especially in the Safavid period.

4.1 Persian Gardens in different art
4.1 (a) Persian Gardens in carpet art
4.1 (b) Persian Gardens in pottery art
4.1 (c) Persian Gardens in painting and miniature art
4.1 (d) Persian Gardens in ceramic and tile art

4.2 Notes and Reference

Chapter V: Persian Gardens

This chapter will review Brief history of Iranian dynasties coincides with the Mogul dynasty in India with review characterizes of Persian Gardens and explanation some of the Persian gardens.

This chapter has four subchapters which are:

5.1 Persian Gardens
5.1(a) Brief history of Iranian dynasties coincides with the Mogul dynasty in India
5.1 (a1) Safavid dynasty (1501-1736 A.D)
5.1 (a2) Afsharid dynasty (1736–1796 A.D)
5.1 (a3) Zandiyeh dynasty (1751–1794 A.D)
5.1 (a4) Qajar dynasty (1794 till 1896 A.D Naser al-Din Shah Qajar`s rule)
5.1(b) History of Persian Gardens
5.2 Persian Garden and its characteristics
5.3 Selected Persian Gardens for study:
5.3 (a) Passargadae
5.3 (b) Chehel Sotoun Garden Isfahan
5.3 (c) Bagh-e Hasht Behesht Isfahan
5.3 (d) Bagh-e Fin Kashan
5.3 (e) Bagh-e Dolatabad Yazd
5.3 (f) Bagh-e Shahzadeh Mahan
5.3 (g) Bagh-e Abas Abad Behshahr
5.3 (h) Bagh-e Pahlavanpur
5.3 (i) Bagh-e Akbariyeh
5.3 (j) Bagh-e Eram
5.3 (k) Bagh-e Jahan Nama
5.3 (l) Other gardens of Persia
5.3 (l1) Bagh-e Chehel Sotoun Behshahr
5.3 (l2) Safavid garden collections in Qazvin
5.4 Notes and Reference

Chapter VI: Indian Garden

This chapter will review Brief history of Mogul dynasty coincides with the Safavid dynasty in Iran with review characterizes of Mogul Gardens and explanation some of the Mogul gardens.

This chapter has four subchapters which are:

6.1 Mogul Gardens
6.1(a) Brief history of the Mogul dynasty
6.1(b) History of the Garden in India
6.2 The Indian Garden and its characteristics
6.3 Selected Indian Gardens for study:
6.3 (a) The Taj Mahal
6.3 (b) Humayun`s Tomb
6.3 (c) The Shalimar Garden
6.3 (d) Pinjore Garden
6.3 (e) Other Mogul Gardens
6.3 (e1) The Tom of Akbar the Great
6.3 (e2) The Tom of I’timād-ud-Daulah
6.3 (e3) The Nishat Bagh, Kashmir
6.3 (e4) The Safdarjung's Tomb
6.4 Notes and Reference

Chapter VII: Conclusion

This will be a concluding chapter giving the summary and research findings.

7.1 Conclusion
7.1 (a) Comparison of the Iranian and Indian gardens
7.1(b) Persian garden style in terms of planning and geographical location
7.1 (c) Geometric principles of garden
7.1 (d) Access to water resources
7.2 Notes and Reference

Chapter VII: Conclusion

This chapter will be followed by Glossary of words, Bibliography, Tables, Figures and Line Drawing, Maps and Images.

The subtitles of this chapter are: Conclusion remark

A. Glossary of non-English words

B. Bibliography

C. Tables, Figures and Line Drawing, Maps and Images
1.3 Importance of the study:

Iran and India have emerged high in the realms of history, as two of the culturally richest and the oldest civilizations. The two countries have had relations with one another since a long time. The origin of the two nations have been concurrent and are traced to the Aryans. Based on this, one can find abundance of similarities in customs, traditions, languages and other behavioral forms.

One of the other similarities between these two cultures (Iran and India) and traditions of garden designing is a resemblance of Architectural style of garden monuments and design and construction of gardens. In this research at first I will study the origin and rootage of the Mogul gardens in historical approach and also I will study the historical elements of these types of gardens. I have to find formation, typology, function and structural features of Persian gardens and its effect on Mogul gardens in India.

1.4 Objectives:

The objective of the present study is to contribute to a comprehensive understanding of known “Roots of Iranian Garden in India, during the Mogul Period”. The aims of this comprehensive understanding include the following aspects:

- Knowledge about techniques of the Persian Garden.
- Study about techniques of Indian Garden in the Mogul period.
- To know about the similarity between the Persian Garden and the Indian Garden in the Mogul period.
- Study of the influence of the Persian Gardens on the Indian Gardens during the Mogul period.
To know about the reasons of the influence of the Persian Garden on the Indian Garden in the Mogul period.

1.5 Hypotheses:

Later, in the age of the Moguls in India, we see similar architecture, garden and gardens design between Iran and India.

I would like to find the exact connection between Iran and India in this field.

- Is this technique (Garden) a result of indigenous talent of India?
- Is this technique imported from Iran to India?
- If this technique was not exported from Iran, from which country or culture, could it have come into India?
- How did this technique come to India?
- When did this technique come into India?
- If this technique was imported from Iran, how did it mix with Indian art and receive the Indian soul?

1.6 Research Methodology:

In this research I used both library resources such as books, articles and websites and some information from field work study, made by visits to places in Iran and India.

Places visited in Iran:

1. Passargadæ in Fars province
2. Chehelsotoun in Fars province
3. Bagh –e Eram in Fars province
4. Bagh –e Fin in Esfahan province
5. Bagh –e Shahzadeh in Kerman province

Places visited in India:

1. Taj Mahal in Agra
2. Humayun`s Tomb in Delhi

The general research methodology in history has been used for the research with special emphasis on the following:

1. Search for and critical examination of source materials mainly available at/in archaeological sites, museums, archives and libraries (Heuristics and Hermeneutics).
2. Interdisciplinary analysis wherever possible.
3. Comparative study of India and Iran.
1.7 Notes and Reference

1. Cambridge Dictionary, Cambridge University Press, G/Garden

2. Aryan, Expedition of Alexander, vol.VI, p.29


4. Abhariyan, Homa, Persian Garden; A Journey from the Heart of Historical Monuments, Art and Architecture, summer 2010, No.32, pp.90.95


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9. James.L. Wescoat jr. Mughal Gardens and Geographic Sciences’ then and now. in: Gardens in the time of the great Muslim empires, theory and design, translate by Poyan Shahidi, Golestan-e Honar Journal, No.11, spring 2008

10. Abhariyan, Homa, Persian Garden; A Journey from the Heart of Historical Monuments, Art and Architecture, summer 2010, No.32, p.91

