

Original Research Article

The Manifestation of Persian Gardens in Miniatures

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Abstract | The art of Iranian narrative painting, which reflects the poetry and literature of Iran, has continuously recorded the Iranian culture and beliefs associated with popular and royal themes in a colorful world, and in an inspiring place and landscape from the distant past to the present. The various scenes from epic and religious narrations to poetic and romantic themes, preying moments, battles and feasts of kings, and some other various events, all are depicted in the Iranian art of miniatures by reflecting the people's daily life which has been described in the literary texts and poems and have been represented perfectly in miniatures by the skillful artists. The Iranian culture and belief have represented themselves in nature; so what is constantly manifested in these images is the 'Iranian Garden' (Bagh) and orchards (Boostan), with all elements and details, comparable to the real world. The presence of gardens and the art of gardening is known as the original and long-lasting Iranian arts that have always been associated with the Iranian people's life since ancient times and it has continued in the Islamic era. The garden has always been recognized as a sacred place in ancient Iran where the early temples and a combination of 'Water', 'Plants' and 'Chartaghi-Temples' have been presented all over this land since ancient times, which is rooted in the naturalistic beliefs and religions of Iranian people. The ancient 'gardens-temples' (Bagh-Mabad) have turned into the 'garden-tombs' (Bagh-Mazar) in the Islamic era, and the gardening pattern of the Iranian-Islamic was formed over time by incorporating the sacred elements of water, plants and the Chartaghi-Kushk/Kooshk (pavilion) next to them, Considering the Iranian miniature painting has always been associated with the world of 'imagination' or a kind of '*Mundus Imaginalis*' so far, it is necessary to clarify and correct this false reference and to address its real naturalistic position in the original Iranian art. This study has tried to prove that the miniature scenes have always been a reflection of the real Iranian garden, Kooshk, and the other related sacred elements such as water and plant; it also represents the Iranian garden and the real nature of Iran, which is rooted in the ancient beliefs of the people. This research article is prepared based on the analysis of previous works, relying on the deductive method, which has indirectly criticized the ideas were available in the field of Iranian painting. The aim of this study is to evaluate the existing theories on miniatures which have mostly been grounded on the unreasonable and expressive basis, that are sometimes inaccurate views though they have been common for a long time. Therefore, it is important to emphasize that Iranian gardening has evidently manifested in miniature scenes. The Iranian paintings depict the natural aspects in real scenes inspired by the available real gardens of the ancient Iran.

Keywords | *Garden, Miniature, Nature, Water, Plant, Sanctity.*

Introduction | The ancient Iranian garden is art with a long history and continuation in the Islamic era, which

has been transferred from Persian land to other parts of the world. It spread to the East and West of the world from North Africa and Spain- Andalusia -to India and the Ottoman Empire, and settled in the new territories

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as the remains of these gardens have still survived. The rich geometry pattern in Persian gardens is evident in the architecture and decorative parts of this kind of garden, including pavilions and porches, ponds and streams, water fountains, planting beds (Baghcheh), and even the planted flowers and trees. The garden used to be a sacred place with ancient temples and the combination of 'water, plants and Chartaghi-Temple' inside them, which is rooted in the naturalistic beliefs and religions of Iranian ancient people. The ancient 'temple-gardens' turned into the 'garden-tombs' in the Islamic era, and the pattern of the Iranian-Islamic garden started to form next to them over time with respect to the sacred elements of water, plants, and the 'Chartaghi-Kooshk'. The glory and manifestation of 'Bagh-o Boostan/Bostan' with the special pattern of central water-way located in the middle of gardens, the streams surrounded by rows of shade trees, the and shallow ponds, and water fountains are those main elements in the Iranian-Islamic garden. The pavilion, the porch, the royal area (Alcove) known as 'Chartaghi' in the garden are usually facing the water, the pond, or the pool; this pattern is similar to what was common in the past when the Chartaghi-temples were placed on a hill overlooking the spring and the water basin.

All kinds of flowers, plants, and native trees have always been presented in the Persian garden as decorative features and at the same time as useful elements. The combination of medicinal plants, vegetables, fruit trees in the garden, and the streams with bed flowers around it were presenting a pleasant and good-looking space, providing a beneficial place for both the inhabitants of the garden and the royal palace. The garden-temple, the garden-Kooshk, and gradually the public gardens and promenade gardens have played an important role in the Iranians life one after another. Eventually, this unique and inspiring gardening pattern has found its way into various aspects of Iranian architecture, as this magnificent art of gardening made by the mastermind of Iranian People still stands as an outstanding art form. Fortunately, this valuable art has been mirrored by Iranian miniature paintings.

