CHAPTER 4

Garden in different art

4.1 Persian Gardens in different art

4.1 (a) Persian Gardens in carpet art
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4.2 Notes and Reference
4.1 Persian Gardens in different art

Cultural - artistic monuments are representative of cultural characteristics in public opinion and hence people's approach to nature can be traced through works of art. Artwork of each community reflects not only intellectual, values, beliefs and interests of a nation, but also is very effective on people. Cultural - artistic works arising from the current culture of the community and as a strong media influences the society.

Persian art was one of the richest artistic heritages in world history that encompasses many subjects, including architecture, painting, weaving, pottery, music, calligraphy and metalworking. Without a doubt it can be said in the 15th - 16th century’s, garden aspirations had penetrated almost in all subjects of arts and flourishing of Persian Gardens can be found in most of the sectors of Iranian art.

Gardens are the most common and expressive from of art similar to other artistic disciplines rooted in culture and civilization. In addition to the impact of other arts on Persian Gardens, garden art also had substantial impact on other arts.

The nature of the Iranian people and their attachment to the gardens and flowing water can be found in the existence of pools in the mosque courtyard that are surrounded by trees and flowers.¹ Man in front of nature, plays a role of both, as a consumer and as contributors in preserving it. Also nature and artificial nature like the garden also affect people and in turn is affected by them. People have in turn a direct impact on the formation, maintenance and survival of nature by controlling nature, for example, the creation of gardens in a physical environment of life. Nature’s life and garden is dependent on the human. Humans as well need the nature of the garden. Existence of nature and gardens in the living environment is essential for the mental health of the individual and collective society. But at the same time, a society should be culturally

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¹ Reference or citation needed.
welcoming to this presence in their own living environment and also be interested to preserve and conserve them. On the other hand people's cultural characteristics, can specify the maintenance and survival of nature in their living environment, at any time. In other words, cultural factors are independent variables that preservation of them in the living environment as the dependent variable is effective. If in a culture in preservation and caring for nature can be seen, it could be said that, the presence of nature, culturally and mentally would be possible.

To recognize the conceptual and Iranians memories about nature in different periods, especially during the Safavid, substantive study of art works during that period can be carried out, because art works of a society just like the media, can display part of the general ideas of the society. The reality is that flourished of paintings and illustrations have affected other fields during the Safavid period and influence of illustrators was pulled to graphical carpets and woven fabrics and pottery in to the 16\textsuperscript{th} and 17\textsuperscript{th} A.D. …colourful and precious carpets and various paintings are closely associated with Beaded Book Covers…. Woven textiles are identical to painted manuscripts of that period and announce the Iranian fascination towards gardens.\textsuperscript{2}

We can identify the presence of the garden in the spirit of two important artistic arenas of music, poetry and Persian literature. In the past, one of the very good environments for playing of Persian music was nature and the garden. Historical images show that usually a certain space for musical performances was planned in the garden. Musician or the musicians place as well as the extent and interference level of nature in architectural spaces can help to understand the relationship between music and nature.

In Persian literature, love of heaven, garden and flowers can be seen in realistic descriptions of refreshing lawns, flowers and the Persian Garden as well as in amazing imagery images. Often, in gardens, they are compared with paradise. In addition to writers, poets have
composed poems about the garden or have used their heavenly descriptions in their poems. In the Safavid period the most important and valuable resources that are written about understanding of trees and flowers in Persian Gardens, are Ershad al-zaraee book written by Qasim bin Yusuf Abu Nasr Heravi in 1515 A.D, and Doha al-azhar and Rowza al-sefat by Abdi Baig Shirazi. Perhaps the most important advantage of the garden model in Persian literature is the use of associated words as a metaphor of heaven.

In this part, brief effects of Garden art on other Iranian art, include architectural decorations (carvings, tiling and moldings), paintings, miniatures and carpet weaving would be studied.

