

Position of Water in Ibrahim Mirza's Haft Awrang Miniatures Version *

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Abstract

Given the position of water and its symbolic function in ancient beliefs and Islamic sources, the paper aims to explore and analyze the visual effects of the invaluable element in Haft Awrang miniatures by Ibrahim Mirza. In addition to the study of conceptual aspect of water in this set, the existence of diverse layouts in the display of different forms of water provides suitable foundation for conducting a formal study into it. The aim of the paper is to recognize different layouts of water and explore the reasons for the diversity, as well as the conceptual function of water in these works; furthermore, it aims to illustrate how the diversity could made a difference to the suitable structure and composition and also better understanding of Jami's lyrics. The results of the research, which was conducted in a descriptive-analytical method, indicate that patient artist used certain forms in depicting water based on theme and place of story in order to get across meaning and concept under consideration better and establish a better match between form and content of work, since Haft Awrang paintings substantially depend on the literary text of Haft Awrang. Diversity of water effects in a variety of miniatures at times benefits the general structure of the miniature and works as an influential factor in matching various elements of it; in some instances, how it is positioned and the choice of a good and purposeful position for it in the miniature board could assist artist in communicating meaning and concept.

Keywords

Persian miniature, Water in miniature, Mashhad School, Jami's Haft Awrang, Ibrahim Mirza.

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Introduction

Nature and its components such as water have always been viewed as rich source of inspiration, in the sense that by studying how human being is linked to these elements and its outcome, we can find out the semantic function of each of these natural elements including water in the paintings. With a focus on the illustrated version of Haft Awrang, the paper aims to provide a better recognition of the element water in its miniatures. Maulana Nur al-Din al-Rahman Jami was born in Karjerd Jam (Khorasan) in 1914 and died in 1992 in Herat. During the eighty-one years, he had a relatively quiet living environment (Mayel Heravi, 1998: 14). The time when Jami started to work was coincided with the reign of Sultan Hussein Mirza (1472-1509), i.e. the last and wisest ruler of Timurid Dynasty. The motif and message of Haft Awrang Masnavi was influenced by spiritual, philosophical, and moral-sufist ideas, particularly by Naqshbandieh Sect (Simpson, 2003: 14). The main purpose of Jami for writing Haft Awrang was to explore and express the crucial ideas of Islamic mysticism¹. Jami's language was full of metaphors and gnostic symbols, a language leads everyone to be a simple follower on his own. For this reason, the learning points are expressed in the form of allegorical tales (Ibid: 15). Due to his overwhelming fondness for Jami's poetry, Ibrahim Mirza, nephew of Shah Tahmasp, summoned a group of gifted artists during 1555-1564 in an attempt to write calligraphy based on Haft Awrang and decorate its pages with illuminated manuscript. Sultan Mirza's effort and purpose for preparing such a glamorous work is a magnificent story which reveals how painting and poetry served as essential elements of traditional Persian culture (Simpson, 2003: 13). Haft Awrang version² contain 28 miniatures, in that water can be seen in different shapes in twenty five of them; in this paper, some of these miniatures are mentioned if necessary in order to explain the content under consideration. It is noteworthy that "supporting art in Iran" written by "Marianna Shreve Simpson mostly deals with the story of miniatures and general account on them, so there is no any reference that specifically addresses the analysis of the nature in these miniatures. It is possible that some of these miniatures are mentioned in some books or articles and they inspired the writer, so their titles will be presented if used.

Symbolic function of water

Water³ is one of the four basic elements that have been considered sacred and divine among Iranians. From the earliest day in Iran, they have believed in the creative role of water in the world system. Hence, the significance and sanctity of water are appreciated in the Avesta many times. In "Aban Yasht" and "Tir Yasht", water is addressed and Anahita (pure and

immaculate) or Nahid⁴ like goddess of water and fertility is praised (Yahaghi, 2007: 3). Traditionally, water was seen as the key to everything that exist potentially and found it to be the basis and foundation of the entire world and the origin and source of the whole capabilities of existence; furthermore, it was referred to as elixir of immortality and benefactor of creativity (Elyadeh, 2006: 189). Due to the life-giving and creativity feature of water, it stands to reason that "water of life" has its origin in the ideas of various tribes and serves as a symbolic⁵ role since ancient times.