This article refers to the first Iranian garden pattern, known as the 'Pasargad Garden' and the continuity of this gardening pattern during the Islamic era in Iran; it also deals with the way the ancient temples have turned into the garden-tombs during the Islamic time and explains how the architecture of Iranian house, courtyard, palace, caravanserai, and school have been set up over a course of time under the inspiration of the old pattern of the sacred place and landscapes that were flourished by water and plants, which still stands in this land. Gardening in Iran has had a long history

with various functions. The real life in Persian gardens has been exactly reflected in the miniature paintings. Although, representing the reality in a special way with a distinct aesthetic aspect has connected the real world to the transcendental and imaginary realm, but in fact, it is the reality that is inspired by the natural environment and the daily life in a significant way, full of glory and magnificence.

Nature and landscape in Iranian gardens and orchards are reflected with all details in miniature paintings; the strongest presence of Iranian nature and landscape in the form of garden-pavilions has been presented in miniature paintings with a variety of native plants, flowers, trees, ponds, water fountains paintings, plastering, and tile works in various scenes. This illustration ultimately depicts significant glory and beauty. In cases where there are no examples and signs of these gardens in real life, the miniature paintings illustrate the historical narratives of ancient times. For instance, where there is no example of gardens from the Timurid era in the current geography of Iran, like what happened to the garden of Samarkand, it can be easily realized in the miniatures of the Herāt school. There are frequent scenes in the miniature paintings, such as Kooshk and canopies located in the middle of the garden. The scenes were available, in the royal and public daily life, and the people's courtyards and gardens as well; however, today there are no signs of them, while in Uzbekistan and Tajikistan these scenes are still present.

Research background

There are several articles about gardens and miniatures, that two most significant of them are as follows: In an article entitled "The Manifestation of Iranian Gardening in Herat School Miniature Painting" (Bemanian & Ali Golzadeh, 2014), it is mentioned that the gardens of the Timurid era have been destroyed, however, their pictures are available in the miniature paintings of the Herat school, which deals with the natural elements in the garden of the miniature. The other research studies in this field include the two following articles: the "Iranian Garden in Miniature Narration" (Soltanzadeh, 2004) and the "Iranian Miniature Garden (Ancient Iranian Garden)" (Nadaf & Asghari, 2015), which both refer to the Persian garden and its adaptation to the miniature painting with valuable points. However, the present article relying on the author's previous research studies been published in scientific journals, and by referring to the book "The Trilogy of Iranian Landscape" (Javadi & Mansouri, 2020), represent the subject of a garden as an Iranian art that is exported to the world, and its

direct reflection in Iranian miniature; it also analyzes the Nature and landscape elements in Iranian painting and shows how it is modeled based on the Persian gardens. It refers to the formation of the Persian garden and its influence on the continuation of the ancient 'garden-temples' during the Islamic era, and finally examines the realistic image of 'Bagh-o Bostan' in miniature with reference to these kinds of paintings. The presence of different species of native plants in the Persian garden, their manifestation in a realistic way, and many other points such as the presence of Chartaghi-Kushk, ponds and water streams, water position as a sacred and useful element in the Iranian garden and the residential courtyards all have come to this conclusion that the garden and gardening in Iranian culture are rooted in the sanctity of 'water and plants', as it has continued throughout the Islamic era until now.

Therefore, Iranian art, specifically the miniature painting, despite the manifestation of different themes, has portrayed nature and its sacred elements in the form of a garden in a magnificent way. So far, Iranian art and its reflection in miniature have not been examined from this point of view. Therefore, this research has reviewed the garden, as ancient Iranian art from a new perspective.

The manifestation of Nature in Miniature

The 'Iranian Miniature' represents the real scenes of people's daily life, in the heart of Nature, gardens, mountains, plains, water basins, rivers, streams, and springs; it is the manifestation of various types of birds, flowers, and the native plant species in Iran, and the embodiment of reality in the Iranian people's lives, which reflects their naturalistic beliefs about the holiness of 'water and plant' and the other earthly and celestial elements such as the Moon, the Sun and the Starry Sky in a special way representing the glorious and joyful. This worldview of Iranian people has formed this attitude toward the world and the environment and represented the special favorites and aesthetics.

