

Original Research Article

A Comparative Study of the Representations of Mystic Gardens in Traditional Iranian Architecture and a Poem Called “Heart Solitude” (Khalvat-e-Del) by Hakim Nezami-e-Ganjavi*

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Abstract | Iranian traditional arts refer to some common concepts in different representational forms rooted in the thought foundations of the creators of those arts. Through investigating different arts, we can observe that the concept of the garden has had a continuous representation in any form of art, despite the limitations of each type of art. It is assumed that by eliminating gardens from these works of art, the whole basis of these works is questioned, and it appears that a significant component that the artist meant to include has been eliminated. Thus, the question arises as to for what reasons gardens appear continuously in these arts. It seems that the reason for the frequent emergence of “garden” in different arts in the form of background presence rather than an added feature stems from the thoughts of the creators of such arts. The goal of the present study, which is a qualitative one using an a posteriori approach, has been to investigate the thought and reasoning structure of the creators of traditional Iranian art to represent the aims of these artists in imaging the garden continuously (in natural and abstract forms) within architecture. The method used to analyze the data in the present research was a qualitative content analysis, and the texts were coded to extract the analysis indexes. The poem interpretation method was utilized to explain architecture, and the indexes gained were then assessed. In each stage and after the analysis of the representation of the garden within the art of architecture, rational reasoning has been investigated. Results of the present research showed that ancient artists (masters in their fields) were some mystic characters who were able to observe unseen phenomena within the environment of the heart garden (internal garden) to meet what they wanted in a mystic state. Therefore, this spiritual movement of the mystic architect led to inform the audience regarding the products of their architecture using introversion indexes and related items to create thoughtfulness among the audience, and they were trying to represent a world beyond their common senses. The result has been the creation of a garden atmosphere within traditional Iranian monuments. This conclusion can release Iranian Islamic art from the disadvantages of formalism, sheer decorative features, and lack of content.

Keywords | *Fotowwatnameh, Introversion, Artist’s movement, Fantasy world and parables, Mystic garden.*

Introduction | Traditional arts in Iran remind some common concepts in different representations which root in the thought fundamentals of the creators of such arts. Through investigating the artworks in Iran, it could be observed that the common feature of most Eastern arts, and specifically Islamic arts has

been the use of garden and plant motifs. The representation of the garden has been tremendous in arts such as carpet weaving, gilding, and miniature. Considering the limitations of each type of art, most art has represented a type of garden. The problem in the present research has been to answer the causes and the status of the continuous representation of gardens in

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traditional arts and chasing the reasons for their representation within the architecture field. The importance and continuity of the emergence of gardens within traditional arts of the Islamic world and most of the Eastern arts show that such an issue has had a thought origin and it has not been for the sheer decoration and atmosphere fill and has not been an additional element in the field in a way that if we remove garden from these arts the basic infrastructure of the arts would be missing. The goal of the present research which has been a qualitative one using a reasoning approach has been to investigate the concept of “garden” as a common thought root within traditional Islamic-Iranian arts and to identify the reasons and the continuous representations of the concept of garden (natural or abstract) within architecture art (regarding mysticism viewpoints). For this reason, it is necessary to first investigate the amount of effectiveness of mystic foundations on traditional arts and architecture to be considered as members of the community of the artists in traditional society and to probe the status of the creation of traditional arts encompassing fantasy world considered as a prerequisite for the practice to identify the thoughtfulness fundamentals of traditional arts. This is related to the topical issues within reasoning topics. Therefore, without understanding the thoughts and reasoning behind these arts, we can not make a proper interpretation of the foundations of Islamic arts. The most important documents to investigate the thought and reason issues would fall into four categories: Feghh, principles, verbal arts, and mystic texts. There have not been many investigations done regarding the first three fields. However, there have been some discussions proposed regarding the thoughtfulness foundations of arts within mysticism debates and it seems that these resources could be utilized to investigate the reasons to use the concept of “garden” within the realm of traditional arts during Islamic eras. Thus, the direct entry into mysticism discussions is not possible to understand the dominating thoughts encompassing the minds of artists within the previous centuries. This is because the scientific discussions are often based on Cant’s modernity principles and the positivist method¹ has had a common acceptance. Also, regarding the current era’s art status where modern thoughtfulness is dominant, the understanding of reasoning fundamentals and tracking the traditional thoughtfulness principles has been hardly possible and it intensifies the limitations and problems a lot. Therefore, to approve the hypothesis, we will refer to the art that first could be accessible regarding the resources and related documentation and secondly, the interpretation of the ideas of the scholars in the field could be documented and approved. This refers to the probes about and extraction of artistic interpretations and evaluating the findings based on the interpretations of the poems by the scholars. Several poems have referred to mystic garden, but the poem entitled: “Bagh-e-Del” (the Garden of the Heart) written by Nezami-e-Ganjavi was selected and interpreted since it presents different stages of movement

towards completion in complete detail with how to approach and enter the garden of the heart and the representation of the characteristics of these environments.

Research Method

The present research is qualitative and fundamental. The data were collected using a library study and referring to the texts and documents. Then, the data analysis was done using a qualitative content analysis using an inductive approach. In this method, the categories gained from the texts were extracted and used to be analyzed and encoded and then they were evaluated. The continuity of the representation of gardens in traditional arts in Iran such as architecture has identified the effects of this type of representation using reasoning and rational thoughtfulness fundamentals. In this research project, first the prerequisites of these arts as “the connection between mysticism and art” have been investigated. Based on this presupposition, the world of art and the world of mysticism are interrelated and mysticism has a direct effect on art and artist’s world. This issue has been considered as the fixed variable in the present research. Then, the exemplary world known as one of the most important elements of mysticism was investigated. Art and architecture were posed as the movement from surface to deep, the movement from this world to hereafter, the refined spirit of the wise man (here the artist is known as the master in position), the evolution and progress to higher levels is fostered and the wise man knows the unseen world’s discoveries. Through this progressive process, the mystic person should leave senses such as recitation, mortification, cultivation, and lack of artistic sense for spiritual ascension. This part is known as a subordinate for epistemology (Fig. 1).