In the Holy Quran, the concepts "mercy" and "life-giving" are inseparable. Revelation and rain are both come down by God and are both referred to as "mercy" and "life-giving". In addition to this, in the Islam, water underlying the connection with God as the condition for a variety of praying is to perform ablution (Lingz, 1995: 605).

The word water which is Mae in Arabic language is mentioned 63 times in the Quran, in that it is sometimes called the genesis of the material world (Surah al-Hud: 7), and sometimes described as the source of life and substance of every living being (al-Nour; 45, al-Anbia; 30). In a number of cases, it is expressed as a great blessing on which human life depends (al-Momenon; 18). Moreover, it is introduced as a means of cleanness and sanitation and a washing substance (al-Anfal: 110). According to Imam Baqir, it is narrated that water is the first creation of God in the material world and other creatures are created from it (Hosseni dashti, 2000: 20 - 30). In addition to the word "Mae", there are a number of other references to various types of water including streams, springs, and paradise waterfalls⁶ that all of them depict exquisite images of spiritual effects of water (Gheissari, 1975: 24). For Iranian artist, in addition to the issues discusses, the role of water has a special significance in the Day of Ashura. It seems that it stands to reason why water is considered sacred for a Muslim artist, so it can be said that this type of extraterrestrial attitude in Persian miniature has its origin in his worldview.

Water is a symbol of the heavenly world which is displayed in Persian miniatures as a brown hue and actually silver in order to give out light, the reason of applying silver for depicting water; miniaturist aims for using silver color in order to reflect the light and build a spiritual connection with viewer's spirit so as to give a symbolic expression to it (Sahi, 2005: 112). Moreover, the mirror-like property of water is here reiterated. Therefore, water is the best representation that can represent the characteristics of "world of imagination⁷" in Persian miniature.

Water in Haft Awrang miniatures

In Haft Awrang miniatures, water can be seen in various forms such as Howz (pool), sea, water stream,

and water well, some of which have symbolic and ritualistic aspects.

• Howz

In front of the main porch in some of ritual or public monuments over pre-Islamic era was built and designed a Howz (pond), which was basically assumed a symbolic and ritual aspect. However, the presence of Howz was considered beneficial climatically, visually, and aesthetically, etc. As the image of mansion is reflected in Howz, the concept of transparency, and mirror-like property of water are impressed. The excellent and exquisite example of ritual and symbolic function of water in Islamic architecture is Howz on the forecourt of big mosques and some public and important buildings. That is to say, the use of Howz in front of buildings gradually become a principle in Persian architecture, as it can be admitted that almost unexceptionally a Howz is often designed and built in front of the main porch of Kushk Monument in Persian gardens (Sultanzadeh, 2005: 99-100). In Persian gardens, in addition to the function served in order to store water and take a break in the milestone points of gardens, Howz was of significance aesthetically, because the plasticity property of water was evidently displayed in different designs of Howz. A fountain in the middle of Howz was taken as an emphasis on the movement and simmering of water and a reason to make the sound of water, which is believed to be the symbol of springhead as it multiplies the beauty of Howz by two in the eyes of a beholder (Zamani et al, 2009: 30). Moreover, Howz in the center of courtyard suggests the importance and centrality of water in the universe, particularly by reflecting blue sky from its heart, and displays the full-length mirror of the universe. Apart from its decorative and useful aspect, it is a center that overrides the proportion and symmetry of its surrounding elements (Nayebi, 2002: 50).

For the above reasons and the symbolic function of water, we can find out the importance of the presence of water Howz in the existing gardens and buildings in the miniatures. In three miniatures out of twenty eight miniatures of Haft Awrang, the artist utilized the Howz for displaying water, and each of three stories happen inside of each garden or mansion. In these miniatures, the front space of the mansion is covered with brick or ceramic, and a Howz is designed and built on the front part of porch. Its water transfer is supplied through pipes passing through underground and streams of water are connected to it. It should be bore in mind that almost in all miniatures painted during Safavid period the architectural spaces of the same period was reflected (Sultanzadeh, 2008: 156-157). Therefore, how Howz is displayed in these miniatures was based on the architectural properties of the period.