Although the Iranian miniature painting depicts garden and nature in a special form, that is a combination of reality and imagination, it is more a manifestation of reality and the natural elements entangled with people's lives, that is rooted in the historical and cultural memory of the people who were living in gardens, orchards, courtyards, and prosperous houses. One of the most prominent scenes in miniature painting is the manifestation of an Iranian garden with all its features that follow a special pattern; it refers to a garden that has been existed from the distant past

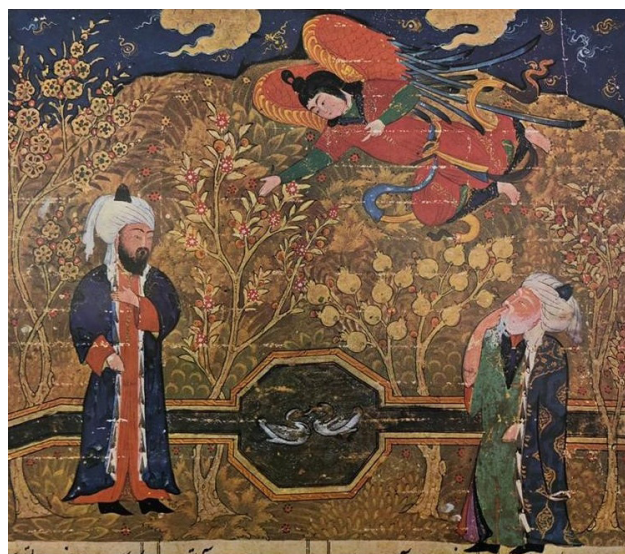


Fig. 1. A page of 'Khavaran- Nameh', the proclamation of Imam Ali (AS) by Gabriel to the Prophet (PBUH); this religious narration is depicted in the garden, together with a water pond, waterways, Pomegranate trees with golden fruits and pomegranate flowers, blossom tree, blue sky, and golden clouds; A combination of reality and imagination in illustration. Source: Gray, 1995, 107.

and has maintained its continuity during the Islamic era. The oldest example of this Persian garden can be found in 'Pasargad' during the Achaemenid Empire. What is depicted in the miniature painting is mostly a representation of reality, which is available in various narrations and in most scenes of Iranian painting, representing the people's daily life and real scenes, which is kind of an imagination depicted based on the Iranian poetry and literature. The miniature illustrations are presented with different themes of poetic, romantic, and mystical aspects, as they are all manifested in the heart of nature and Bagh-o Bostan with the following themes:

The manifestation scenes of war, peace, and hunting, the visiting scenes of beloved ones in the garden, the meeting of the kings with the foreign ambassadors, the meeting scene of Sultan Sanjar (the King of the Great Seljuk Empire) with an old woman, and all other scenes of 'royal battle and feast' (Razm-o Bazm), playing the religious subjects related to the Prophet And Imam Ali (AS) with the presence of angels and saints all by depicting the real and natural images. If there is no scene related to Bagh-o Bostan, an opening to the garden and yard is appeared, which depicts the sky, water, trees, and birds altogether (Fig. 1).

The image of the Persian garden is depicted with all the architectural details and decorations, including the native plants of Persian land from trees and flowers, to the birds that fly over the branches, and ducks that swim in the pool, the fish floating in the pond water and the water fountain in the gardens all can be seen in

