

The Heritage of Persian Garden

In Quest of Persian Garden's Footmark from East to West

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Abstract | The Persian garden is not simply a physical body; it is a 'culture'. It consists of a set of art, architecture, plant orders, irrigation system, beliefs, oral literature, lifestyle, and aesthetics aspects; therefore, the footmark of the Persian garden can be traced as far as this culture is presented. Although the expansion area of the Persian garden is often limited to the Persian land, it has the capability of having a wider influence if we consider the garden as a cultural issue. The evidence presented here in this study, which explores more different aspects of the Persian garden, indicates its expansion to the borders of the Atlantic coast from the West and middle China to the Eastside. Some other indications of this existence are also visible in East Africa and the Swahili region.

So, it is possible to draw a novel picture of Persian garden heritage that explain its authenticity, richness, and interaction with the other parts of the world and also reveal the reason for its continuing presence over history.

Keywords | *Persian garden, Territory, China, Spain, India, Africa.*

Introduction | How far is the territory of the Persian garden in the world? And what is known today as one of the earliest gardening styles in the world, to which lands it has been expanded and on what cultures has it affected? This research aims to shed light on the influence of the Persian garden outside of Persian land by tracing its presentation in the other part of the world.

When speaking of the Persian Land, it is conventionally referred to the part of the world that extends from the West to Mesopotamia and from the East to the Transcontinental. Most of the remaining gardens are also located in this territory, but the 'Persian garden' is not used as merely a pattern of gardening in this area, but rather, according to the evidence its influence on the east and west is far greater than thought before.

According to Beheshti (2008), there are three main garden patterns available in world: 1. The Chinese Garden pattern, 2. the Persian garden pattern, and 3. the North Mediterranean Garden pattern. Beyond this, he does not limit these three patterns just to gardening work, believing

that the other cultural manifestation, such as the cooking characteristic style (world cousin), are also consistent to these three styles.

In his view, the basis for defining garden patterns is 'culture' rather than 'form' or 'components' of the garden. The common origin of all man-made items is culture, so all human works can be considered in this regard (Beheshti, 2008).

This research not only seeks to trace the form and structure of the garden but also believes that the garden and landscape is a 'culture' that influences other aspects of human life as well. This influence can sometimes be traced in transferring plants from one land to another and sometimes in names and callings, in literature and even in the kind of point view to the garden and the aesthetic rules of a culture.

Hypothesis

The available implications of Persian garden heritage in other parts of the world are largely affected by adopting the [gardening] styles and the formative analysis. The research question here is whether the documentation

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would be sufficed to analyze the form or it will require other complementary reasons as well?

It seems, looking for components related to gardening culture and considering the indirect and implicit pieces of evidence indicate a wider range of Persian garden works in the world.

Therefore, the two territories can be considered for the Persian garden. The first area, confined to Mesopotamia and the Tigris margin (the common perception of the Persian garden expansion) and the second broader range, which shows the culture of Persian garden from the West to the heart of Europe (French gardening style), from East to Xinjiang province of China and from South to the east coast of Africa.

The research background

There have been numerous articles and researches on the influence of the Persian garden on different gardening styles in other lands. Depending on the geographical location of Iran in the world, this influence is often divided into two parts: one part includes the eastern neighbors that extend to India and the other part covers the western territories from the Levant “Bilad al-Sham” and North Africa to southern Spain.

From the first group of studies that focuses on the influence of Persian gardening on the eastern lands, especially Indian gardening, it can be pointed out to the following examples: Subtelny (2008) has historically documented the migration of Iranian/Persian architects and gardeners to India and believes that these migrations are a major factor influencing the Indian garden.