In the miniature “advice of father to son about love”, according to the centrality that water assumes in the construction of gardens, water Howz is positioned in the center of the picture. Its circular shape also helped the centrality. The miniaturist has shown the source of water in the hills, in that it enters the middle Howz in front of mansion after moving behind mansion and an unknown canal. The water is directed to both sides of the podium by two beautiful streams, saturating different parts of garden by being poured into the existing streams in the garden space⁸. It is worth noting that the two waterways leading to the Howze are matched to the octagonal shape of the porch in the picture; that is, the artist managed to maintain a better visual harmony between Howz and porch, and offered a more delicate composition to viewer (Fig.1).

In the miniature “Solomon and Bilqis gathering”, Howz is drawn in such a beautiful and special way that it is matched to the decorations of Solomon’s bed and the tiles of the mansion. The color of tiles are also in harmony with the dress of Solomon, which can serve a meaningful function, especially because green blue color is regarded as a sacred color for the Muslims. Conversely, the waterway connecting to the Howz at the bottom is at odds with cypresses sticking out from the border at the top of the picture; this can strengthen the structure in the miniature better (Fig. 2). In the miniature “young boy throw the old man off the rooftop”, water Howz is drawn in the shape of a circle surrounded by a square in which water is directed to garden area through two waterways on both sides of the Howz (Fig. 3). The story concerns a poor man who expresses his interest toward a good-looking young man. “Look over to see more beautiful things”, says the young man. As the old man turns his look back, the young man tosses him off the rooftop with a kick. With this story, Jami implies when divine God is truly settled inside a man, nothing can take its place ever (Simpson, 2003: 54). The special form of the Howz in this miniature can suggest a symbolic dimension; in the sense that circle movement is complete and unchanging and serves as a symbol of divine and heavenly forces, i.e. the beginning and end of creation. The square shape can be a token of accumulation of material and earthly forces⁹. The position of the two shapes in Howa design suggests a unity between material and spiritual forces; that is, earthly loves leads us to divine love. According to Jami, it is impossible to fit more than one true love in the human heart.

Water in these three miniatures is displayed as Howz and stream. Howz and waterway connected to it are positioned in the porch, which brings more beauty in the space of the mansion and takes on a decorative function. The water streams in the garden space have a functional role as they are planned to water the garden space, as well as bringing refreshment and beauty.



Fig.1. attributed to Mirza Ali, father to son advice about love, 16.8×26.3 cm, Mashhad School, Freer Gallery of Art in Washington, Source: Simpson, 2003:33.

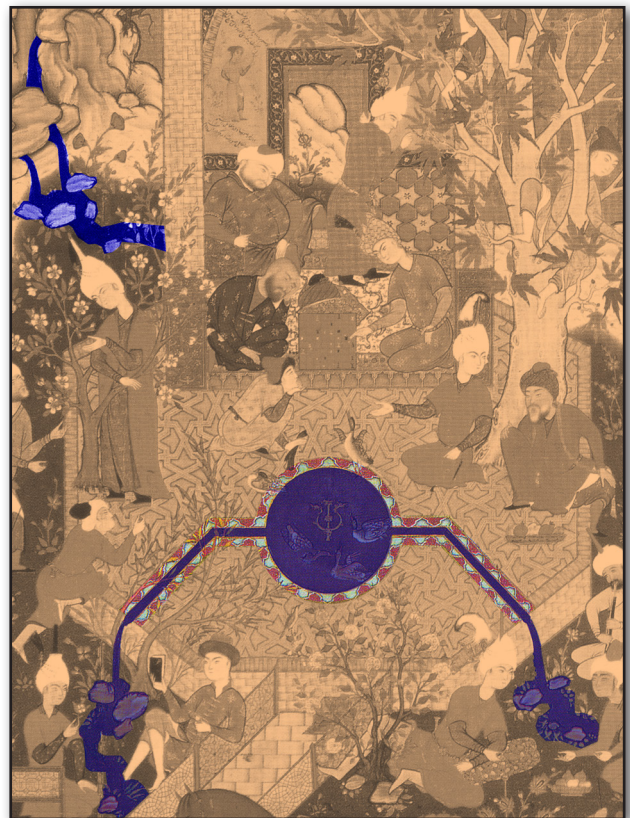


Fig.1.1. Water in circle-shaped Hawz flows into streams available in garden space through two waterways at both ends