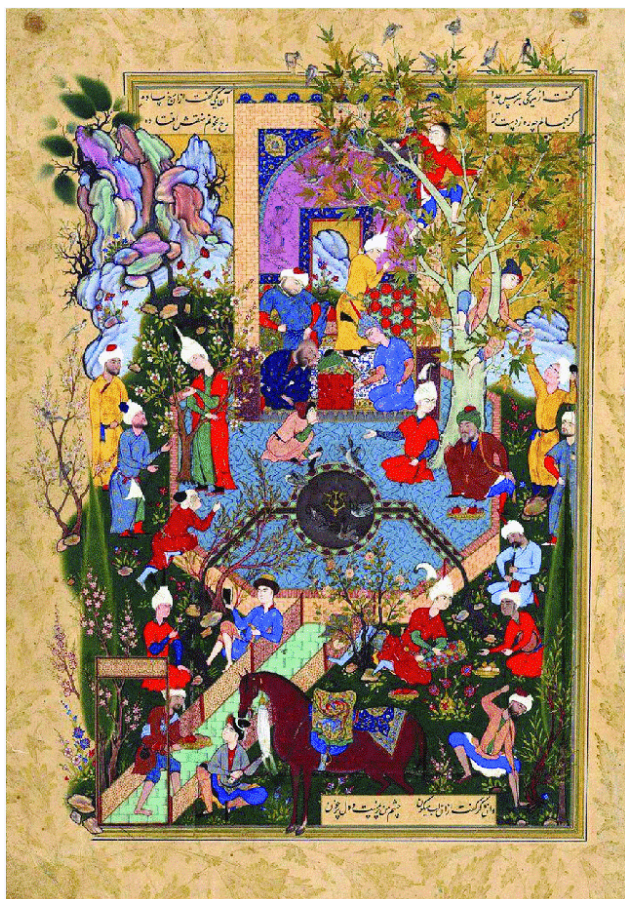


Fig. 2. A page of 'Haft Orange Jami' that is reflected in the garden and the heart of nature, according to what was in the real garden and the pavilion (water flow, plane, and cedar trees and blossom, etc.) Source: www.researchgate.net.

the miniature paintings. The tiling patterns, king beds, and colorful screens with motifs of 'flower and bush' (Gol-o Booteh) in the gardens and people's daily lives all are represented in the miniature scenes (Fig. 2).

The intension of realism in miniature is not simply because of depicting the European style of illustration and perspective, but instead, it is due to the representation of nature and its elements, which manifests the ancient Iranian garden and landscape; this real and glorious manifestation represents its beauty in a space of color and light, that is apparent in all narrative scenes of Iranian geometry and its unique proportions. This claim can be easily verified through a careful analysis of the available miniatures.

The Islamic Iranian Garden

Gardening in Iran dates back to the distant past, as the oldest example of this art is known as the City-Garden of 'Pasargad'¹ in the Achaemenid Empire, which is a model of later gardens in the Islamic era. There have been many reasons for gardening in Iran, which have led to the formation of royal gardens, recreational

gardens, orchards, and medicinal plants. The origins of these gardens go back to ancient Iran, the garden temples, and the royal hunting grounds. Later in the Islamic era, the garden temples turned into garden tombs, which were the shrine of imams, imamzadeh, and religious leaders. In Iranian gardening, similar to other artworks, no trace of vanity is seen. Hygienic consideration and efficacy together with the aesthetics aspects have been involved in creating the garden. In Zoroastrianism, planting a tree is an upright action, and cutting it down is considered a great sin; similarly contaminating water is also condemned. The religion of Islam has also strict recommendations for keeping water clean and respecting the ancient trees, as these two sacred elements are highly praised.

The Iranian-Islamic garden has been manifested with three sacred elements of 'plant, water, and Chartaghi-Kooshk', which originated from the ancient beliefs and rituals over time. Each part of the garden was decorated with different plants and flowers, all were adopted from native and useful plants. In front of the main pavilions of the gardens, there was usually a square or rectangular pool. Round pools were common prior to and beginning of Islam, but were not common later. Elliptical ponds were never constructed, as it was believed that water decays more quickly in these ponds compared to the other shapes. Later, these shapes of ponds turned into the regular and simple geometric one from six to twelve sides, as octagons were mostly used in most pools, and the 12-sided polygon was merely used in large pools (Pirnia, 2003, 289-290).

In representing a Persian garden and the pavilion, the two significant elements of water and trees, in combination with Chartaghi, have formed the trilogy of Iranian landscape and place; this gardening pattern is rooted in the ancient garden-temples that continued following the initiation of the Islamic era.