Now the artist’s mystic person tried to force the audience to accompany him through the desertion route and wants to retell his understanding using a secret language. In architecture, the mystic architect tries to return the audience to his natural state (awakening the temperament), creates self-recovery states, self-awareness, and introspection to create a spiritual state in his audience and to help them actualize the imagination capability to reach the exemplary and imagination world. This research considers the unanimous thoughts of artists in different fields of art in ancient classic communities, to extract the concepts and interpret the concept of “garden representation” in architecture and in evaluating the interpretations referring to the explanations and interpretations of “garden” in poetry. Regarding the generalization and adaptation of the interpretation of garden in poetry represented through architecture, the imagination and approvals of these two arts were utilized for induction and the interpretation has been of inductive and rational type.

Theoretical Foundations

Gardens could be studied and probed in two dimensions: concrete and objective issues in traditional architecture in

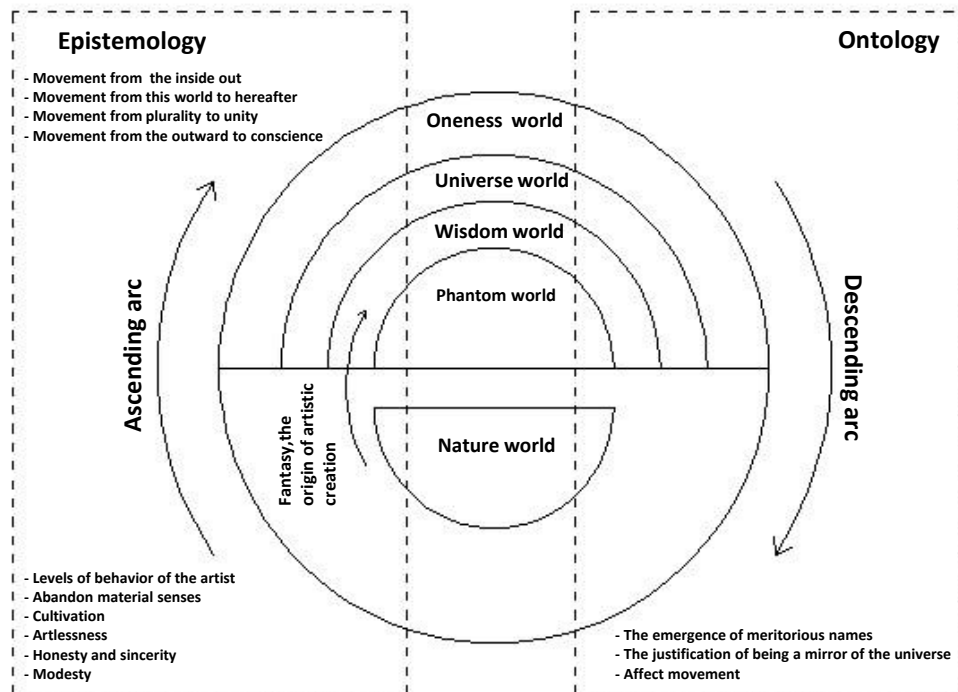


Fig. 1. The dimensions of ontology and epistemology of traditional arts. Source: Authors.

Iran. The concrete and structural aspect of this topic has been investigated and probed by many of the scholars in the field and several books, articles, and dissertations have been written about them. But, regarding the abstract and wisdom aspect of it, the research has been confined to structural dimensions the reasons for the presence of some elements, and the type of the formation of the concrete garden. Thus, considering the present study we can not achieve a reasonable result by entering some documents entitled “mysticism garden” within the realm of architecture. Since the wisdom issues of arts in the Islamic world have mostly been proposed in mystic texts, the required documentation could be searched in this study to discover the thought foundation of artists in traditional art, the method of creating art, and the reason for the continuity of the realization of the garden. To do so, three different sources within the fields of “the bond between mysticism and art”, “the explanation of mysticism levels”, and “the concept of a garden regarding rational aspects of the issue” were investigated. Rikhtegaran (2006) concluded in an article entitled: “Extrication of evident: Art and realization of verity” that mysticism is the content within Islamic art. The mystic essence and the divine essence are known as the principal issues in Eastern civilization. There exists a type of essential bond between art and mysticism and mysticism is known as the essence of art. Ebrahimi Dinani stated in his paper entitled: “World of Imagination” that artistic creation occurs through imaginative understanding and the artist deals with imagination and its world more than others (Ebrahimi Dinani, 2002). Thus, the identification of the concept of the imagination world and its relation with art and Islamic artists seems to be necessary. One of the most valid and comprehensive books in this regard: “The mystic fundamentals of Islamic art and architecture” was written by

Hassan Bolkhari Ghahi (2015) through which in the second section of “imagination elixir”, the meaning of imagination proposed by Sheikh-e-Eshragh and Mollasadra has been introduced. Esmael Bani Ardalan (2010) investigated imagination in his book entitled: “Epistemology of artificial works, searching for the concept of art” and stated that the real artist is someone who owns skills and capability to create some artworks to approach the creator and to move forwards to achieve virtue, being good man, and manliness. Therefore, the representation and meaning of art in Islamic thought refers to a type of spiritual movement and art refers to the exclamation of awareness towards the absolute reality. Azarfar (2013) identified the relationship between Islamic art and imagination power in detail in his dissertation entitled: “Imagination force and imagination world being as a root for artwork creations in Islamic art; A case study of Sheikh Lotfollah Mosque”. The discussions about manliness have introduced the artistic creation as a result of a mystic movement route. During such a movement, the artist purifies the spirit and his imagination power to observe reality and actualize it. Maria Ava Sabtilini (2008) has simulated the entrance of a wise man into an exemplary world as a garden in an article entitled: “Golshan-e Raaz; Iranian garden and poetic expression of mysticism” and has introduced poetry as the best mystic representation in this progression route where poetry uncovers mysticism secrets and the movement. Contrary to the abundance of research and resources in the field, no research has investigated the meaning of gardens regarding philosophical and rational viewpoints within the realm of architecture before. This could be considered necessary to make people aware of their national identity and to avoid the improper interpretation of the inherited monuments of the ancient people.

• Art and artist

One of the most important aspects of the nature of Islamic art refers to the relationship between the artist and artwork and the relationship between artwork and philosophy, mysticism, and Islamic rationality (Azarfar, 2013, 1). The term art not only has been considered to mean the goodwill, superiority, and the degrees of spiritual and moral completion of human beings but also it has been meant to be synonymous with skills and literary arts. Khajeh Nasiraldin Tousi has claimed through the chapter entitled: "Politics and Rearing up Children" in the book "Akhlagh-e-Naser Tusi (Nasseri morals) regarding how skills and industries should be taught to children in the following lines: A person should gain enough knowledge about the industry he is working with, to avoid science inter-disciplinary, because lack of efforts in learning any form of art may be called as the most disgusting and meaningless characteristics (Akhlagh-e-Naser Tusi as cited in Hekmat, 2014, 189). It could be observed that some terms such as skill, use of literary images, and arts have been used interchangeably. Therefore, it could be stated that the previous explanation of the art has been vaster than the meaning considered nowadays. This is because it has been used both as an element of humane positive characteristics and the concept of industry.