Ansari (2011) deals with the similarities and differences available between the Indian and Persian gardens and considers four types of Persian gardens as the dominant patterns have influenced the Indian gardens, and attributes the available differences to Indian climate and culture. Heidar Nattaj (2014) in his research cites the influence of Persian garden on the Indian garden and considers ‘Babur’, and the fact that the author of ‘Ershād al-Zerā’a’ migrated to India as a key factors in this regard. Jamshidian (2014) believes that the general structure of Indian garden is similar to that of the Persian garden, but are different in details and decorations. Soltani (2014) has performed a comparative study over the concepts of the Persian garden in the land of India and categorized the Indian garden as a sub-set of the Persian one.

Husain (2016), based on the literary pieces of evidence, believes that the Indian garden has been made in close relationship with the Persian garden. Payamani & Pazooki (2017) considers the common aspects of literary, cultural, artistic and historical ones between Iran and India as the main reasons for communicating between these two lands in the field of gardening; and finally, Shekari Nayyeri

(2019) in his recent research deals with the pattern of the ‘Cheshmeh Emarat’ [Mansion Fountain] believing that this garden pattern was favored by the Mongol rulers and consequently has moved to the eastern lands.

The second part of the research studies deals with the influence of the Persian garden on the gardens of West and North Africa and those of Southern Spain. Anuarbe (2004), for example, considers the use of water elements in Spanish gardens as a completely Persian idea, and based on this believes that Spanish gardens in the Islamic era reflect the characteristics of Persian garden. Soltani (2012), by examining the structure of Spanish gardens, establishing order and sub-spaces, concludes that Persian aesthetics has been manifested in the Spanish gardens during the Islamic era.

Here, two points can be considered regarding the previous research studies: the first is that the scientific reasoning of researchers is often established based on a limited factor and less on considering all features of the Persian garden and the arising culture that has affected the gardens of the eastern and western lands in a multiple ways. Secondly, the level of effect on the gardens is limited from the East to India and from the West to the south of Spain.

This study is looking for providing shreds of evidence in addition to formative analysis showing that Persian garden has affected the [other] gardening styles more than previously thought; Furthermore, the geographic range of influence goes beyond the previous research findings and includes a larger range.

The heritage of Persian garden

This section deals with the documentation and reasoning that addressing the transfer of Persian gardening culture in various fields. These shreds of evidence are related directly and indirectly to the Persian garden and its corresponding culture.

• Terminology

The root of words in a language can clarify the origin of the phenomena associated with it. For example, the word ‘vaccine’ in the Persian language points to its French origin and the emergence of a new phenomenon in medicine that has come from France to Iran. When there is no equivalent in the target language, a foreign word can be used, so it can be concluded that this happening would be a novel phenomenon for this culture. The most famous word in the history of garden and landscape is probably ‘Pardis’, which has transferred from Persian to other languages and then has been turned into a paradise. The mentioned transferring process reflects the antiquity of the gardening concept among Persian people compared to the other ethnicities. But there are still other words that have been originated from Persian land and then transferred to the gardening [culture] of other regions in the world.

- The word 'Narenjestan' [an orange garden]

In Spain, the courtyard of Islamic mosques (which later became churches) or the backyard garden of large mansions is called: Patio de los Naranjos. Today, the Spanish people probably do not know the exact meaning of Naranjos and might have even no idea of the word's origin. But the 'orange courtyard' has a different meaning for Persian people.

In fact, 'Narenjestan' is a proper equivalent for this space, and according to its definition made by Barati (2004), is a place where the orange tree and other citrus trees are planted. This kind of garden is very familiar to the Persian people. But how it can be approved that this pattern of gardening has reached Spain from Persian land?

The word of 'Nareng/ Narang' [means orange], which is a Persian word has entered into the Arabic language in the form of 'Narenj' and has later reached to the Spanish language through Muslims [commuting], so it can be said that the word of 'Naranjos' corresponds to it. The 'Collins English Dictionary' (2006) refers to the origin of the word as Sanskrit, which has been slowly introduced into European languages.