In Persian gardening, water is also used thoughtfully, because the artistic and meaningful use of it was often intended for bestowing beauty to the garden area, besides plant watering (Johnson, 1929: 61-3). As a matter of fact, in Persian garden, the architecture of garden is water architecture. Water flows through the paths wisely and cleverly as it remains still in Howz and waterfront and sprinkles from fountains, flaunting its beauty with motion, sound and grace (Khansari, 1998: 103). In these miniatures, there are beautiful fountains in the middle of the Howz which have been drawn in various forms and emit sweet singing in the space. Since miniaturist often attempted to display the existing elements in the miniature at best and as complete as possible, Howz is drawn from high angle and fountain is drawn from opposite angle. Therefore, the shape of Howz and fountains are clearly shown to viewer.

• Stream

In Haft Awrang miniatures, stream is displayed in different ways. At this point, the diversity is shown by offering some images (Table 1).

It seems that stream acts as a connecting agent between various components of the miniature, in the sense that we can see a match between different parts of miniatures and the shape of stream. The diversity of beauty that exist in drawing stream is largely influenced by painters' taste and interest in this regard; for example, in the second and third image in table 1 referred to Mirza Ali, water as stream flows through rocks and comes down. The harmony between the movement of stream and the raging rhythm of rocks and the game the little waterfalls play among the slippery rocks are consistent with "Ibrahim Mirza's emotional and sensational approaches" (Azjand, 2005: 175). Meanwhile, in miniatures referred to Shiekh Mohammad9, stream as a spiral moves through a wide range of the miniature (the fourth picture in table 1, and Fig.4). In the miniature "Prophet Yusuf's sermon to Zoleikha's companions", water stream moves in harmony with the statues at the bottom of the picture and instill comfort in viewer. In this picture, Zoleikha fell in love with Prophet Joseph asked her companions to come along and help her lure him; Joseph attempts

Table 1. review of the shape of water stream in Haft Awrang's paintings, Source: authors.

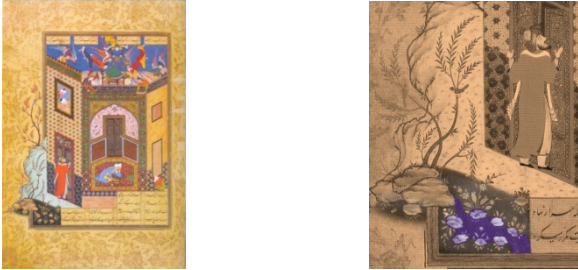
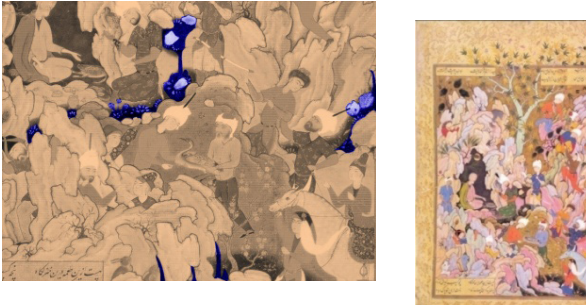


	Picture and title	Details
Haft Awrang	 <p>Referred to Abdolaziz, angles cast light upon Saadi, 16.7×13.1 cm, Mashhad School, The Freer Gallery in Washington Source: Simpson, 2003: 51.</p>	In the most of the miniatures, stream can be seen at the bottom or corner of the image which has been here mentioned as an example
Haft Awrang	 <p>Referred to Mirza Ali, the old man refuses to accept the duck , 17.4×23.9 cm, Mashhad School, the Freer Gallery in Washington Source: Simpson, 2003: 53.</p>	Stream has its source among rocks where water come down, move along rocks and flaunt itself just like a small fountain as it is hidden from the eyes of beholder
Haft Awrang	 <p>Referred to Mirza Ali, a black person watches himself in the mirror, 13.7×24 cm, Mashhad school, the Freer Gallery in Washington Source: Simpson, 2003: 69.</p>	The artist here attempts to expand the picture by drawing mountains, rocks, and meadow in several plans, as stream is something linking plans in which small waterfalls pass through them, creating a harmonious space by its unity.
Haft Awrang	 <p>Referred to Sheikh Mohammad, Urban man and fruit trees plunder, 15.6 ×24.5 cm, Mashhad School, the Freer Gallery in Washington Source: Simpson, 2003: 59.</p>	Creek or stream moves along like a spiral and goes down in concert with other elements available in the miniature



Fig.2. Attributed to Ghadimi, the Prophet Solomon Congregation and the Queen, 18.7×23cm, Mashhad School, Freer Gallery of Art in Washington, Source: Simpson, 2003: 61.