• Manliness

Art has grown through mysticism and Tasavvof (mystic movement) in the Islamic world and this can be approved if you refer to the historical texts. The best documents to prove it refer to poetry books called Fotovvatnameh (Manliness texts). In a traditional Islamic society, all arts are rooted in a divine source and nobody could become an artist by himself without spirituality. Those who wanted to join an industry and learn the different lessons of that field should have been trained by the supervision of a master in the field who had gained skill and knowledge through contemplation. The skill was not merely referred to a specific technique or supervision, rather the pupil learned the secrets in the field through an apprenticeship in the profession supervised by the cosmological and metaphysical teachings of the master (Khazae, 2008, 18). The findings in this part could be categorized into three fields of study including Fotovvatnamehs (texts written by young followers of grandmasters in mysticism), Scholars' viewpoints, and related poems. It could be concluded that the dominating atmosphere in traditional arts in the fourth century onwards was formed in mysticism and was directly rooted in mysticism concepts and thoughts. Therefore, Tassavvof (the mysticism movement) and mysticism have always been present in Islamic arts in Iran. Art, profession, and their relationships have always been represented through educational concepts produced through moral systems presented in Fotovvatnamehs and they included a type of movement towards approaching God and reaching the divinity (Table 1). The movement towards divinity and

reaching the position to observe reality was the final goal of mystic people and in the following parts, the effects of this on creating artworks will be discussed in detail.

• Artist's movement and followership and reaching the imagination world

Discovering is equal to encountering the true nature of human beings and in the deep structure of human beings, he can discover things and observe reality. In this case, to achieve discovering and observing reality, he should move forward and walk through every stage of divinity and spirituality. But the prerequisite to do so is to destroy the surface physical sense powers. This understanding inspires a viewpoint of introspection. Arising and progression include referring to the deep heart "Your bodies should be inspected by yourself" (Quran, Maedeh Surah, 105 Verse). If a mystic person retells his feelings using an aesthetic explanation by getting help from imagination to create the same feeling in his audience, he has entered the realm of art (Baavandeeyaan, 2010, 81). Now we should study the position and characteristics of meaning world reached by a mystic artist though his movement in divinity where he can unveil the secrets.

• World of imagination: the source of creativity of an artist

The mystic figures introduce the hereafter as a world without matter or quantity, which does not need any matter to be present physically or in action. On the other hand, this world is rigid, limited, and full of darkness. Based on the viewpoints of philosophy scholars, you cannot avoid this concept. You should choose between the two: the enlightened world of knowing everything and the dark world of matter, through which, on the one hand, light and transparency exist, and on the other hand, it seems dark and opaque. Lahiji explained, "According to mystics, there exists a world between the rational world of absolute existence and the sensation world of absolute matter through which the creatures have amount and form but lack matter. Thus, absolute objects are objective of matter and amount, and absolute matter's world is known by matter and amount. But the creatures in this world (the exemplary world) are far from matter and are known in amounts. It is like imagination, but imagination is realized in minds, not outside, and it is realized in an exemplary world. Therefore, this world is between the two and is an intermediary one (Sheykholeslami, 2016, 21-23) (Fig. 2).

• Artistic creation

The power or force through which a human being can enter the exemplary world and understand its incidents is called his heart. The heart is a place to sense the spirit, and what you can achieve through your heart is connected to the deeper forces of human beings, such as imagination, that can reflect the image of the issues in the deep world of a person. Human beings use isolated imagination to ascend to this world and understand and observe the issues in it. This viewpoint of exemplary world and imagination power not only identifies the discovery and observation in mysticism but can also be considered as a

Table 1. The approval of the relationship between art and mysticism in Eastern traditions (and in Iran). Source: Authors.

Variable	Documents	Discussion	
Manliness	- Fotovvatnameh written by Abdolrazzagh Kashani - Fotovvatnameh by Chitsazan - Fotovvatnameh by Benayan (Khanmohammadi, 1992) - Fotovvatnameh by Zarkoub-e-Tabrizi - Fotovvatnameh by Sohrevari - Architecture dissertation (Efendi, 2010) - Dissertation on industries (Mir Fendereski, 2008)	Artist: manliness, being good to all Based on Fotovvatnamehs the root and origin of different professions and industries should be connected to a divine source and anyone who likes to learn a profession should first enter a group of young followers of a master and should learn about the routes of being a mystic person before learning the profession (Kateb & Shamili, 2012, 100).	If you study Fotovvatnames written by different groups of followers, you could observe a common feature based on which in ancient times there has not been any difference between different arts and industries. Also, when someone wanted to enter an industry and start a profession had to learn it through a master's apprenticeship and the master had a special position in divine rituals and was proficient enough in the field. First, the pupil had to follow the route to become a mystic person and then he learned the techniques of that profession. After studies, it was known that in the past, Iranian arts and all industries were rooted in mysticism and to become an artist you had to enter the mysticism movement and you had to follow the rules of it and pass the levels.
	Akhavan-al-Safa	Any craftsman is forced to learn the profession through apprenticeship and should have a master to learn an industry or science. The master stimulates the hidden power of the learner to actualize his actions (Alsheikhli, 2020, 85).	
	Henry Corbin (1984)	He has written in the introduction of the book entitled: "Isfahan as the Image of Heaven" written by Henry Stierlin (1998) that Most gracious monuments of Iran have been built by a group called Fatayat (Young Followers)".	
Luis Massinon	The basis of entering any industry was a series of rituals according to the principles of Fatayat (Young Followers) (Khazae, 2008, 18)		
Poems	<i>The prerequisite to enter Fatayat (Young Followers) was 72/ One of them is manliness</i> (Attar, n.d.) <i>Every morning we start with the name of God/ Solomon is our prophet and master</i> (Golpinarli, 2000, 135) <i>Sit with those who know the meanings- you should be generous and obey manliness</i> <i>The surface for a knowledgeable man is that/ it is difficult to learn anything without a master</i> (Rumi, 1994, 711) <i>Do not enter the temple without a master/ Although you look to be a great man in his era</i> (Rumi as cited in Golpinarli, 2000, 192) <i>Oh son respect deeply/ your master, your mother, and your father</i> (ibid.)		