4.1 (a) Persian Gardens in carpet art

After architecture the Persian carpet is the best embodiment of the Persian Garden in Iranian culture. In fact, the garden is the subject of many patterns in Persian carpets, so that Arthur Upham Pope writes: Garden is the Iranians favorite design and can be seen in almost all Persian carpets in a very glorious and vivid manner.\textsuperscript{3} Elsewhere he indicates that, great sixteenth century carpets are all poetic and embodies creation of flowers and paradise.\textsuperscript{4} According to Al-Tabari, a historical source, the oldest Persian carpet dates back to the Achaemenid era and the most famous Old Persian carpet is "Baharestan Khosravani Carpet" (spring of Khosrow) related to the Sassanid king, Khosrow Parviz.\textsuperscript{5}

Arthur Upham Pope says, “The garden in all its splendid aspects is the basic theme of Persian carpets”.\textsuperscript{6} The first famed paradise carpet of note to be recorded was that of the Sassanid ruler Khosrow I (531-571 A.D). This lost paradise carpet was described by the iconic Arab historian Muhammad Ibn Jarir Al-Tabari (839-923A.D), as an important source for the history of early Islam, in Al-Tabari’s words: at the Ctesiphon palace of Kisra I (Khosrow I): “[There] was a
huge carpet, depicting a garden with streams and paths, trees and beautiful spring flowers. The wide border all round showed flower beds of various colouring, the ‘flowers’ being blue, red, yellow, or white stones. The ground was yellowish, to look like earth, and it was worked in gold. The edges of the streams were worked in stripes, and between them stones bright as crystal gave the illusion of water, the size of the pebbles being what pearls might be. The stalks and branches were gold or silver, the leaves of trees and flowers made of silk, like the rest of the plants, and the fruits were coloured stones”.

In the minds of the Iranians, garden is an allegory of piece of heaven away from the outside world and is associated with body and soul relaxation, hence Iranian carpets are more gardens than being a carpet, next to the central ponds, and trees are beautifully planted and embellished with flowers.

In Iran important works of the old Chahar-bagh has remained from the pre-Islamic periods of Achaemenid and Sassanid and also from Patriarch, Timurid and especially Safavid periods. Parallel to Chahar-bagh style of gardens, presence of Golestan design or Chahar-bagh in carpets is also bold and impressive during some periods of Iranian history. (Image 5)

From the time of Shah Abbas Safavid carpet weaving was very common with the theme of gardens and a significant number of these carpets were woven. It has even remained till today. Today there are only few garden design carpets remaining from the Safavid period that are kept in museums around the world such as, at Victoria and Albert Museum in London, Museum of Fine Arts in Vienna, Pennsylvania Museum in America, Jaipur Museum in India, Museum in Kraków, Poland, Museum of Decorative Arts in Paris and domestic museums, including the National Museum of Iran in Tehran, Carpet Museum in Tehran, Museum of Astan Quds Razavi in Mashhad, Iran.
Persian carpets show an extensive garden on the floor and provide the bird’s eye view for the observer. An observer, by entering to the garden becomes familiar with garden environment and during the process of spatiotemporal, achieves the garden understanding, while the Persian carpet exposes the entire garden in a glimpse. (Image 6)

There is no perspective in the garden design of Persian carpets, so it seems that the border in the carpet represents the garden wall that serves as a window to understanding, in front of the eyes of the observer.

In fact, Persian carpet makers have been in anguish of the lush and green nature and garden, and with a little attention it becomes clear that all Iranian desert carpets including, Yazd, Qom, Kashan, Isfahan, Kerman, have had always flowery and garden theme.

In Chahar-bagh, carpet design in the 17th and 18th centuries A.D, there are rows of depicting cedar alongside fountain and streams that reaches to the bergamot pond. Its design ideas and its role are same, placing the symbol of eternal freshness near the water which is the cause of all freshness.

Michel Fokker writes: Persian carpet is a moving garden through space and locations. Garden is the smallest piece of the world's and yet the whole world. In fact Persian carpet character gets timelessness - placeless property. Carpets, this moving garden, bring home the garden environment, also are reminiscent of comfort and tranquility of the garden and remind the garden setting.8

A Garden is figurative of promised paradise or is a sign of belongingness of humans to the beauties of the world. In the Persian Garden divisions and general forms are within the mathematical frame and follow a geometric system. Therefore designing a garden carpet with the
above characteristics has been tied with a mixture of beliefs and religious ideas during its own time.

In the carpets woven during the Safavid period, two types of images can be seen. First, Chahar-bagh which has Chahar-bagh divisions, runs at the carpet and then an ordinary garden which does not have Chahar-bagh divisions and contains figure of plants and flowers, landscapes, Hunting and foliage of trees. There is more freedom in the design of these carpets. (Image 7)

Most of the remaining woven carpets of the Safavid period in Iran have Golestan and garden designs. Carpets have a few flowering fringe and a broad margin. Two main axes divide the carpet into four parts. Tree, nightingale and the channels that make up the irrigation network and each section has four to six parts. The flow of water appears with wavy and blue lines. (Image 8)

Thoughts and worldview about gardens in both architecture and carpet design is the same. The Garden is a reflection of heaven. In both cases, the overall design is taken from believers understanding of paradise from religious texts and both are the embodiment of heaven. In both arts, layout arrangement of elements and components represents happiness and peace.