The ancient Iranian people were praying the sacred elements of water and plants in the heart of nature. 'Herodotus' believed that Iranian people did not have a temple and they used to worship the Natural elements in the heart of Nature. In the mythical world, gods were created for the Earth, water, plants, the Moon, the Sun, the heavens, and the Earth, and then people resorted to them, by making vows and asking for relief. After that, the holy shrines were built next to these natural elements and the trilogy of Iranian places was formed, which is the basis of Iranian-Islamic architecture (Javadi & Mansouri 2020). The garden-tombs of the Islamic era, the traditional Iranian houses, the gardens, and pavilions all were built according to this pattern. Chartaghi-Kooshk or Shahneshtin in the Persian garden and also the presence of water and plants in

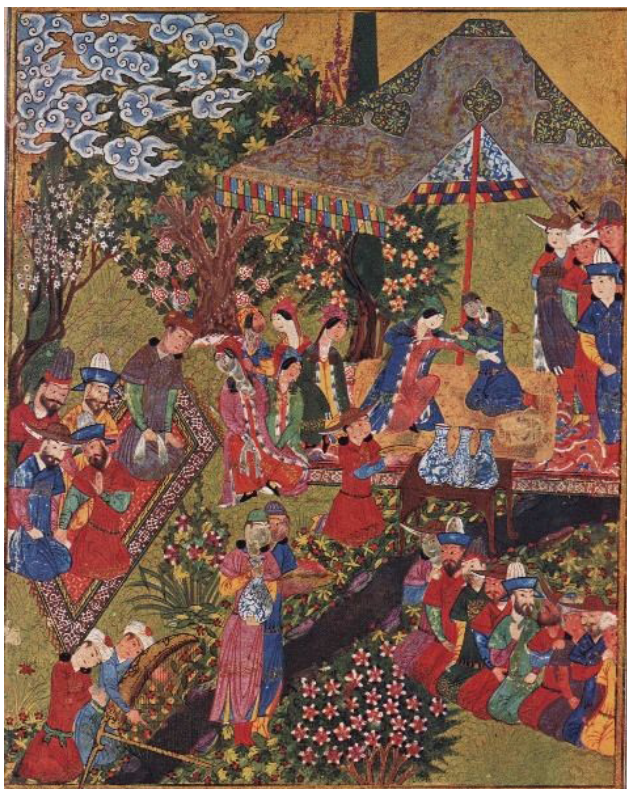


Fig. 3. A page of the epic poem of 'Shahnameh by Ferdowsi', depicted in Shiraz School; A view of Persian garden; The royal feast in the garden is shown with all the details representing the meadows, trees, flowers, and bushes; the bottom of the page shows a plant resembling 'Peganum harmala', known as 'Esfand' in the local language. Source: www.lulian.tumblr.com.



Fig. 4. The Pirnia House, Nain region: An Iranian house inspired by architecture based on the natural elements of water, plants, and Chaharbagh. The holy spring and tree are seen in the form of gardens and ponds with pomegranate, fig, and grape trees. Shahneshin (Alcove) or the main porch, which is known as Chaharbagh overlooks the pond. Source: www.naeincht.ir.

the form of water ponds, gardens, and trees are also related to this pattern (Fig. 3).

What is reflected in Iranian miniature paintings is a complete manifestation of a real world; the gardens were filled with various types of trees and flowers such as the plane, cedar, poplar, and mad willow trees, the shrubs of dog-rose, and damask rose, hollyhocks, amaryllis, narcissus and all kinds of colorful flowers and bushes that were planted in the gardens and orchards of the Iranian courtyard. Chaharbagh that commonly were overlooked a water spring, pond, and water basin in the ancient holy places and temples had turned into garden-tombs and were formed on the remains of the holy places that still stands. This is a commonly seen pattern in the Persian courtyard with a pond, porch, and sometimes a central hall overlooking the pond and garden. There were planting areas flourished by pomegranate trees, figs, grapes, and other similar trees; different types of flowers such as Amaranth, Stocks, Petunia, Dahlia, Aptennia, Dog-rose, Damask rose and rose bushes were available (Fig. 4).

Everything in the miniature garden is inspired by reality, however, the images are depicted sometimes in unrealistic formats (Javadi, 2004). As mentioned earlier, the Persian garden and its manifestation are like a trove that has spread from this land to the other parts of the world and can be observed in Spain, the Arab Maghreb Union (MAU), Turkey, India, and even in the Versailles-Paris garden.

The native plants in Persian Miniature painting

One of the grasping points in traditional miniature painting is the presence of Iranian native flowers and trees, which are depicted based on realistic forms; Such as plane trees, white poplar, Juniper, Damask-rose, shrubs similar to Peganum harmala and Mallow, which are depicted in meadows and gardens serve as the background of paintings. There are other flowers like Lily, Amaryllis, Hoary Stock, Petunia, Madagascar Periwinkle, and Amaranth among bushes for sure. Some other flowers like Lily and Amarillo which frequently are mentioned in poems of Hafez, Manouchehri, and other poets with magnificent descriptions are required to be identified and introduced carefully. Some of these native flowers in Persian Gardens, which are frequently mentioned in poems, unfortunately, have become rare for a long time, so that only the elderly have their names and addresses, as our current gardens are longing for having these plant resources.