The most famous Spanish 'Orange Gardens' are those contributed to the Seville Cathedral [Catedral de Sevilla] (Fig. 1) and the Mosque-Cathedral of Cordoba (Fig. 2). The 'Palacio de Viana' in Cordoba also has an orange garden.

But the journey of orange's word does not end to Spain. One of the Renaissance patterns of gardening that have borrowed from the Spanish gardens is the space allocated to a citrus garden.

Due to the different climate of Central Europe, citrus cultivation is required to be preserved in greenhouses, so 'Narenjestan/ Orange Garden' in the French gardening refers to a rooftop area where varieties of citrus are kept



Fig. 1. The 'Orange Garden' of Seville Cathedral in Spain. Source: www.flickr.com

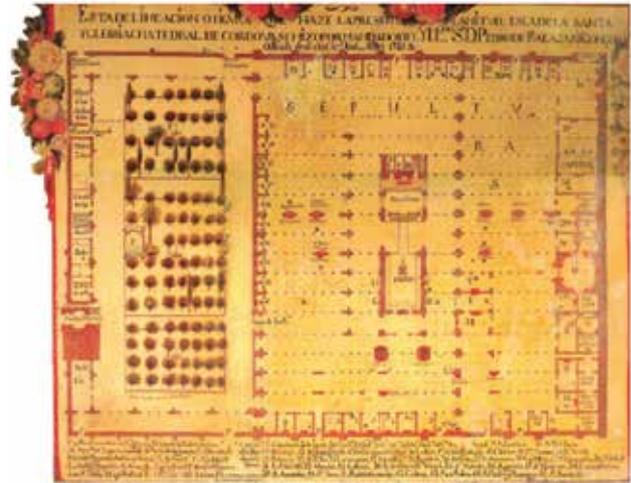


Fig. 2. The Plan of the Cordoba Cathedral, depicted in 1741. The orange garden of this church has been shown [on the left side of the picture]. Source: Ruggles, 2008.

in and the trees planted in large pots are transferred into open spaces in appropriate seasons.

The French equivalent of 'Narenjestan' is 'Orangerie', which has been derived from the word of orange, that means citrus garden. This element became an integral part of the French gardens and later entered the English gardens as well.

- The word 'bagh'

Barati (2004) has spoken in detail about the root of 'Garden' word both in Persian language and culture. Similar to the term 'pairidaeza', the word 'Garden' can be traced to other cultures.

China's Xinjiang province is a land on the 'Silk Road' and is a place where the interaction between the East and the central Asian happens. The people of this land are known as 'Uighurs' who speak in their native language, called 'Uighur'.

Today, in this spoken language, the equivalent word of 'Baghcha or Bagh' is used for conveying the meaning of 'Garden'. The word of 'Bagh-e Gol' [means flower garden] is called 'Golzar' or 'Golestan', and the term of 'Nahargiz' is used as an equivalent of 'Narges' [that's used in today's Persian language] which means Amaryllis, the name of a flower.

In the East African continent, 'Swahili' is the official language of Tanzania, Kenya, Uganda and is one of the most important spoken languages of this continent. About a thousand years ago, the Persian/Iranian people, originally from Shiraz city, emigrated to this area where they had a profound impact on its culture.

The study of the Swahili language shows the presence of Persian culture in these lands. Arab Ahmadi (2006) discussed the relation of the Persian language with Swahili and its influence on the second language; he refers to

around 100 words that have been directly and indirectly entered into the Swahili language.

Among these 100 words spoken in Swahili, the word of 'Boostani' as an equivalent for 'Bagh' [in today's Persian language], [means garden], 'Niroozi' for 'Norouz', the word of 'Roshani' for terrace or balcony, and the most important one, the word of 'Mandhar' for 'Manzar' that means landscape, all these terms signify the effect of Persian culture on this area of East Africa.