In beautifully illustrated traditions of Persian design lasting for millennia, these rugs often echo paradise gardens with a primary source of textile inspiration in the Chahar-bagh, as notable “paradise garden” rugs like the image of the Isfahan Chahar-bagh “Paradise Garden” carpet in this article demonstrates from before and during the Safavid Dynasty in Persia. Shah Tahmasp (1514-76) gave great stimulus to the Persian textile industries as proud national crafts. As Franses has noted:

“Gardens and the quest for paradise have been fundamental to Iranian thought ever since, Cyrus, and are continuously expressed in poetry, literature and painting. The carpet is a mirror of
heaven and a transportable ground plan – what better medium of artistic expression could have been created for the garden, as the essence of Iranian life has always been the move between summer and winter quarters. To be able simply to roll up and carry one’s personal garden must have had tremendous appeal to poor and rich alike.”

It should be noted that garden carpet in the Vienna Museum is perhaps the oldest Garden carpet which, according to Pope, is woven in Harris, in northwest Iran. Streams full of fishes have divided it into six parts. In larger divisions in the carpet, ducks are lurking for fishes and each section has bergamot which is decorated with shapes of birds, deer and floral tree.10

Four basic systems of architecture, irrigation, planting and resorts run in both. This means that the wall in the garden is the border in the carpet. In both, the irrigation system starts from a central pool with four main altar and symmetrically placed on four sides of the garden.

Trees and plants with cheerful colours, birds on the branches of trees, streams, and fish are all showing vitality in the carpet and architecture. Garden existence is the link between spring and winter of the climate and surrounding environment of the house and causes the thought of the eternal paradise.

Garden design in Persian carpets was always consistent with Iranian religion beliefs and Persian carpet outline are coordinated with Persian Gardens. It can be said that both the Persian carpet and the Persian Garden represent the eternal Paradise. According to Cecil Edwards, the famous English carpet expert and author of Iranian carpets, Persian carpet designs has no specific message and meaning but in fact in the art of Iranian carpet, designs are simplified and summarized and all the designs and figures are having a desire to be simple and express meaning. In other words, we can say that Persian carpets are paintings of messages that sometimes directly show off and sometimes are with mystery and metaphor and are enigmatic.11
Carpets are elaborately woven that are identical to drawings of the manuscripts of the time and shows Iranian fascination towards gardens in Iranian history. Carpets in 1631 A.D, probably woven in Kerman depicts the layout of a garden. Today the carpet is in the Albert Hall of Jaipur Carpet Museum in India. Luxurious Ardebil carpet has a length of 11.52 meters and width of 5.25 meters that represents luxury and beauty. Its bracing design with pleasant colours is masterly woven and the viewer understands endless wealth and life of bliss and poetic subtle meanings out of it. Sun is the source and creator of this paradise which is filled with flowers and plants and birds and floating lotus bud and represents joy and pleasure of the Iranians towards the garden. This carpet is woven in the Safavid Shah Tahmasp period which is the oldest carpet of Islamic period and now kept in the Victoria and Albert Museum, London.12

In general, in the Islamic art in the past, nature has been used as a symbol of life. Islamic artists in carpet design with the use of the garden, trees and plants, portrayed the life and brought it to the interiors of houses.

Safavid Large garden of Isfahan could be separated into two major types: fenced large garden - commonly called Chahar-bagh - with a clump of trees, streams and ponds that surround the Palace and a much smaller garden which is located within the palace and therefore is important. It seems asymmetrical in shapes and unceremonious gardens of recent Europe, has no charisma to the taste of the Persians, and wide lands that was essential to make Chahar-bagh, and was divided into smaller parts according to radial symmetry or balance of density. In areas where almost unlimited land was available - such as nobility and in Isfahan in Safavid territory - several gardens were fenced that each had a different structure, and were spread all over the city. Buildings in this garden were such as jewellery and were skilfully placed in perfect location; the buildings were located strategically in such places. For example, at the end of a long-term
perspective, such as the Quartet Belvedere, fountain located in the center that is surrounded by a decorative pond.