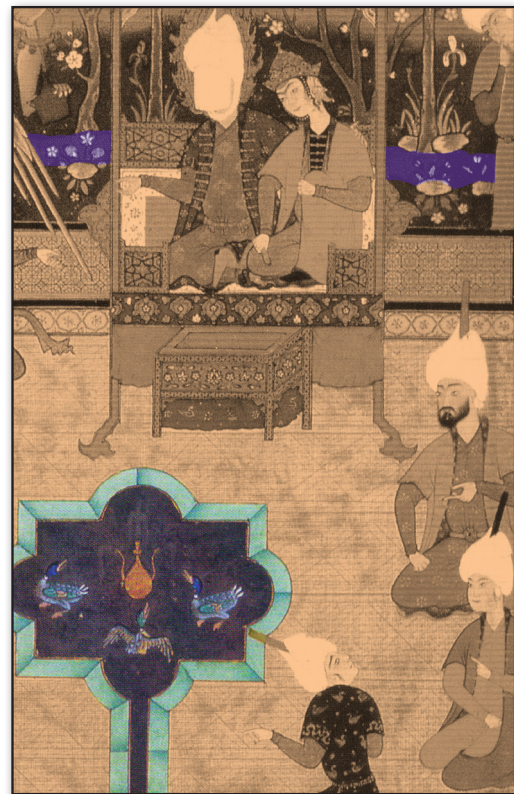


Fig. 2.1. Water is seen in two forms, in Howz and waterway connected to it and streams available in garden space

to preach to them and show them the right path. In this miniature, spring comes down from rocks on the left part of the picture; the creek whirls around the companions and goes past them, and pour down. Considering the fact that water is a purifying substance in this path, any defilement is washed away and carried away, rendering companions' heart awaken (Fig.4). By choosing a suitable place for displaying stream on the page, artist helped to express the meaning better. Moreover, it appears that spring could inculcate the concept of sanctity with the help of its symbolic presence. Since water is the first cosmic matter in the realm of human realities, without with fertility and growth of creatures are not feasible, and considering the fact that water comes out of the mouth of the spring, spring is considered as the embodiment of motherhood; this per se has made the spring holy (Chevalier & Gheerbrant, 2000: 523). Spring is the origin of life and source of divine grace, in that when Hajar turned to God's kingdom in order to give water to Ismaeel, a spring bubbled up beneath the child's feet, which brought prosperity and blessing to the dry land of Mecca. In Islamic thinking, water is also referred to as rain or spring, i.e. divine and truth revelation (Cooper, 2000: 2).

• Sea

In the miniature "Salaman- o Absal", water is seen as sea; this is very rare in miniature practice. Water waves are shown on the sea surface with little clarity, in that they have a texture fitting into clouds at the top of the picture.

The image represents the time of the arrival of two lovers in the island. The story is that one of the kings during antiquity was given a son indirectly, and he called him Salaman; as he was motherless, he was sent to a beautiful nursemaid called Absal. When he grew into a man, his son-mother love turned into a sensual love. The king forbade the son from the love. Eventually, Salaman managed to run away from the court in order to catch up to Absal (Simpson, 2003: 62). In this story, the lovers took refuge in an island in order to be happy and together. Given the symbolic meaning of the sea, it seems that the poet chose the best place for showing the climax of the story, and the miniaturist also tried to highlight the lovers' segregation more by putting the island and rocks in the corner of picture border, in that their uncertain situation is portrayed. The sea in the work is the symbol of attraction and sensual desires, i.e. sea of lust. The snake seen in the sea can be reminder of satanic deviousness (Fig.5).



Fig. 3. Attributed to Sheikh Mohammed, Young man throws an old man off the roof, 16.7×23.1 cm, Mashhad School, Freer Gallery of Art in Washington, Source: Simpson, 2003: 5.



Fig. 3.1. pool of water in a circle shape inscribed in a square.