Zangheri, Rahmati & Brunella (2012) point to the influence of the word of 'Bagh' [garden] in the Ottoman Empire and points that the words of 'Bagh' and 'Boostan' were common in the Ottoman territory to the extent that these words were fully absorbed in the Turkish language; By adopting from the word of 'Boostan' [means garden], the gardeners were called 'Bostanchi or Boostanchi'. The word of 'Bagh' [garden] has also been used in many cases, including 'Fenneh Bagh' an equivalent for 'Bagh-e Fanoos-ha' that means the garden of lanterns and, 'Baghcheh kooy' as another equivalent for 'Bagh' that means garden city [Shahr-e Bagh].

The presence of Persian words which are related to the garden and landscaping in the Uighur and Swahili languages indicates the profound influence of Persian culture on these lands.

Although the gardening and architecture work in these areas may have been lost over time, but the persistence of these words in the everyday language is evidence that they were lacking such concepts before interacting with Persian culture and, after acquaintance with it, they have used the same words as the Persian language in their native language.

- The word 'kooshk'

Kooshk, as one of the main elements of the Persian garden, has also entered other cultures. This word, which has turned into 'Kiosk' in Latin, is used in the Uygur language as the equivalents for 'Koshek' or 'Ravagh'. As can be seen, both the Latin and Uygur words are derived directly from the Persian root.

The word 'Kooshk' also has reached the Ottoman Empire culture, which means a special mansion that is distinct from the garden (Zangheri et al., 2012).

There is no doubt that more specific words can be found in this area emphasizing the role of the Persian garden in these lands. The root of these few words was analyzed here as clear examples of the culture's persistence in language and literature. But, there are also other effective components available in defining the influence of the Persian garden on the other cultures, which will be discussed later.

• Plant species

Zangheri et al. (2012, 98) in their book entitled 'Iranian-Islamic Gardens' have dealt in detail with the subject of

plants and discussed the way they spread across different lands. They believe that the 'Ottoman empires' exported the plants and gardens they had adopted from their east neighbors (Persian land) into Vienna, Venice, and other European cities.

For example, Europe owes to the Arab people for knowing the 'orange' fruit; in a way that after its prevalence in Persian land, Saudi Arabia, and Egypt, it found its way to Oman and Iraq, and then to Damascus and finally from these lands to Europe (ibid., 88).

Therefore, the footmark of some plant species can be traced back to other lands, and in this way, their influence on other gardening culture can be investigated.

- Pomegranate fruit

The origin of pomegranate fruit is thought to be Persian land and northern India (Morton, 1987). This fruit has a special place in ancient Persian culture (Fig. 3). For this reason, the pomegranate tree is a favorite species in Persian gardening and other related works. The trace of this fruit can be found in Andalusian gardening; however, this fruit is not native to the Spanish region, but it has entered to North Africa and then to Europe along with its Persian and Islamic gardening culture.

An example of a pomegranate can be seen in a carving artwork in Alhambra Garden (Fig. 4). Similarly, it has been used in decorations of houses and churches as well as in plant motifs.

'The Gate of the Pomegranates' located at the 'Alhambra Palace' is another example of the strong presence of pomegranate in Spanish gardening during the Islamic period.

- Citrus fruits

It seems that citrus fruits have played an important role in the Persian gardening because of their evergreen nature. The origin of citrus fruits is the Himalayan foothills, and the following evidence indicates that they have reached the European lands through Muslims commuting.

In Europe, the Moors introduced orange to Spain (Trillo San José, 2003). Citrus, including sour orange, arrived in Sicily, Italy, in the 9th century, but sweet oranges arrived in the Mediterranean in the late 15th or early 16th century AD (Morton, 1987); Shortly after that, sweet orange was quickly accepted as an edible fruit. It was also a luxury item that only wealthy people could afford it. By 1646, sweet oranges were well known throughout Europe. King Louis XIV of France loved sour and sweet oranges and built the largest royal orange garden in the 'Garden of Versailles' (Leroux, 2002). The 'Volvoquent Garden', the first French style garden, had a thousand citrus trees in the time of Louis XIV (Fig. 5) (Mitford, 1966).