Woven in Persia and brought to Jaipur in 1632 during the reign of Mirza Raja Jaisinghji, the Garden Carpet, which is 12 feet in width and 28 feet in length, features the classic Chahar-bagh iconography. (Image 9)

Interestingly, the four-fold composition that organizes Islamic gardens is used in the carpet as a device of pictorial composition. With water channels dividing the carpet into quadrants, smaller sub-divisions allow for greater flexibility, portraying both real and imagined landscapes.

While the great Garden Carpet with its intricate weave and multiple depictions probably took over a decade to make, the miniature Persian painting of 1686 titled ‘A Vision of Paradise and the Deeds of Ali (cousin and son-in-law of Prophet Muhammad) and His Companions’ portrays the Quranic concept of Paradise.

The painting, much like the carpet, depicts the Chahar-bagh with water channels flowing into it but also shows a figure on the left (probably the Mogul Emperor Babur) instructing his workers on how to lay the garden, reading from a parchment. The octagonal water body in the painting is in sharp contrast to the square tank in the carpet. From the central viewing pavilion, with its motif-studded blue dome, the emperor could enjoy the grand vistas of the garden with its exotic animal and plant life.

With stylized representations of fish and ducks, lions and stags along with imaginary animals such as Keylin, the mythical Chinese unicorn, the carpet portrays the idea of Paradise both as a peaceful place and a hunting park characterized by violence and death, with predators swooping down on their prey.
The painting, apart from illustrating the laying out of a Paradise garden also shows a sage delivering a religious discourse to the uninitiated in the mid-ground. The reward promised to the faithful is the garden of Paradise.\(^{13}\)

**4.1 (b) Persian Gardens in pottery art**

Pottery is the ceramic material which makes up pottery wares, of which these products are called Earthenware. Pottery art has a long history in Iran. Pottery is one of the first and most important inventions of humans. For historians and archaeologists it is considered as the most important artistic manifestations. Archaeologists from the pottery world would get to know about social and economic conditions of a period in an area. By studying pottery the necessary information about life, people's history and religion, social relations and society's attitude towards neighboring region, can be obtained.

Making pottery in Iran has a long and brilliant history. Due to the special geographical position of Iran, which is at the crossroads of ancient civilizations and important caravan routes, almost every part of the country, at different times have been involved in making pottery.

As previously mentioned the oldest work discovered which has roots of many theorists in the Persian Garden, geometry and pattern of Chahar-bagh, is the Earthenware bowl found in Samara. On this earthenware bowl which is believed to belong to 2000 years BC, intersecting streams are drawn that shows four piece of a garden and each piece has a tree and a bird.\(^{14}\)

On pottery recovered from Susa and Persepolis, the pool, the garden and the tree can be seen. Safavid period is one of the important periods in Iranian decorated pottery. Islamic pottery designs in the first place were the most important part of pottery artist and were particularly important. Potteries from early Islamic era to the present day have used different designs to make a variety of ceramics and pottery. These artists used a variety of designs and motifs such as floral,
animal, geometric Kufic writing, dancing and playing scenes and other motifs to make pottery. Decorative flower, human motifs, animals, plants and birds, used to be the common decorations to make potteries during Safavid period, such as bowls, plates, jugs, tun, cup, urn, hookah and other containers. (Image 10)

4.1 (c) Persian Gardens in painting and miniature art

Iranian paintings and drawings include works from different periods of Islamic history that are more literary books visualization (Varqa u Gulshāh, Panchatantra, Samak-e Ayyar, etc.), Scientific and technical (Altariaq, Advieh Almofradeh, Alaghani, etc.), historical (Jame Altavarikh, etc.), as well as some religious books, such as a Khavaran Nameh. In fact, most famous and most valuable examples of Iranian visual art can be seen on the pages of manuscripts and scrapbooks. Islamic-Iranian painting art flourished from the fourteenth to seventeenth century A.D. Pictorial art works that remained from the pre-Islamic eras until the Mongol invasion as well as wall paintings, miniature and so on in later centuries are also other manifestations of Persian paintings. (Image 11)

In Persian paintings, from the distant past, the presence of simplified forms and sometimes exaggerated maze and symbolic of nature and its elements in the background of the paintings have a long history with literary topics and poetic, religious, mythological, memorials etc.