In the miniature paintings, all the plants are depicted similar to the real world, such as plane trees, white

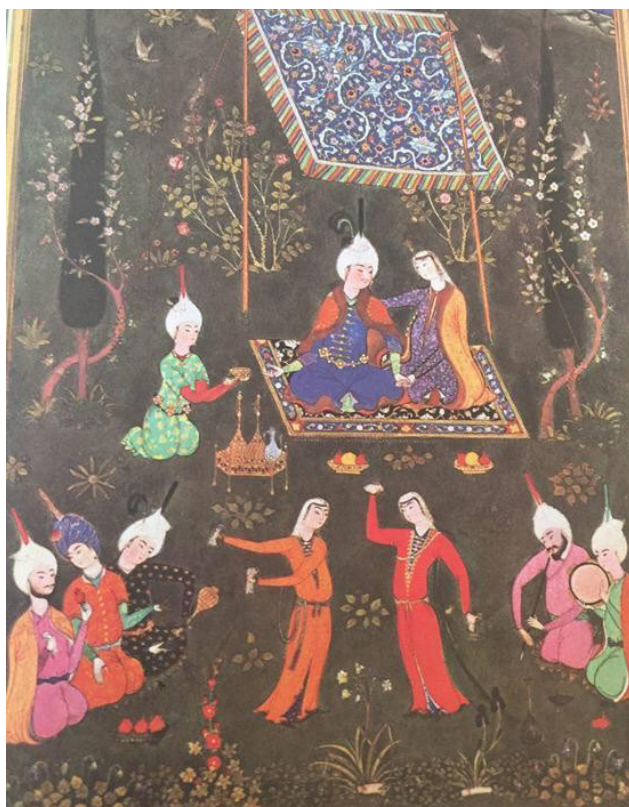


Fig. 5. A page from 'The poet of Hafez' a feast in the garden is depicted with all the details, even the carpets, and canopies; there are various kinds of flowers, plants, and shrubs illustrating a real life. Source: www.hdl.handle.net.



Fig. 6. A page from 'Shahnameh of Shah Tahmaseb'; the flower of Hollyhocks and a blossom tree represent a real life. Source: www.nya.ir.

poplar, Weeping willow, Cedar, Pine and Juniper trees, pomegranate shrub with flowers and fruits, blossom trees, and other flowers like daffodils, Dog rose, Damask rose, Petunia, Madagascar Periwinkle Amaranth, Geranium, 'Peganum Harmala', and other medicinal and herbal plants that were used to be planted in the Persian garden, such as Viper's-buglosses, chamomile, lemon and other similar flowers (Figs. 5 & 6).

Most of the plants introduced here can be traced in miniature paintings and some others are required to be found and introduced accordingly (Hemmati & Dehghan, 2017). The flowers of Amaryllis and Lily, which are frequently mentioned in the poems of Hafez and other poets, have been used for beautifying gardens, however, their images are required to be identified in Iranian painting miniature (ibid.).

Identifying these local species, and the role of their planting style and proliferation in making Persian gardens and landscapes will lead us to revive our native and rich art. Weeping willow, Dog-rose, Hollyhocks, Daffodil, Plane tree, White poplar, Juniper, Shiraz Cypress, Pomegranate, Damask Rose.

The reflection of the Persian garden on the other gardens around the world and its manifestation in Miniature paintings

The Iranian-Islamic garden, which was initially formed by a strong emphasis on the vital element of water and then by the native plants in arid and low-water areas of Iran, over time started to spread to all parts of the country and gradually reached the Islamic gardens of India, Spain-Andalusia, the Arab Maghreb Union, Tunisia, Morocco and even to the Garden of Versailles in Paris. The Persian garden with regular geometry, water flow and its association with native trees and flowers used to represent a pleasant place and landscape by use of beneficial and medicinal plants had a special role in people's lives; This kind of garden has found its place over time as an original and applied art in Iranian cultural-artistic background with special consideration to the aesthetic aspects (Fig. 7).