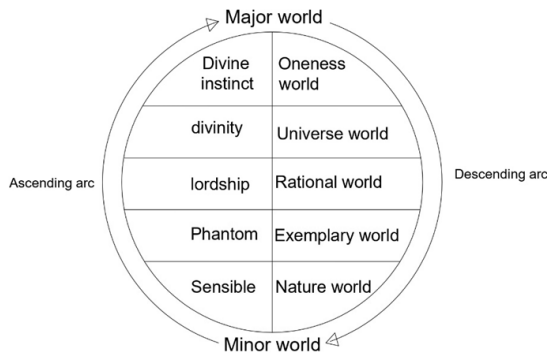


Fig. 2. Imagination cycle pattern, Ibn-e-Arabi. Source: Sadeghi Dehlan, 2019, 45.

background to exclaim the theoretical foundations of arts such as poetry. Also regarding Ibn-e-Arabi's viewpoints (2010, 88), the divine blessing creates the images of the mystic person: "A mystic person creates what could not exist in the place he has been." the difference between it and image creation refers to the fact that imagination not able to create things that do not exist unless within its power. However, a knowledgeable mystic has a force and power that can create things outside their positions. This means that a mystic person can create things with his efforts that exist not in their imagination world or others' imagination

world, but in the real world (Bolkhari Ghahi, 2015, 319). The thing that is missing regarding the relationship between Islamic art and mysticism fundamentals to identify the theoretical foundations of Islamic art refers to the capability or disability of a mystic person in creating images or faces. If it could be approved that a mystic person can purify his heart and purify his deeper entity to move into worlds beyond the sensation and make it possible to observe light images and arisen figures in possibility worlds and recreate them when returning to the sensation world through recording and maintaining their images, then they can regain the semi-abstract images of Islamic arts, specifically architecture ornaments, drawings, and beautiful handwritings, through the spirit of the mystic person and achieve a criterion to decode Islamic arts and to discover the divine roots of it through contemplation (ibid., 317 & 318). Accordingly, any wise man, mystic man, or any artist can discover the deep structure of the creatures throughout their dissension stage throughout the ascension process from the sensation world into the exemplary world. Therefore, it could be stated that Islamic art and literature do not reflect nature, but reflection and imagination could be recorded in a symbolic format (Pahlavanian, 2015, 57).

Analysis of “The Representation of Heart Garden” in Architecture

The belief in a series of worlds of existence has had a tremendous effect on the arts and architecture of ancient Iran. The levels of these worlds include unity, oneness, rationality, exemplariness, and the natural world. The change in creating divine art (traditional art) occurs when the divine ascension of an artist (an architect) happens from the natural world towards the exemplary world. Being put in this ascension process requires that a person get isolated from the material senses (isolation from sense; die before you get to die; (Majlesi, 1983, 59) this is common in most Eastern arts). In mysticism texts, the mystic person is forced to meet some prerequisites to get isolated from the senses, such as internal purification, mortification, mentioning the divine names, etc., which purify the artist’s heart and make him capable of moving from inside to outside (Tables 2, 3 & 4). This part

could be investigated through primary and preliminary moral teachings to become artists in the traditional art world (outer changes of an artist). Thus, the preliminary teachings of the one who seeks to learn art, ascend to the exemplary world (or to get entitled to a mastership position), and observe through a hidden eye become possible. The features of imaginative forms and the keywords of the exemplary world known as the representation position of the introspection garden in the heart of an artist mystic person and leads to form the traditional art could be investigated through the wisdom texts and validation and analysis emphasizing the poem entitled “Heart Garden” composed by Hakim Nezami-e-Ganjavi and other poems (Tables 5 & 6). Finally, through analysis of the categories, the reflection of the mystic representations of the “heart garden,” entailing three areas of introspection: the natural garden and the abstract garden, could be identified (Table 7).

Table 2. The extraction of architecture issues resulted from manliness using the encoding. Source: Authors.

Effective system	Key sentences	Tag/code	Subcategory	Category
Manliness	From the mystic viewpoint of manliness holders, the thinking after mentioning is required to become an artist. This means that mentioning is an introduction to thinking. It is mentioned that moves thinking. Thus, an artist is someone who mentions (Pazouki, 2007, 71).	Reminding/ Thinking after reminding		
	In Fotovvatnameh Benaian (Khanmohammadi, 1992), it has been mentioned in part related to mentioning that: if they ask you how you start your work, which verse of God’s Holy Book are you going to read for them? Tell them this word of God: “There is nothing for humans unless what they have worked for” (Quran, Najm Surah, 39 Verse) and if they ask you what you do in the middle of your work, tell them: “Praise to God because he is the best creator” (Quran, Mu’minun Surah, 14 Verse)	Mentioning while working	Mentioning	
	Finding self requires the evacuation of the heart from any others. This is like the story through which Romans and Chinese could purify their hearts from others. In that case, the heart can accept figures and can reflect faces in itself.	Purifying heart Internal purification	Purification	
	Being humble is the first level of heroism, it happens when the self is beaten by rationality (Khanmohammadi, 1992)	Heroism	Humbleness	Isolation from senses
	Humbleness and bravery to endear friends and to respect those who are inferior but equal or superior in virtue			
	A person with manliness should not commit hypocrisy. This means that to actualize completion outside, first, it should be actualized internally because real art requires a type of honesty and sincerity.	Lack of hypocrisy	Honesty and sincerity	
	The almighty God says: “Those who have safety create it for others” (Quran, An’am Surah, 82 Verse). This is a characteristic required by all and the professionals in any field (architecture) in particular. It is also called convenience, assurance, internal calmness, and internal comfort.	Convenience	Safety	
	Knowing the true essence of reality and heart observation means excessive honesty and it should help the person discover the unseen.	Certainty/ discovering unseen	Direction	
	Pure eye specifically is required by the masons since when they are working they should have a pure eye and should not look at internal parts of others’ homes. If they ask you how many principles are there for masons, tell them there exist five principles.	Pure eye	Modesty	
	When we talk about manliness all evil factors are controlled and the forces of goodness defeat the other side and superiority, justice, and decency will be spread.	Justice	Manliness	

• **First level: Moral teachings**

During some previous centuries and in traditional society in Iran, there have not been many differences between arts and other professions, and then one who wanted to choose a profession needed an apprenticeship with a master who was aware of mysticism secrets. First, the pupil should have put himself in mortification, purified himself, and then started learning the tactics and techniques related to that profession. The affecting system in this part is related to the discussion about “manliness,” which is directly related to purification. Based on coding in this stage, the subcategories of mentioning, purification, humbling, and other items within the analysis indexes of this part based on the prerequisites of mystic movement of a mystic person through wisdom texts and, of course, through the poem called “Heart Garden” composed by Nezami-e-Ganjavi (Fig. 3).