According to what mentioned above, the citrus trees in Persian gardens, which were called 'Narenjestan', as a form of gardening, reached the Spanish and southern Italians

by Muslims commuting and became an important style in French gardening.

- The aesthetics aspects

- The Infinity

Mansouri (2005) considers the ‘infinity’ as one of the



Fig. 3. The pomegranate motif in the walls of the Tyson Palace, Sassanid era. Source: www.metmuseum.org.



Fig. 4. The pomegranates motif in the Alhambra Palace, Granada, Spain. Source: www.alamy.com.

aesthetic components of the Persian garden. Beheshti (2008) also believes that Persian garden has a kind of infinity in itself, as it seems reflecting the whole world, therefore, the human perception of Persian garden would be kind of ‘infinite perception’. This character also magnifies the dignity of a garden. By looking at the European medieval gardens we can see that in the abbey-gardens the characteristic of limited area and enclosed space is eminent. Even in ancient Roman times, the complex such as ‘Adrian’s villa’ [Hadrian’s villa] lacks such a feature.

But how did European gardeners suddenly turn into making infinite gardens- like Versailles- from the limited previous ones? It seems the idea of infinity has been formed under the influence of the Andalusian gardens and then expanded into French gardens as well.

The Europeans’ exposure to Islamic gardens following the conquest of Spain [Hispania] provided the basis for founding the Renaissance gardens, and subsequently, the patterns and ideas of Persian-Islamic aesthetics came into the European gardens.

Zangheri et al. (2012, 98) based on the Ottomans communication with Europe believe that this cultural transition has happened following the movement of Ottoman to West land, in a way that the Turk people did attempt to replicate Persian culture in their gardens and subsequently the Ottoman gardens became a basis for founding the scenic gardens, called ‘Bel-veder’, in Europe. according to documents acquired from both the European tourists and the miniature works, concludes that Anatolia was one of the areas expanded the quadrate pattern of Persian gardens called ‘Chahār bāgh’ [four gardens], by referring to the palace gardens like ‘Artuki Palace’ and the ‘Kubadabad Palace’ as an example. (ibid., 365).

Therefore, in addition to Spain’s Islamic gardens, European communications with the Ottoman government set the conditions for transferring the Persian aesthetics to the West.



Fig. 5: The Château de Vaux le Vicomte, the first French style garden, with thousand citrus trees. Source: www.gardenvisit.com

- The Arabesque motifs

In the French gardening style, the complex and curved patterns in the garden's flower bed which are decorated with flowers are called 'Arabesque Motifs' (Fig. 6). Although the use of herbal forms was prevalent in Levant, Egypt, and Greece, its usage was entered in the architecture of southern Spain (Andalusia) by 'Umayyad Caliphate'. For this reason, they use the term 'Arabesque' or 'Arabic style' for pointing to the motifs that had more sophisticated designs and became popular since the 9th century A.D.

Now, the question arises here is to know what is the relation between the Arabesque motif in French gardening (Fig. 7) with the Persian garden style? There are two theories proposed in this regard:

The first one indicates that this pattern of motif, as its name implies, was entered by Arab people to other lands including Sicily, Andalusia and the borderlands of Mediterranean, and then it used for designing the flower gardens. The second possible reason for transferring of these motifs can be found in a Persian carpet (Fig. 8).

The Persian carpets have been an image of the Persian garden, and the 'Garden Carpets' are considered as one of the main kinds of Persian carpets.

It seems that the Persian Carpets with garden motifs have entered European lands through the Silk Road, and then has become a source of inspiration for the Renaissance gardeners, including 'André Le Nôtre' [a French landscape architect].

- An Expanded axis

Barati, Alehashemi & Minatur Sajjadi (2018) in their research considered the quadrat pattern of 'Chahar Bagh' with uncertainty, and replaced the Persian garden style as an archetypal pattern, in which a long expanded axis has a fundamental role in the garden order. This pattern is consistent with the worldview of Persian people and their interpretation of the existing world (Barati et al., 2018).