The manifestation of this original art is quite evident in the miniature paintings of Iran, India, and Ottoman Turkey. All scenes of Iranian painting, as the narrative of poetry and literature, represents the occurrence of all details in gardens and orchards; it is a complete description of details from water and ponds to all kinds of flowers, plants, and trees. It has depicted the pavilion or Kooshk, which resembles the Chartaghi next to the water springs and the old tree of the shrine. The pattern of royal garden temples and the gradual spread of them to the Iranian houses can be seen in the miniature paintings. This kind of Iranian painting



Fig. 7. A page of 'the lyrical poem of Homa-y-o-Homayoun', with thousands of native flowers and shrubs in the Persian garden and yards; The stream and the front plan shows the beloved ones; a row of trees and the blue sky above display a night and a day in the garden. sources: www.chairish.com.

spread to the lands of India and Ottoman Turkey with its special patterns and method of drawing; it even influenced 'Byzantine' paintings and some of them appeared during the later centuries in Europe as well (Fig. 8). The Indian and Ottoman miniatures represent a mixture of their local cultures in spite of being inspired by Iranian paintings and adherence to this pattern of miniatures (Fig. 9).

In these miniature paintings, the Indian native plants and the favorite tulips in the Ottoman sultans are highly represented. The emphasized point that is strongly visible in front and the background space of Indian and Ottoman painting is the presence of empty space (Fig. 10). In Iranian miniatures, no empty space is left, since the painting scenes, both the front and the background images are full of patterns and motifs. The paintings are featured with a variety of colorful plants, with doors and walls decorated with tile works, plastering, and paintings full of bushy plants (Gol-o-

Boteh) motifs. As in real gardens, no vacant land was left, and optimal use of water and ground were seen in all planting and harvesting areas of shade trees, flowers, and medicinal plants, which had the aesthetic and uplifting aspects together with the beneficial and healing features. The prominent Iranian politician, 'Hassan Pirnia' in his book 'Iranian architecture' points that everything in the Persian garden is profitable and useful (Pirnia, 2003). The characteristic feature of Iranian art with enriched motifs in painting, carpet motifs, architectural decorations, and other types of arts represent their worldview of nature and life; it manifests a kind of aesthetic aspect that mirror a colorful Nature and the world around with no space left empty. In Iranian gardens, their favorites and grounded thoughts and beliefs over time have clearly been reflected in their miniature paintings. The specific point here is that the miniature artist in spite of addressing the literary narratives based on the story characters and their relationships, but strongly manifests the presence of Nature.

The fact that the landscape of Nature is magnificently shadowing the narrative structure in whole details, represents the artist's union with it, which is entangled with all moments of his/her daily life. The artist manifests his/her passion in the alleys, gardens, orchards, grasslands, and meadows in his works; These feelings in the deserts with a starry sky, with the Sun and the shining Moon, are highly mirrored in his/her works as well. During the past ancient times, Iranian people used to live in the heart of Nature and tried to immortalize the role of that pleasant life in their artworks; it now smoothly connects us with the pleasant and inspiring past.

Conclusion

The Iranian miniature painting has represented a significant and prominent document as a unique manifestation of the Persian garden. This pattern of garden with a long history and background has recreated the ancient culture and beliefs of this land which was established based on the holiness of Nature and sanctifying its terrestrial and celestial elements; this culture has survived over time from ancient times to the Islamic era and has continued until now. Gardening and horticulture according to Iranian style has a special characteristic with a revitalizing and refreshing landscape, which was well-suited with the poetic and emotional spirit of Iranian people, intertwined with their lives for centuries. This characteristic art has spread to the East and West of the world, from the lands of India and the Ottoman Empire to North Africa and Spain, similar to its



Fig. 8. The Church of St. Apollinaire, a Christian narrative depicted in the heart of the Nature; the background is similar to Iranian miniature painting with a greenery space, flowers, shrubs, and trees. Source: Bovini, 1991,36,64,70.