In fact, the function of Iranian traditional paintings is to show glimpses of the pleasant garden in heaven. Iranian traditional painting also means realistic this means that the sensory appearances for it is a strong reflection of the true nature this means that everything is made of an extremely soft and respectful essence and where, every tree and flower is an absolute in kind.15
Iranian painters always seek aid from the garden paradise in the field of art. Artist's heart in the embodiment and his visual incarnation, lies in deeply religious concepts and to show the depth and understanding of mystical love meaning, tries to adapt to physical life.

So in his mind paint radiation and dance of pen in his hands is connected to sky. Such love is in joy that ecstatic of music, poetry, art, essence of infatuation, just as the pervasive fact is perceived. Such a mystical process turns desert into a garden in the mind of Iranian painters and as he falls in that condition, opens garden to the eager spirits.

According to religious beliefs in the past, the garden is the best place to connect to the world of above, because there is eternal clarity between nature and the ideal world. It can be said that the garden is a symbol which from one side symbolizes the connection with the Divine and from the other side is a symbol of Revelation within itself.

Descriptions of Quranic verses from the garden paradise leads the Muslim artist to beyond imagination and he visualizes, gardens where rivers of milk, honey and wine are flowing in them, and drawing such garden will keep paradise in the mind forever.

After the advent of Islam in Iran, gardens built in any Islamic territory was inspired by Iranian gardens and decorated gardens to be a representation of heaven and a source of peace and happiness for believers.

The fact that artists, through the use of images, such as cypress trees in their garden in addition to aesthetics, points to instill everlasting youth and burning in the fire of love. Trees and flowers are originally considered for thinking that makes artist more close to the nature of his art.16
The reality is that flourished art and illustration affects other areas of the Safavid style and influences of illustrator were drawn on graphic carpets and woven fabric and ceramics in the 16th and 17th centuries A.D.\textsuperscript{17} (Image 12)

In the city of Shiraz, flower painting was very popular and in the past the town was known by the name of flower painting in Iran.

Historical development of Iranian miniature dates back into the distant past before the advent of Islam, but we can say when Iranians were able to enter the Abbasid court in the 9th century A.D, painting began again after a period of stagnation.

Persian miniature is in fact the painting of Iran before the advent of Islam which then combined with mysticism and Islamic thought and thus dealt with the emergence of the divine manifestations. Iranian miniature art, which is an abstract art, in the direction of illustration of literary writings and establishes a relationship of mind and physical reality, builds a middle world. In this middle or intermediate world, with the help of the Persian Garden designs, provides separation of the objective world and attachment to the world of fantasy. Some researchers have called Persian miniature as fantasy gardens.

Discover the beauty of miniatures before any decisive element returns to the magnificent garden and finally, helps somehow keeping pace with the nature and content of literature and poetry.

Iranian garden art has influenced Persian miniatures. The Garden has a special place in Persian miniatures and in fact in this art, the garden is an emphasis on praise of beautiful nature. Persian miniature is a pure fantasy world and is immortal magic of color and figure. Miniature artists have always tried to show garden as vivacious and dynamic rather than pure imitation. The
artist always shows different ideas about natural elements to provide same vitality that comes from seeing the real garden.

Iranian artist`s symbolic dramatization of mountains, trees, water, sky, rocks etc. in miniature, tries to create vibrant and poetic atmosphere. In oriental paintings and miniatures, flower garden, cypress trees and other manifestations of nature appear. In the years following the Mongol invasion of Iran before the Safavid era, in scientific, literary and historical, desire signs and indication of people towards gardens and cultivating trees and flowers can be seen, among them miniatures and drawings of artists of Timur`s period that often portrayed gardens are remarkable. Iranian miniatures from the 14th to 17th century AD, after the Mongol invasion until the Qajar era, have flourished.