- **Validation of the first stage considering the poem called “Heart Garden” by Hakim Nezami-e-Ganjavi**

As mentioned in the research methodology, the validation of categories and analysis indexes of gardens represented in architecture, which have been extracted using texts’ coding, was done by comparing the interpretations and explanations of gardens (considering the concept of a mystic garden) regarding the art of poetry. The very first condition regarding the levels of movement towards divinity is to abandon and get

isolated from material senses, and Nezami referred to them in his poem “Heart Garden” (Table 3).

- **The prerequisites of isolating from senses and movement towards the mystic world**

The abandonment of senses has some prerequisites such as mentioning, meditation, modesty, and so on, which can be adjusted with manliness and mentioning. Below (Table 4), the adjustments of subcategories of this topic and the poem “Heart Garden” by Nezami have been represented.

“Mentioning,” which is an introductory movement in thinking, is known as one of the principal foundations of manliness for followers and industries (and artists are included among them). Now, the mentioning that is followed by thinking opens the presence of science into the heart of an artist mystic and guides him towards originality. Another prerequisite to achieving a sense of isolation is meditation. The result of efforts by a mystic person in mentioning and tolerating modesty is purification and purification of the self. In this state, the third eye (observation by heart) will be enabled, and the heart will reflect the exemplary figures through being polished, getting isolated from others, and helping him observe the unseen through referring to the heart and introspection.

• **Second level: the mirror characteristic of the heart of an artist (The enablement of imagination powers of the artist to accept exemplary images)**

The artist follower of mysticism moves from the preliminary

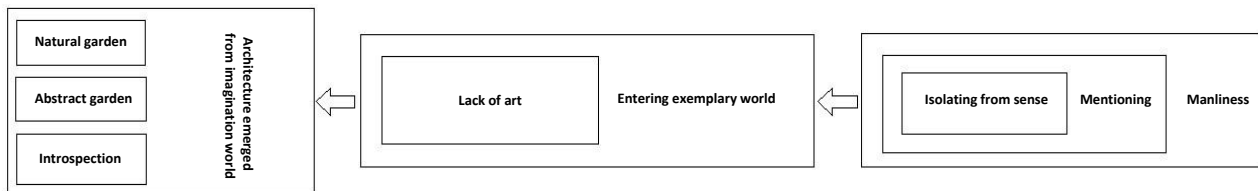


Fig. 3. Hierarchy of access to “Heart Garden” in architecture. Source: Authors.

Table 3. Poems of Nezami regarding the first level; the isolation from senses. Source: Authors.

Main Category	Related poems (other great men)	The poem called “Heart Loneliness” by Nezami	Adjustment with Manliness concepts
- Die before being dead	<i>If you don't isolate from the city you can not reach the true location</i>	<i>Why does there exist water in this pure fire of yours?</i>	- Purification
- Isolate from senses	<i>If you don't isolate yourself from this world you can not reach hereafter</i>	<i>Why does there exist a wind to make pure soil dirty?</i>	- Mortification
- Ascension	<i>Love makes someone the beloved one on the earth and in the heavens</i>	<i>Give the soil making you unwell to the coffin</i>	- Mentioning
- Moving towards divinity	<i>If you are dominated by the earth you can not reach the heavens</i> (Jami, 1999, 821)	<i>Give the glooming fire to the gem</i>	- Honesty and sincerity
	<i>The religion of a lover is love and isolation and manliness</i>	<i>Go away from those who torture others with senses</i>	- Modesty
	<i>The subcategory of this religion is isolation and living in isolation</i> (Lahiji, 1989, 67)	<i>Only the heart knows the way well, try to know it</i>	- Humbleness
	<i>Slept to get isolated from day and night</i>	<i>When I found the flag in the hands of my heart</i>	- Being directed
	<i>It works like a pen to praise God</i> (Rumi, 2000, 106)	<i>I ran away from the people of the world</i> (Nezami, 2020, 20)	- Manliness

Explanation and interpretation: Nezami believes that surface senses can make people go astray and the heart is the leader and a guide for the route through knowing the heart, human beings will get released from the body and will fly onto the outer world and into the heavens (Naseri Tazehshahri, 2005, 175).

Table 4. Poems of Nezami regarding the prerequisites of isolating the material world and reaching the position to follow divinity. Source: Authors.