Fig 9. The presence of native plants in a rather dispersed background, represents a narrative in the heart of Nature with native plants of India, with the presence of mountains and the Sky. The background is rather empty, lacks the special motifs. In Iranian miniatures, no empty space has been left without motif. source: www.metmuseum.org.

counterpart, the Iranian miniature painting that has entered these lands, and manifested the gardens and orchards in detail. The Iranian miniature painting in addition to representing Persian poetry and literature is the reflection of Iranian Nature by manifesting the gardening with all details of local plants and the courtyards filled with ponds, water fountains, streams, and even birds on the branches. The main philosophy of making Persian gardens was the sanctity of water and plants in the beliefs of people who used to praise the ancient trees and water springs as holy goddesses and making temples next to these sacred elements to hold their Nature-oriented rituals and customs. Gradually, the garden-temples turned into the garden-tombs of the Islamic era; similarly, in the past time, the same story happened to the hunting grounds (Shekârgâh) of the Sassanid era and their palaces located near the temples with flowing water and ancient trees; they followed the same rule during the Islamic era, by turning the gardens and pavilions

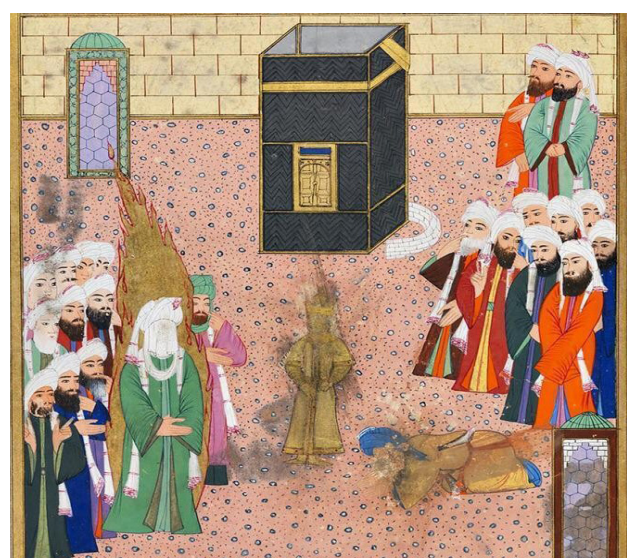


Fig. 10. Top: The tulip and Down: The house of the Kaaba with exaggeration in the center of the image; the front and the background of the painting represent rather an empty space, unlike the Iranian painting, which is full of motifs, flowers, and plants. Left Source: Adam, 1993, 21; Right Source: www.jstor.org.

of kings, nobles and courtiers to their mentioned counterparts. Over time, the Iranian-Islamic architecture and building construction were formed on the same structure by having the central courtyard, water pond, garden, porch or a royal alcove, and a variety of native trees and flowers both for decorating the houses and to benefit the family members. Finally, the Persian garden was manifested by representing the

ancient pattern of the 'Pasargad Garden' and a concise geometry that showed the mastermind of the Iranian architects of that time; it appeared in a beautiful, rational, and comforting manner, by considering the water flow and the abundance of trees and native flowers. This unique pattern later spread to Spain and Africa during the Islamic era, as the Indians gardens during this time were constructed relying on the same pattern. This valuable heritage was established in the Iranian painting miniature and exported to India and Ottoman Turkey, similar to the gardening art of this land. However, Iranian gardening with all its natural elements and Persian miniature patterns have undergone verifications in other places including the localization of the natural elements. The Iranian-Islamic garden can be considered as a treasured gift from Iranian people achieved based on their religion and believes over time, which its real manifestation has mirrored in the Iranian miniature painting as well. Therefore, these valuable artistic documents, which thoroughly represent the mastermind of Iranian artists in geometry, coloring, and creating a special Iranian cultural environment with all the real and natural features, are worthy of blessing, protection, and distribution.

Endnote

1. The traditional landscaping pattern of Pasargad Garden includes a main axis (or axes), symmetry, sequencing, repetition, and finally a turning point in the region; indicating that all the buildings placed in the Pasargad plain have been constructed in a regular spatial structure and a huge garden has surrounded all the other elements. The royal garden is only a small part of this massive complex, and in fact, it seems that the first central Achaemenid ritual-government was actually a garden city with a regular and integrated structure (Mehrabani Golzar, 2015, 66 & 67). Therefore, the design pattern of Pasargad Garden was based on the water stream that used to flow, along the longitudinal axis of the garden and the row of trees around it, which was ended to the pavilion or royal Alcove, known as Kooshk. This pattern has been repeated in all next gardens and Kooshk. The main feature in the Iranian-Islamic garden is the water element in combination with plants. There is a special type of water circulation and flow in streams and ponds, and these scenes have been represented in Iranian painting, as the nature has been mirrored in the form of gardens and orchards in the Iranian painting miniatures.

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