The sea is a symbol of life dynamism. It is the place of birth, transformation, and rebirth. It is a symbol of a transient situation across uncertain capabilities and certain realities; a multifaceted situation that represents an unknown and doubtful situation without any decision, and may lead to good or evil (Chevalier & Gheerbrant, 2000: vol.3: 216). The carina in the sea is also a symbol of journey; a journey that leads to a rebirth in the end, as well as a symbol of security (Ibid: vol.2: 478). The island is also a symbol of a spiritual center or more precisely the symbol of primary spiritual center. The island is a reminiscent of sanctuary (Ibid: 424). Therefore, the presence of small boat and island in this picture assume symbolic connotation.

• Well

In the miniature "Joseph salvation from well", the story concerns a caravan that took refuge in this place in search of water. Josef stand at the bottom of the picture on the right inside a well on a boulder while he is surrounded by water (Fig.6). The story of Joseph in the Holy Quran is one of the most beautiful events about God's messenger. The well in the story is the beginning of Joseph's migration to Pharaoh Territory. When he was younger, Joseph could

escape the well of desire with the help of an angel coming down for him, as he become young he could turn to God from the temptation of Zoleikha. As with water, Joseph fits our heart and ascends into heaven.

• Bathroom

In the miniature "Dervish and a hand laid on the beloved's hair on the bath floor, water is shown as a means of purity and cleanness. As for bathroom decided by the poet for the event, it can refer to dervish's innate wisdom and purity compared to the young person's. The story is that a dervish sits on his knees and collected her hair one by one into a pitcher. Once the young person came out from the bath, Dervish asked her why she cease to care about him in the face of his abundant consideration; the young person replied that she has no regard for living things; Dervish succumbed forthwith because of his raging love, without being noticed that she meant the essence of God rather than anyone else.

The miniature can be one of the finest paintings in which real spaces are neatly modelled, and miniaturist managed to show all the important spaces of a bathroom by different sections (Soltanzadeh, 2008: 103). In this picture, interior and exterior parts of bathroom are painted with beautiful geometric

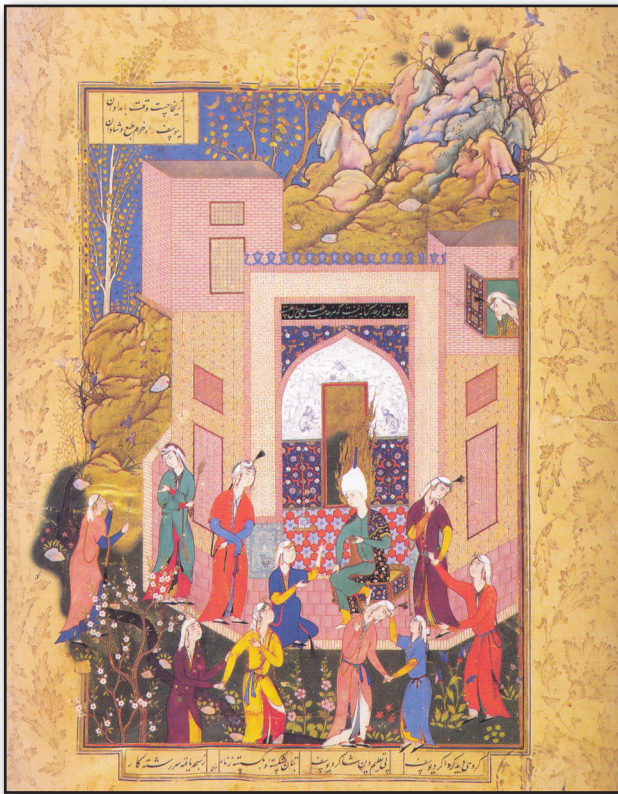


Fig.4. attributed to Sheikh Mohammad, Preachment of Josef to Zoleykha's favorites, 15.9×23.7 cm, Mashhad School, Freer Gallery of Art in Washington, Source: Simpson, 2003: 45.

and non-geometric tiles. In the middle of the bathroom, a Howz can be seen around which a bunch of people are washing people. Khazineh (a Howz-like bath) is located at the end of the bathroom in which some people pour water into their heads (Ibid: 104). Despite the architectural elements seen from the opposite side, Khazineh is drawn from the top and the water inside it can be clearly seen, though its silver color today become darker (Fig.7). Here how water is displayed in a bathroom frame is based on the architectural space of its time. For the above reason, it can be said that despite the differences in displaying water in various miniatures in this set, resulting from personal style and spirits of every painter, and considering the fact that in each of these miniatures familiar visual elements are portrayed inventively and creatively, to some extent we can consider creation of "twenty-eight miniature" a reflection in line with text-based paintings, as well as a style in which interest and preference support the work of Ibrahim Mirza (Simpson, 2003: 18). Therefore, despite the diversity of the themes concerning the miniatures, dynamics and vivacity could bind them together, bringing about coordination and consistency.