Subcategories	(Related poems (other great men	The poem called “Heart Loneliness” by Nezami	Adjustment with Manliness concepts
Mentioning	<p><i>The wise men who tried to compose poems Said when they were explaining That as imagination comes into the heart The first item should be mentioned</i> (Shabestari, 2007, 94)</p> <p><i>Mentioning will start thinking into action Make mentioning as a sun for this disappointed person</i> (Rumi, 2000, 7)</p>	<p><i>The blood of the liver is mixed with speeches It started a fire</i> (Nezami, 2020, 20)</p>	<p>Mentioning by an artist: If they ask you when you are in the middle of your action, what do you say? Tell: “Praise to God who is the best creator” (Quran, Mu’minun Surah, 14 Verse)</p>
Explanation and interpretation: The follower has accepted modesty introduced by Nezami to get isolated from material life and based on teachings of the mystic leaders to train the body through mentioning by heart.			
Modesty	<p><i>Try to decolor like an iron Become a colorless mirror in prudency</i> (Rumi, 2000, 395)</p> <p><i>Those who seek God There is nothing out of you, you are alone If you like to see the love Make your mirror clear</i> (Rumi, 2000, 370)</p>	<p><i>We are in front of an incomplete entrance We are like moving balls towards the goals If you get the ball, move it My laps have become connected to my neck I have tried to be humble And I have tried to step forwards</i> (Nezami, 2002a, 21)</p>	<p>A pupil was doing very difficult tasks for many years to purify his body and to ascend in manliness.</p>
Explanation and interpretation: The poet has been praying in isolation for many years and is sitting on his knees. His body was bent due to continuous heart care and he has been mentioning for many years to get to heart observation and to reflect divine secrets in his mirror. He says: “When I was sitting on my knees, my heart was changed into a mirror through which I observed unseen secrets and closed my eyes in my head and opened my heart’s eyes”.			
Purification	<p><i>The one whose bosom was simple And became a mirror for unseen images</i> (Rumi, 1994, 128)</p> <p><i>Try to screen yourself out of selfishness To observe your pure self</i> (Rumi, 2000, 395)</p> <p><i>Although you are dark colored like an iron You should try to polish yourself To make your heart purified to reflect images Within it, you can see the sweet beloved one</i> (Rumi, 1994, 586)</p>	<p><i>Why does there exist water in this pure fire of yours? Why does there exist a wind to make pure soil dirty? Give the soil making you unwell to the coffin Give the glooming fire to the gem</i> (Nezami, 2020, 20)</p>	<p>A pupil should have achieved common conditions like rationality, a healthy body, being religious, and other items and specific prerequisites including honesty and sincerity, manliness, modesty, and direction resulting from self-purification.</p>
Explanation and interpretation: In interpreting this line of the poem taken from Nezami, it has been told that: “If I have a good fame I should render it to the heart and tell a story of my heart and my heart can show the route to right and all this means that I should be busy with my heart to ascend to divinity (Servatian, 2006, 11).			
Lack of art	<p><i>If I do not possess any art It would be better to represent the artless state The old wise man made my life gracious I do praise being a follower of divinity</i> (Isfahani, S., n.d.)</p> <p><i>All masters who avoid self-representation Seek to be omitted and be lacking Wherever this lack is increasing The reality and its workshop exists</i> (Golpinarli, 2000, 225)</p>	<p><i>I was a guest of heart through contentment I presented myself wholly to the true owner of my heart He said to come down and forget to talk big of yourself Or else I will dismount you down</i> (Nezami, 2020, 22)</p>	<p>The result is to observe the mentioned items and to reach apprenticeship towards mastership The unanimity of artist (Artless) Including the name of a humble architect</p>
Explanation and interpretation: The major origin of art is the lack of existence and artless features. Any master who enters this lack-of-existence workshop will become more secret and thus will become a more honored artist. But if he focuses on presence and selfishness he would become like a paper being written on it and nobody would write anything on it anymore (Pazouki, 2017, 73).			

stages and the training of his master and then tolerates the modesty and other prerequisites of the route to divinity to polish himself and ascends to a state of beyond materials. In this stage, the discovery and observation of the unseen world becomes possible for him and he becomes entitled to a position of artless state.

• **The third level; Representation of exemplary images (internal garden) in the imagination power of the artist**

In the next stage, we have dealt with the next category of the pattern called “the exemplary and imagination world; the origin of the formation of traditional art and architecture.” The spirit and body of the artist-architect in the position of a mystic master move through the different levels and ascend to the exemplary world, and the observation of the unseen world becomes possible for him. In Table 5 and through the documentation of the most important key sentences in this discussion and through coding the sentences, the categories to be analyzed were extracted.

- **Validation of second and third stages with documentation from the poem called “Heart Garden” by Hakim Nezami-e-Ganjavi**

The mystic figure mentions and uses modesty and purification and thus abandons the senses and enters the world of movement toward divinity. As a result, he reaches the exemplary world. This world that is isolated and stands by itself is a consequence of the practicality of the imagination force of an artist and his introspection. The result of this introspection has been realized in the form of introspection in all Eastern arts, specifically in Islamic architecture. Also, in Nezami’s poem, the mystic person finishes modesty, moves to more difficult stages, is born

again, and, along with the heart, enters a very beautiful garden. In this part of the internal movement posed by Nezami, the “garden” has an absolutely symbolic function. It is known as a symbol of a lost paradise, which is a hope for human beings to return to. This garden is a representation of an unconscious area of a poet who can be accessed only after self-purification and severe modesty (Table 6).

The Analysis of “The Representation of Internal Garden” in Architecture

An architect emphasizes on hierarchical principle and the items related to it (lobby, porch, hall, and other parts) to help the audience return to his instincts of beauty in the building. Also, he prepares the audience through some processes to be put in a location isolated from everyday life and worldly issues (centralized space, symmetric and in equilibrium, fluid, transparent, and other things)². It is a space through which the audience enters into thoughtfulness and contemplation and approaches his internal instincts and this is the same as moving from the worldly life towards the hereafter prepared through the introspective space by the architecture. Beyond this introspection of the building and through the passing of hierarchies by the audience, the things within the building become observed. The garden is in the form of a natural garden located in the internal part of the house, in the traditional marketplace, or a park, or it will be represented as Islamic drawings carved into the altar or internal surfaces of the mosque, in throne part of the houses or other places (Tables 7).

Table 5. The extraction of architecture issues resulted from manliness using the encoding. Source: Authors.

Effective system	Key sentences- the exemplary world	Tag/code	Subcategory	Category
Imagination world and the position of creating traditional arts	In Islamic culture, the art and artistic world refer to the world of imagination (Baavandeeayan, 2010, 79).	Imagination	The exemplary world	Internal garden
	Two forces of imagination and sense affect art. The amount of interference from these two great forces (especially the imagination force, which is one of the greatest forces created by God, and the imagination world, which is considered one of the vastest worlds) becomes complex (Ebrahimi Dinani, 2002, 363).	Imagination force Exemplary level		
	Eastern arts call human beings to the level of exemplification and imagination (Rikhtegaran, 2006, 250).	Exemplary and imaginary world		
	According to the verse, “there is a counterpart simulation of it in the skies and on the earth,” (Quran, Rum Surah, 27 Verse) the artist can observe these divine realities and such outer world similar objects throughout the whole world and utilize artistic exclamation equal to the same exemplary expression to descend the divine realities.	Heart’s eye/ observation	Heart (introspection)	
	Discovering deals with encountering the inner part of a person. The hearts and secrets of human beings can enable them to discover and observe the unseen. In this case, to achieve discovering and observation capability, the follower should move on step by step to reach higher levels of spirituality.	Referring to the inner part		

Table 6. Poems of Nezami and other great poets regarding the actualization of the imagination world through artists' powers. Source: Authors.