If the longitudinal axis is accepted as the archetype of Persian garden, then its influence on the 'Shalimar Gardens' in the Eastside and the 'French style gardens' in the West would become clearer (Fig. 9). While this aesthetic component in the structure of Persian garden is used to convey the concept of infinity and dignity besides leading the audience, in the Indian subcontinent it is used to emphasize the 'kooshk' (and mostly tombs) and in France to create a one-point perspective and recalling the magnificence. Therefore, it seems the initial concept in Persian culture has entered other cultures with a kind of transformation or metamorphism.

- Adding 'street element' into urban structure.

At least 200 years in advance to France where the gardening patterns were expanded into the urban space, in the Safavid era, this style was implemented in [two major cities of Iran] in Qazvin and Isfahan (Fig. 10). The

term 'khiyaban' means street is a Persian term, points to flower and lawn, with a specific order in which the trees are planted within the garden for passing through and the flowers are planted at the edges (Barati, 2004).



Fig. 6. The Arabesque motif at the Alhambra Palace, Granada, Spain. Source: www.wikipedia.org.



Fig. 7. The Arabesque motifs within the soar orange garden [Narenjestan], in the Gardens of Versailles, France. Source: www.luxuo.com



Fig. 8. A Persian carpet from the 16th century A.D. at the Louvre Museum in Paris. Source: www.cityrugs.com.



A



B

Fig. 9. A) The main axis in the Gardens of Versailles. Source: www.en.chateauversailles.fr
 B) The 'Nishat Bagh' in Shalimar. Source: www.en.wikipedia.org



A



B

Fig. 10. A) Isfahan's Chahar bagh street, painted by the French traveler, Jean-Baptiste Chardin. Source: www.isfahanaks.ir.
 B) The Cours-la-Reine promenade in Paris. Source: www.gobikeparis.fr.

Thus, the 'street' is an [major] element in Persian garden that was first entered into the urban structure of Qazvin during the reign of 'Shah Ismā'il Safavid', 'Ṭahmāsp Mirzā'. After that, in the ruling time of 'Shah Abbas' (The king) in Isfahan, by continuing the same pattern, the axis of Chahar bagh, a longitudinal woody promenade, was built in the city of Isfahan, that was forming the structure of urban development.

Two centuries later, during the Baroque time, the same concept entered into the French cities from the structure of 'French Gardens' and added the boulevards and promenade elements to French urban structures.

However, Attilio Petrocelli relates the urban presence of the 'street' element to the 'Timurid era' (Timuriyan): He believes the street is a unique roadway, a passage surrounded by shady trees at the edges that were frequently seen within the Timurid kingdom (Zangheri et al., 2012, 136). If his opinion is admitted, then the origin of European boulevards dates back to Timurid era.

• Water and irrigation system

Anuarbe (2003) believes that the use of water in Persian garden has had the greatest impact on the West and the East gardening. As a related example, he mentioned the complex of 'Medina al-Zahra', located near the Córdoba and believes that this tradition is still preserved in Andalusian culture and has influenced the way water was used and the following irrigation systems in Europe.

Morton (1987) pointing to the sore orange gardens [Narenjestan] mentions that it was not only the orange species that have been introduced into European culture, but the oranges' irrigation system has also been applied in Renaissance gardening.

Within the ruling time of Safavid that coincided with the Renaissance period in Europe, following the order of the Philip II- Spain's King, the garden of 'la-Fresneda' was built near the city of Madrid. This garden was consisted of many pools, that the smallest one had an island inside it. In his opinion, Spanish gardens in many cases have much in

common with the Persian gardens, including the gardens of Abbas Abad in the city of Behshahr and [the historic garden of] ‘El-Goli’ in Tabriz (Anuarbe, 2003) (Fig. 11).