From another perspective, Artists with garden and its elements draws a scene and by putting figures in it tries to describe the details of the court at different events. Scene is full of princes, invitees, servants and guards. Most of the bodies of Shahnameh and Khamseh Tahmasebi are painted elegant and beautiful. "Princes and princesses, butler and chefs appeared in royal and luxurious dresses and garments. They are all mostly on the payroll of the royal court. Golden thrones and Silverware full of food in every place of the painting can be seen ... These images are somehow filled with realism and depicted garments and nobility in the court of Shah Tahmasp of that period."18

In Iranian miniature, Persian Garden designs are depicted with all natural and man-made structural elements. Fence, building entrance, main pavilion, building interior, rivers, ponds, flower pots, garden functions and activities of individuals can be seen with an obvious order but with a special expression of Iranian painting. In Iranian painting, space component is always perfect, but the space is rarely perfect. Also in studied works the entire composition does not
appear at once. Eye rolls from one minor to another minor component and from one figure to another, and gradually enters to the two-dimensional space of the image. No need to portray all events, as a small tree evokes the landscape in the viewer's sight; or porch of a pavilion is always completely pictured, but often the entire facade has not been portrayed. However, with that unfinished whole, the totality of the space could be perceived. The painting uses garden in the same way that architects use it in their garden design; only drawing has two-dimensional space with its own characteristics and garden has another property with three-dimensional space. In the garden, the viewer can shift and move in different directions whereas the whole scene can be seen in a limited time at a glance, Painter, by breaking different spaces can move the viewer on different parts of the garden.

In these paintings, from scope and functional areas gardens can be defined in two measures:

1. In architecture scale that buildings are contained in the gardens. In scale of architecture, garden is built in the large ground out of the city and dense tissue, placement of the main building in it and its relationship with the inner mansion, or shows activities and people’s relation to each other which garden has different land uses, including residential use, governance or integration of residential / governance land uses.

2. In scale of nature, garden is only a part of nature. Outlining Garden in scale of nature shows that part of the garden is considered just as the promenade, hiking and hunting in the area of nature.

Reading a piece of Iranian painting on the theme of nature and garden, can display the illustration and drawing methods of physical and natural systems in the Persian Garden. With
regard to this, the link between nature, garden and painting in Iranian history can be recognized in three areas:

1. Paintings that showcase nature and garden fantasy in the Iranian mind.

2. Paintings that show a clear picture of a Persian Garden.

3. Paintings that portray a part of the garden, or some garden elements and components or some human activities within the garden.

In painting art of before the thirteenth century A.D, paintings with large figures, as tall as the image itself, background with decorative motifs had emerged and was framed with inscriptions-like compositions. But in the seventh century, at the Shiraz art style, figures were separated by trees. In the late ninth century, in Tabriz style, drawing the broad nature scenes such as fountains, grass, trees, flowers and generally dense vegetation and hills, appeared in paintings. In the tenth century with the establishment of the Safavids and the migration of painters from Herat to Tabriz, Tabriz painting style progressed, Behzad drawing details such as leafy bushes, dry branches; green plants etc. were added to the paintings. Herat composition paintings such as hill that part of it protruding from the frame and revealing the building of a palace and part of the inner courtyard was also added to the drawings.²⁰

In Iranian paintings, garden is a picture of the area enclosed by high walls that distinguish it from other parts such as plains, mountains and passageways, ground like paradise with plants and colorful flowers that has grown everywhere. Sometime a tall Cypress tree which is like coming out of the painting frame breaks the frame and heads to the sky. Water is flowing here and there and the garden is a place for outdoor recreation, sitting, talking and eating and drinking together. There are many features of the Persian Garden in the paintings of "Shindig King Hussein Bāyqarā" of Kamal al-Din Behzad, the great painter of Timurid and Safavid era in the
year 1430 A.D, which is kept at the Golestan Palace. Garden and Persian Garden is one of the important themes in Iranian paintings which is often depicted in descriptive literature.

In the paintings, the Garden is imaged as an intelligent look of the Iranian artist with the details such as: A variety of trees, blossoms, waterways, circular, square or rectangle ponds, birds flying in the sky or birds that are swimming in water pool and fishes that are plunging into water.\(^{21}\)

In most of the miniatures in this period, a window opens into a garden in the back, and ornamental plants can be seen at the bottom, pond architectural element is clearly visible and generally manifestation of the Persian Garden in miniature is seen.