Follower-ship stages	Idioms	Related poems (composed by other great poets)	The poem called: "Solitude of the Heart" by Nezami	Adjustment with concepts of exemplary arts
First stage: The achievement of the observation position	- Eastern Eye - Diane - Eastern presence	<p><i>When the wine sun arises from the east of the bowl</i> <i>Thousands of tulips grow in the garden of the barman</i> <i>The soft wind breaks the heads of the flowers</i> <i>This is the time when the smell of the flower comes from the meadow</i> (Hafez, 2009, 234) <i>Open your heart's eye to see the beloved</i> <i>And to see what is unseen</i> (Isfahani, H., n.d.)</p>	<p><i>The scouts spread a curtain</i> <i>They opened the integration curtain</i> <i>So from the most specific house</i> <i>It was announced that Nezami come out</i> <i>Then I became the most special close friend in that place</i> <i>He told me to enter and I approached closer</i> (Nezami, 2002a, 21)</p>	<p>Based on the viewpoints of scholars such as Nasr, Burkhardt, and Schimmel, the traditional art and architecture in Iran have been rooted in the exemplary world and are related to the actualization of the imagination powers of the artist.</p>
Second stage: Face recognition by Hatef	- Hatef - Internal old - Goal - Leader - Director - Reason - Sheikh	<p><i>I am a slave to Moghan's old master to release me from his lack of understanding.</i> <i>Our old master does everything, which is generosity</i> (Hafez, 2009, 158) <i>If you are a true follower and they deport you</i> <i>Go towards a route asked for by the old master.</i> <i>Do not be a follower without a leader.</i> <i>Do not be a low-trust person</i> (Nezami, 2020, 41). <i>Do not step into the love area without a reason.</i> <i>Because I did it and tried very hard but could not succeed</i> (Hafez, 2009, 168).</p>	<p><i>Hatef the solitude sang for me</i> <i>Ask for the amount of money you can return</i> <i>My master renewed my promise</i> <i>Then my name Nezami was spread all over the world</i> <i>All people are forced to choose a love</i> <i>Especially a love who can support</i> <i>When my Rayez started politeness</i> <i>He could open any type of knots</i> (Nezami, 2002b, 20)</p>	<p>In poetry and miniature, the representation introduced by Hatef and Khajeh could be traced back to getting help from words and images. In architecture and due to the banishment of certain images, the reuse of this keyword is not touchable, and if it has a representation, it is in a secret language.</p>
<p>Explanation and interpretation: The followers of the divine route consider having an old master as a requirement to pass through the route, where the follower passes by using the directions given and gets released from worldly belongingness. Nezami has introduced his teachers Rayez and Khajeh who have trained him.</p>				
Third stage: Reaching the heart location	- Mirror - Safe location - Heart	<p><i>The World Reflector Cup is known as the heart of a complete human</i> <i>The real mirror showing reality is the heart itself</i> (Lahiji, 1989, 86) <i>Bring heart without you and ornate it</i> <i>Make the house vacant for the ones that are known as others.</i> <i>Whenever you are looking at your love</i> <i>The whole universe is permanently shown through reality</i> <i>And when you look at your heart again,</i> <i>He could observe the face of his love to be like the sun</i> (Jami, 1999,106)</p>	<p><i>The one who put your body into the soil</i> <i>And produced the deep heart into your body</i> <i>What was the body? nothing more than a bundle of soil</i> <i>It is only the heart and only the heart can entail words in itself</i> <i>You should become a slave of heart to become a king</i> <i>In this way, you can become a rational master and become a love for the followers</i> <i>Try to stick with the heart</i> <i>You should become water to wash away the dust of the heart</i> (Nezami, 2002a, 21)</p>	<p>The importance of introspection in architecture includes the basis nature and lack of observation from the outside into the inside, the categorization of spaces into public, semi-private, and private, the defeat of access points, the achievement of the goal with stops and delays and a complex access pattern.</p>
<p>Explanation and interpretation: Nezami has achieved understanding and knowing reality through isolation and self-care during his mystic movement route, has considered the heart as the Holy House of God, and considers becoming a royal and powerful creature when he serves the heart like a servant. He considers the fame and validity of a person related to his heart, which should be touched deeply and through which the person should become the soil of the way because the light of awareness could be achieved through noticing the heart. The heart dominates both the surface structure and the deep structure of a living being.</p>				

Rest of Table 6.

Follower-ship stages	Idioms	Related poems (composed by other great poets)	The poem called: "Solitude of the Heart" by Nezami	Adjustment with concepts of exemplary arts
Fourth stage: Discovering and observing through an internal garden	<ul style="list-style-type: none"> - Flower garden - Mysticism garden - Heart garden - Flower house 	<p><i>Bend down and get the thorn out of your heart's foot</i></p> <p><i>To see the flower garden within yourself</i> (Rumi, n.d.a)</p> <p><i>Come into the endless garden of the heart</i></p> <p><i>Then see the abundant sweet fruit of it</i> (Rumi, n.d.b)</p> <p><i>The garden and fruits are inside the heart</i></p> <p><i>The image of his mercy over this water and soil will be observed</i> (Rumi, 1994)</p>	<p><i>Khajeh got his hands into the neck of a lighter</i></p> <p><i>He got my hand and the laps of a garden</i></p> <p><i>And I was laughing like a tulip</i></p> <p><i>My clothes were torn out into hundreds of parts</i></p> <p><i>The flower gave its heart to me</i></p> <p><i>And the flower asked me to support him</i> (Nezami, 2002a, 22)</p>	<p>The garden in architecture is in the two forms of natural in the yard traditionally and in the form of abstract representation, it can be shown using some Islamic drawings. This could be represented through rationality in addition to bodily considerations.</p>









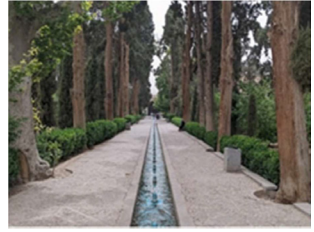


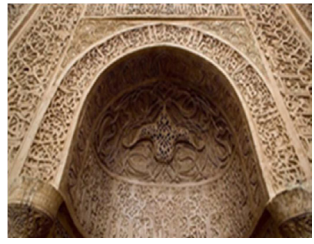
Explanation and interpretation: Finally, the poet comes out of the heart city sticks to a light, and moves into a garden. This garden is known as the garden of knowledge and its' flowers and plants are expressed through our words but coming from another world.