The system of water supply in the Persian plateau is made based on the structure of aqueducts channels. With the spread of the religion of Islam, this system was applied in the island of Sicily and Spain (Zangheri et al., 2012, 46). The remaining aqueducts structure continued to exist in Madrid, Spain, until the end of the year 1930 and became part of the city’s water supply network (ibid.).

By commuting to Muslims, this method of water supply was also used in Morocco that is called ‘Ein’ [means spring in the Arabic language] or ‘Khatara’ (ibid.). To save water, the large rectangular ponds were used, similar to those found in Persian land. The water ponds at women’s courtyard in the Alhambra Palace, in ‘Bahireh Palace’ located in Seville, Spain, and the ‘Minaret gardens’ in Morocco are examples of this water storage pattern.

- The expanded water pond and the ‘Cheshmeh Emarat’ Shekari Nayyeri (2019), in his research, studied the pattern of a large water pond construction with a house building in the middle of it, that’s known as the ‘Cheshmeh-Emarat’; he believes that the presence of this pattern in the garden of the Indian subcontinent was due to the migration of Iranian/Persian architects and the related artists to this land whose style was admitted during the ‘Gurkani’ era. But on the other part of the world, in Morocco, a similar garden was built at the foothills of the ‘Atlas Mountains’ in the 12th Century AD called ‘Minaret Gardens’, which is equipped with a large water pool. Significantly, the pool’s water is supplied via the aqueduct channel that originates from the ‘Atlas Mountains’ (Fig. 12).

• The Migration of Architects and Gardeners

Subtelny (2008), in a study on Indian gardens, identified three generations of the ‘Mirk family’, who were a gardener and were settled in Central Asia in the ‘Timurid’ era and then migrated to India.

During these migrations, the pattern of Persian gardens has been transferred to other lands that sometimes even bears the exact name of Persian gardens; for example, the names of Samarkand Gardens in Central Asia have taken from those of famous gardens in Shiraz.

Zangheri refers to the invitations of the Ottoman emperors of the botanists and gardeners to his court, and considers this happening as a reason for exchanging the plant species and gardening patterns (Zangheri et al., 2012, 105).

Discussion

It is very difficult to study the transferring of a cultural phenomenon like the garden into separate components; because the cultural interaction happens in a complicated and tangled way. The planting and irrigation systems and the aesthetics aspects arisen from it cannot simply be

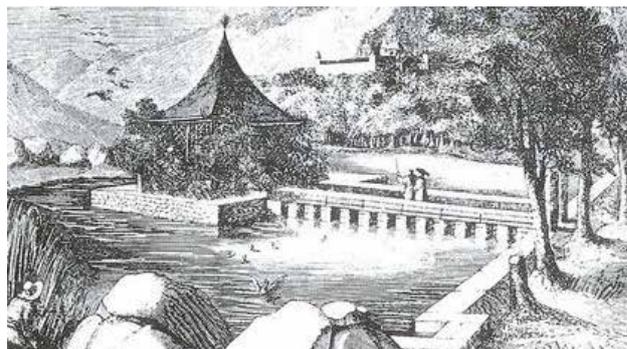


Fig. 11. The Garden of La Fresneda that is supposed to be inspired by the pattern of Behshahr gardens. Source: www.alamy.com



A



B



C

Fig. 12. A) ‘Hiran Minar Garden’ [the Deer Tower], ‘Sheikhupura, near to Lahore, Pakistan. Source: www.zameen.com. B) ‘El Goli Gardens’, Tabriz, Iran. Source: www.pinterest.com. C) ‘Minaret Garden’ near to Morocco. Source: www.pinterest.com

considered separately. A garden is an entire entity that its transferring to another culture takes place as a whole matter, which includes a range of items from ideas and concepts to components and elements.