Fig.4.1. stream of water in serpentine shape runs through the scene and moves down.



Fig. 5. Attributed to Mirza Ali, Salāmān and Absāl, 22.7×19 cm, Mashhad School, Freer Gallery of Art in Washington, Source: Simpson, 2003: 63.



Fig. 6. Attributed to Mozafar Ali, Josef delivered from well, 20.8×24 cm, Mashhad School, Freer Gallery of Art in Washington, Source: Simpson, 2003: 40.

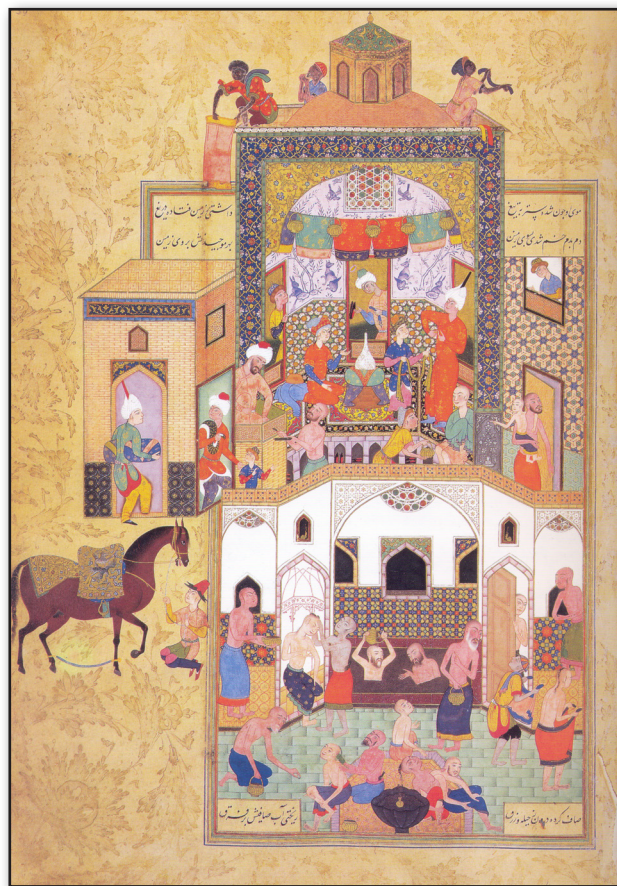


Fig. 7. Attributed to Ghadimi, Dervish and taking hold of hair of beloved from bath floor, 30×19 Mashhad School, Freer Gallery of Art in Washington, Source: Simpson, 2003: 35.

Conclusion

Since Haft Awrang miniatures depend on related literary text, according to the subject of each story, the artist was obliged to use certain forms of embodiment of water element such as sea, bathroom and well. Because of this, given the symbolic meaning that water take up in these forms, the better understanding of the story is provided; that is to say, water in the form of sea is a symbol of attraction and sensual desires, and an uncertain and unknown symbol, in the form of bathroom the representation of innate knowledge and personal candor of a given person, in the form of well the exhibition of purity and catharsis. In some cases, artist placed more emphasis on its symbolic and meaningful function by providing suitable position and foundation in the screen for displaying water, in the sense that given the subject of the story, by moving stream of water in the right section of a picture, the cleanness and purifying property of water was used to impress audience and for better understanding of the story, in that sometimes certain forms of a Howz could assume a connotative function.

A review of different forms of water in Haft Awrang miniatures indicate that different forms of water are consistent with other elements in the miniature in terms of shape and contribute fundamentally to its composition and structure; for example, stream of water with its special shape brings about unity in different components of the miniature by linking spaces and different areas together, or can harmonize other components such as statues, trees, rocks and rotation of eyes in the whole image by moving in a wide range of the picture. The shape of Howz and waterways connected to it are consistent with other architectural elements and portrayed under the whole structure of the miniature. Artist's personal taste and preference has a significant role in creating diversity for portraying different forms of water, in the sense that sometimes one specific form such as stream of water or Howz are drawn in different miniatures in a wide variety of forms. Another interesting point relating to portraying water is artist' loyalty to realistically displaying forms dependent on architecture, e.g. Howz and bathroom drawn under the influence of the architecture of its time.