Conclusion

Traditional arts in Iran, such as miniature, carpet, gilding, architecture, poetry, and literature, are rooted in a common source, and the reason is the documentation regarding Fotovvatnamehs (books written by mysticism followers), the liquid characteristic of arts within the realm of Tasavvof and mysticism, and the artists being mystic persons. Also, the artist has been a mystic who has tried to discover and observe unseen realities, actualize them, and realize them in the world outside. During the mysticism movement stages, the artist consciously tries to know himself, takes care of himself, works on modesty and purification of himself, moves forward in these stages, and gets discovery and observation stage by stage. The follower walks through these steps along with his master in the industry and, of course, his internal leadership, which is called "Hatef" or internal maser. Through this introspection, the lights of reality become represented to him, and now that he has become a lover of divine beauty and goodness, he gets to the mystic meeting and the real beautiful joining with God. The artist becomes artless, and the goodness encompassing his body is presented in his artistic works. This move occurs in an exemplary world. The mystic who has passed his body and his imagination from the material world can reach hereafter and the exemplary world, and through this move, can find and understand the facts related to a higher-level world through these images. The lovely meetings of the mystic person during these stages occur in the internal garden, and the location for this meeting is the space within the heart garden. For this reason, the mystic artist draws the observations and his receipts by representing the garden (natural or abstract) using introspection. Thus, the gardens represented in traditional arts in Iran stem from the mystic movements of artists in

different fields. The garden is one, and the traditional art reflects and represents the exemplary garden, the exemplary world, and the imaginative world. This garden, which has been represented differently by several art fields, was not merely utilized for space preparation and ornamentation; it was used to actualize and form such art regarding the thoughtfulness background and the mystic-rational proofs. The mystic artists in architecture could emerge as exemplary figures using Islamic drawings and also the natural garden. To reach such a garden, along with the movements through different stages by the mystic person in the move from surface to deep structure (this world to hereafter), the inhabitants in the buildings should also pass through a hierarchy, and this can prove the principle of hierarchical movement and introspection in architecture. The architect emphasizes the hierarchy principle³ and the items related to it to help the audience return to their instincts and, through some stages, make them ready to learn in a location isolated from their daily lives and worldly issues. This is the same movement from this world into the hereafter, prepared in the introspective space of architecture. Beyond this introspection of the building and through the passing of hierarchies by the audience, the things within the building become observed. The garden is in the form of a natural or abstract garden (Islamic drawings or herbs). Human beings have different physical and spiritual dimensions, and in traditional society, architects consider both human dimensions when trying to construct a building. These buildings are the suppliers of convenience for the body on the one hand and preserve the inhabitants in the space regarding climate conditions and bodily dangers. Also, they provide a space isolated from the uproar of the material world and are known as safe places for contemplation, thinking, and

Table 7. The process of reaching a garden (natural/abstract) in traditional buildings in Iran through introspection indexes. Source: Authors.

Name of building	Simplicity of the outer part of the building	→ Introspection indexes (hierarchy) →	Reaching the garden within the building
Traditional houses in Iran (on the whole)			
	Simple and without ornaments' outer surface	Introspection (result of hierarchy)	Natural garden in the center of the building (internal yard)
Abbasian House-Kashani			
	Simple and without ornaments' outer surface	The hallway from among elements forming a hierarchy	Isolated garden in internal parts of the building
Explanation and interpretation: As can be observed the outer part of historical houses in Iran are completely simple but the formation parts in the internal section of the building include Islamic drawings, an internal garden in the yard, and ... which has been rooted in the mystic viewpoints of the artist regarding reasoning causes.			
Finn Garden in Kashan			
	Simple and without ornaments' outer surface and lack of being seen from outside into inside	A gate which is sometimes one of the forming elements of the hierarchy	Natural garden
Explanation and interpretation: These pictures show the complete simplicity of the outer space and the representation of gardens and ornaments such as Islamic drawings inside the building. Also, the mystic people consider that through movement in the world, you can get to your ideal creator as shown in the verse: "Why don't you look into yourselves" (Quran, Zariyat Surah, 21 Verse).			
The Central Mosque in Tabriz			
	Simple and without ornaments' outer surface	Gate and lobby for hierarchy	Isolated garden
Explanation and interpretation: The outer side has been built very simply. But inside the mosque there exist Islamic drawings and ornaments and they are not used merely for ornamentation and space preparation because in this case, the outer space should have included drawings even in small numbers. This type of introspection and invitation to the internal part is rooted in the thoughts of the builder and constructionist and shows us the world with no symptoms.			

returning to the instincts to relieve the audience from daily chores for some time and to think about the final destination and the principle of creation. The usefulness and application of such issues in an academic atmosphere in architecture is because the re-introduction of rich principles and thought sources of the forefathers can lead future architects in Iran to construct and create spaces that can provide the growth and enhancement of the spiritual lives of people in addition to bodily convenience and technological innovations. Thus, the traditional natural-minded architecture in Iran could be considered the best pattern to create such spaces, provided that we get knowledge about the rationales of such things. Also, the present research has provided a challenge for scholars in the field of architecture to train a generation of architects with commitment and awareness of the great goals of Iranian architecture who also have a good command of the current techniques in architecture.

Suggestions for Future Research

In the present research, we have investigated the reasons

for continuous representations of different types of gardens in architecture, considering mysticism. Three continuous and related fields of “the relationship between art and mysticism worlds,” “the exemplary world to move forwards by the mystic person to get to a location where discovery observations could be achieved,” and “the reflection of these observations by the artist and the type of artistic creation” were utilized. The first and second fields were considered prerequisites and were considered approved because the positive proof of all three topics could not be included in a single research paper. Also, some variables, such as the effect of climate and political and social conditions, were categorized as controlled variables, and investigating their effects on the completion of the research in the field seems to be prominent. Also, the realization of the internal garden concept within other Eastern arts and the differences between these arts regarding such a concept requires further studies being carried out in the field following the research projects being carried out in Western countries.

Endnotes

*This article is extracted from “Elham Nabai”’s doctoral dissertation in entitled “The Manifestation of the Inner Garden in Traditional Iranian Architecture (with an emphasis on the Garden of Hakim Nizami Ganjavi)” which is done under supervision of Dr. “Asdalah Shafizadeh” and advisement of Dr. “Shabnam Akbari Namdar” at the Faculty of Technology and Engineering, Islamic Azad University, Ahar, in 2024.

1. Positive

2. This issue has been discussed in detail in the doctoral dissertation titled “The Manifestation of the Inner Garden in Traditional Iranian Architecture.”

3. The principle of privacy is one of the most important purposes of the architect in creating a hierarchy and introducing traditional buildings. This principle can be examined from two perspectives: material and mystical, but the material aspect was not in the scope of the study.

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