However, to find out the footmark of Persian garden, it is required to examine all the elements that have been contributed to Persian culture and might have been merged with other lands and cultures; they might even have undergone transformation or metamorphism over time. Therefore, in this research, the heritage of Persian garden in the world has been explored through the specific expressions related to the garden, like aesthetic concepts, plant species, geometric patterns, water usage, irrigation system, and garden elements (Fig. 13).

In terms of terminology, from the East to the ‘Xinjiang’ territory, from the South to the East coast of Africa, and from the West to Spain and France, the influence of Persian words related to the garden concept is quite obvious.

About the fruit species, the presence of citrus fruits and pomegranates is also evidence of the Persian gardens’ influence on the Renaissance gardens due to the presence of Islamic gardens of Andalusia.

It seems that Persian aesthetics in the case of gardens infinity and arabesque motifs has reached the French gardens and have become an integral part of this style of gardening.

The importance of water and its role in the Persian garden has influenced both the Gurkani gardens in the East and the gardens in both North Africa and Spain in the West.

The presence of irrigation system and the ‘Cheshmeh Emarat’ in both lands are similar to those of Persian gardens and their effectiveness is undeniable.

The migration of Persian architects and gardeners is another reason for expanding the pattern of Persian gardens all over the world. From the migration [of Persian people] to the Indian subcontinent- where there is numerous evidence of Persian presence in the Gurkani court- to the migration of people from Shiraz to ‘Zindjibar’, with few research document, all in somehow deal with the influence of Persian culture on these lands and the entrance of garden’s concept into them.

Conclusion

The ‘Persian garden’ is considered as a culture, that can be traced in other lands, as far as its implications are presented and appeared. Therefore, in this study, we tried to identify and introduce the direct and implicit effects of the Persian garden that has been expanded all over the world.

The shreds of evidence were classified into five categories reflecting the culture or components of the garden. The documents indicate that the ‘Persian garden’, as one of the main gardening styles in the world, has had a direct or indirect influence on the creation of other gardens far from its original land.

Fig. 14 presents a new perspective on the impact of the Persian garden, consistent with the documentation were discussed. The various territories including North Africa, Southern Europe, Central Asia, the Indian subcontinent, Xinjiang in China and East Africa are those lands where have been affected by the Persian garden style and have evolved locally over time which has led to the creation of new styles of gardening.

Fig. 15 as an objective example, shows how similar the pattern of the Persian garden is to the East and West styles and how much they follow a resemble idea.

The heritage of the Persian garden has expanded in different ways in this geographical area and its effects have remained until the present time. This research can be expanded and completed more in the future. Only a few limited examples of the cultural aspects of the Persian garden with global expansion have been mentioned here. Therefore, to better understand the heritage of the Persian garden, a comprehensive research study is required to deeply show the influence of this cultural item in the world.

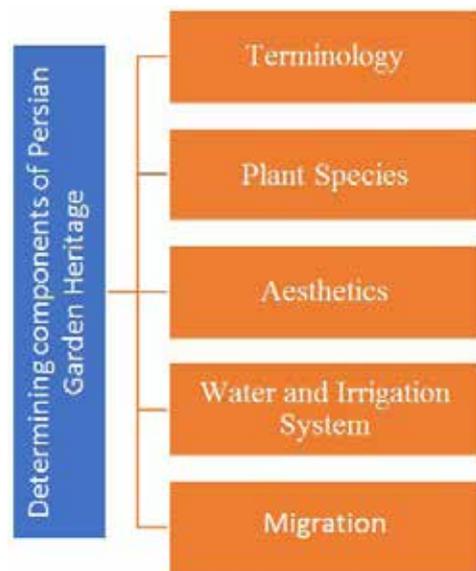


Fig. 13: The components used to determine the Persian garden heritage. Source: author.



Fig. 14. The Heritage of Persian land and the scope of the Persian garden’s influence on the World. Source: author.



Fig. 15. A Miniature artwork from the Gurkani era (left) and a resembling example at the 'Royal Alcázar of Seville' in Spain (right). Source: Ruggles, 2008.

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