It should be noted, that during the Safavid period, miniature, paintings and use of garden in them, was not only booming in Iran but also made this art grow in India as well. In the year 1544 A.D when Humayun Shah travelled from India to Iran, he was so impressed by this art that while returning to his country requested Tahmasp Shah to send a group of painting artists with him to India. Shah accepted his request and sent Khwaja Abdul Samad Zarrin Qalam, Master Mansur known as Mir Mosavar, Molana Farsi, Darwish Mohammad, Master Yousef, Ghasem Mazhab, and Master Younes Zargar with Humayun to India. In fact, the arrival of these artists to the court of the Mogul emperor of India created a movement and modernity in Indian painting style.\(^{22}\) The book of the Mogul Khans states "in there (Kabul), he (Babur) does something for the first time which later led to a popular entertainment for his children: He ordered the construction of a garden in the style of the classical Iranian Chahar-bagh that was divided into four large gardens by small streams. Miniatures shows how he supervises the gardeners on watering the flowers, plants, and gardens (during that time or later)."\(^{23}\)
The gardens of the Mughal Taj Mahal had similar plans as well as the Bagh-e Jahan Nama and the Bagh-e Eram, Paradise Garden, both at Shiraz, and the Bagh-e Fin at Kashan, and other the Persian Chahar-bagh design. Today, the painting of Taj Mahal Chahar-bagh from 18th century is in Sackler Gallery, Smithsonian Institution's National Museums of Asian Art, in the United States. (Image 13)

4.2 (d) Persian Gardens in Decorative Art and Architecture (carvings, moldings and tiling)

In architecture, there are a variety of different decorations that have been used during different periods. Types of brickwork, Moldings, tiling, carvings, wood carvings, mirror work, and painting of plant and geometric designs, calligraphy, are all considered to be part of architectural decorations.

The glory and beauty of Iranian architecture especially in the Islamic period, is mostly related to its decorations. These decorations were common in all periods of Islamic era and have progressed at every stage of time.

One of the important features of Persian art during its thousand-year history is the Spiritual Vision of artists that uses all symbols to explain Ideal concepts. Trees such as Cypresses, palms, grape and flowers such as lily and lotus are the used symbols. From Iranian works of art of the Achaemenid and monuments of Parthian and Sassanid era, plant motifs and symbols that are amazingly elaborated and beautifully designed, has remained. Stone motifs of pine and palm trees on the walls of Persepolis represent the availability of this type of trees in the garden of that period and respect that people had for trees and gardens.

Throughout the history of Iran, the lotus flower is a sacred symbol of paradise. Achaemenian kings have respectfully held as it represents peace and life. In Indian and Buddhist
literature also the lotus has such a special place. These flowers can be seen in abundance, for decoration in the Achaemenid period. (Images 14, 15)

In Taq-e Bostan in Kermanshah of the Sassanian period, the "Tree of Life" can be seen that has deep roots in Iranian thought and culture and is blooming with great vitality which promises fertility and wealth and as a strange vine swings and raging within itself and with thousands of decorations changes its appearance.

The "Tree of Life" has been for abundance, blessing and grace and after Sassanian times in the name of Arabesque, adorned Iranian buildings especially mosques. This design was seen on the fabric, the container and moldings during Parthian and Sassanid periods. This design as arabesque (Eslimi) design was regarded by Islamic countries and was used in decorations of mosques in large countries such as Spain, India and Turkey. This design was highly used in the Safavid period too.

Artist creates of gypsum stucco with geometric motifs, plants, animals and human figure to make a unique world. In general, the most famous plant designs used in stucco works can be found in Palmt designs (A plant that has been in pottery during prehistoric era). Developed form of this design has been used in Arabesque motifs found in Islamic art such as carpets, tiles and stucco. Vine and ivy, lilies, grapes and pomegranate figures, lotus flower, oak and fig leaves can be found in these designs. Initially these figures have been used in a simple way in Achaemenid bas-motifs especially in Persepolis and with greater attention have penetrated within the palaces on plinth, walls, arches and sills. In other words motifs of flowers and plants found a special place in the Islamic period in the decoration structures.

Patterned tiles of the Fath Ali Shah period are different than the tiles of the Safavid period. In European and American collections, there are several sets of multi-colored enamels tiles that
belong to one or more of the pavilion behind Chahar-bagh. All of them show pictures of women and men in garden scenes. In an image that has been kept in New York, there is a woman reclining on pillows and holds a glass of wine in one hand. Next to her is a man standing with a cloth in his hand and several other maids are serving food and drinks.27

Arabesque elements in the form of color and melody on the tile have created a magic mirror that shows a dreamy and mysterious universe and showcases the colorful gardens of Paradise. As if they are attached to eternity and can be repeated forever.28(Image 16)
4.2 Notes and Reference


2. Ibid, p.148


7. Franses, Michael, Safavid Carpets in the Museum of Islamic Art, Qatar, Hali 155, 2008, pp. 7-8


11. Ibid, pp. 52-53


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