Endnote

1. According to Safavid era, God manifest himself everywhere, it is He who is the absolute source of beauty, purity, goodness, and above all it is He who is the creator of love. Jami's loyalty to Safavid belief based on divine perfection and reaching spiritual peak in all literature of "Haft Awrang" is abundant; it is the reason that contributes to making seven-fold Masnavi united (Simpson, 2003: 15).
2. Haft Awrang version today belongs to the Freer Gallery of Art in Washington, the collection consists of 340 pages, two of which are dropped, and the size of each page is 37.5× 25.4 cm. About eight main illuminated manuscripts are included in each Masnavi. Text writing is undertaken by Malek Deilami, Moheb Ali, Shah Mahmoud Neishabori, Isha bin Ashrati and Rostam Ali in Mashhad, Qazvin and Herat in Nastaliq Calligraphy. Painters who contributed to it include Sheikh Mohammad, Agha Mirak, Mozafar Ali, Mirza Ali and Abdol Aziz (Azhand, 2005: 173).
3. The etymological root of Ab (water) is ap in Avesta, Apa in Sanskrit, and Api in the ancient Persia, and Ap in Pahlavi language (Pourdavood, 1976: 65).
4. Nahid or Anahita is the guardian angel of water, whose full name is "Sur Anahita Urdu" (river or full-water, powerful, and clear spring). In the Persian literature, it seems that Nahid is seen as a concept synonymous with Zohre, Khonyagar Charkh (Musician-singer), embodiment of beauty, and adornment, but sometimes elsewhere there are interpretations and concepts reminiscent of ancient concepts and meanings (Yahaghi, 2007: 813-814).
5. Symbol is something and generally an object more or less objective which is replaced by another thing and suggest a meaning as a result. Symbol is the display or embodiment which points out to idea and emotional state as token or any form of relationship, whether it is evident or arbitrary (Sattari, 1995: 13). In other words, according to Jung, a word or index is symbolic when it has more than a clear and immediate concept. The word or index has a wider unconscious aspect that cannot be determined strictly, nor can it be explained completely. Since there are infinite concepts beyond our understanding and perception, we continually make interpretation of the concepts out of desperation with the help of symbolic expressions, forms, and objects (Jung, 2004: 16).
6. In the construction of Paradise, water exist in four forms: 1- water in heaven creeks (Janato Tajri men tahte al-anhar, Baqara: 25) 2- water in heaven springs (fagholn azreb beasaka al-hajar fanfajarat menho esnata ashara ayna, Baqara: 60) 3- water in heaven waterfalls (va mae maskob, vaqeah: 31). 4- Water in heaven pools (enna ataynakal kowsar, Kowsar: 1) (Ansari & Mahmoudinejad, 2007: 44). (Kowsar, Muhammad's special pool in the Paradise). As a result, the application of water in the form of springs, creeks, pools and waterfalls in the Persian gardens is inspired by the Heaven in the Quran; accordingly, the Persian artist attempted to display the imaginative heaven by portraying the forms.
7. World of Imagination is a universe more gentle than material world and everything in the material world; its resemblance exists in the world of Imagination. Sadredin Shirazi puts it "World of imagination consists of spiritual world and illuminating essence, and is similar to physical precious things in terms of conceivability and objective precious things, in terms of illumination rather than texture of combined objects, or rather than rational simple precious things. (Dehkhoda, 1962. Vol. 34: 21).
8. distribution of water consists of a main creek leading to the front Howz of mansion, the middle Howz is built in order to complete garden irrigation system and geometrical disciple of garden; water is divided into some branches after reaching the Howz, giving water to different points of garden (Heidarnetaj & Mansori, 2009: 27).
9. Please refer to the book "theoretical foundations of imaginative arts. PP. 171-173
10. The painting, according to art researchers, has a contribution more than other art works to Haft Awrang, in that at least ten miniatures of the miniatures are referred to him (Azjand, 2005: 175).

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