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Re-Commentary of Sa'adat Abad Garden of Qazvin A Comparative analysis of Abdi Beig Shirazi's poems and historical documents

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Abstract

Sa'adat Abad Garden of Qazvin was built during the kingdom of Shah Tahmasb Safavid while transferring the capital to Qazvin. According to the available documentations, the reason for this transfer in 1554 A.D. (962 A.H.) was the hazard of Ottoman and Russian regimes for Tabriz. At the order of Shah Tahmasb Safavid, gardens and necessary settlements, court spaces and other buildings were made. He encouraged some of the country's squirearchy and close relatives to build gardens alongside state-owned gardens. Around the Sa'adat Abad garden, there were about twenty three gardens. Shah Tahmasb asked a poet named Khaje Zein al-Abedin Ali Navidi, known as Abdi Beig Shirazi, born 1515 A.D. (921 A.H.) in Tabriz (d. 1580 A.D.-988 A.H. in Ardebil), who was present at the Royal Court, to verse descriptions of Qazvin gardens. Abdi Beig's Penta "Janat Aden (Gardens of Heaven)" including five Masnavis "Rowdah-al-Sefat (garden of qualities)", "Dohat-al-Azhar (Tree of blooms)", "Jinnat-al-Asmar (Heaven of fruits)", "Zinat-al-Owragh (Ornament of leaves)" and "Sahyfeh-al-Ekhlal (Book of devotion)", was the result of such effort, which contains valuable information about the generalities and details of this garden and its mansions. Abdi Beig's poems are one of the most important documents about this garden, and it is clear from its description that Sa'adat Abad Garden was a unique garden in that period. Among the most important spaces and features described in these poems it can be pointed to the street, gate, Arshikhaneh, Shervani's house, porches, plane tree platform, pool house, garden geometry, and various types of trees and plants. The information available and the spaces mentioned in these poems are more than what is left today, and based on this information, one can get an overview of the general map of the garden and its spatial characteristics.

The purpose of this study is to the design of this imperial garden complex based on the poems of Abdi Beig Shirazi and to compare it with other texts and historical documents. The method used in this research is a historical-interpretative. The results are deduced by analyzing existing texts, images and maps. method that will result in goals after induction and analyzing the texts, existing images and maps. The general structures of the garden and its main elements including Aliqapu gate, Arshikhaneh (Chehelsotun), Shervani's House, Royal court (Shah's loggia) are among the most important elements analyzed in this study.

This historical source, in addition to clarifying the various objective aspects of architecture, landscape and gardening, can reveal the subjective-semantic aspects and the principles of aesthetics of that time. This paper finally attempts to draw overall structure of the garden as a map and sketch to form the basis for further studies and future development plans.

Keywords

Sa'adat Abad Garden of Qazvin, Persian Garden, Safavid Garden, Janat Aden poems, Abdi Beig Shirazi.

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Introduction

King Tahmasb transferred the capital from Tabriz to Qazvin in 1554 A.D. to keep the Capital away from the Ottomans' attacks and threatens of enemies because Qazvin had a strategic situation. (Golriz, 1958), (Varjavand, 1999), (Ishraqi, 2011) When he decided to transfer the capital in 1544 A.D. (951 A.H.) ordered to construct a grand royal garden named Sa'adat Abad full of various trees and flowers., Also his relatives and Safavid dignitaries built many palaces in this garden.,. Such construction resulted in development and expansion of the city around city historical core and Grand Mosque.

In the middle of the century, when Abdi Beig Shirazi gained a reputation and possessed more than fifteen valuable works, Shah Tahmasb ordered him to work on the description of the garden of Sa'adat Abad and its palaces. Abdi Beig in Rowdah-al-Sefat (Garden of Qualities), described the garden of Sa'adat Abad, and the mansions such as the Arshikhaneh dedicated to the Shah, and the buildings such as Shervni's house and other gardens, and gave information about their location and characteristics. But the major part of this work was dedicated to the image of Sa'adat Abad garden. From these poems one can guess that the garden of Sa'adat Abad and its buildings were based on a certain design. Dohat-al-Azhar (Tree of Blossoms) versified a story began with the prayers of God and the praise of Mohammad the Prophet and the praise of Shah Tahmasb. Then Sa'adat Abad Garden, the general architectural map of the garden of the royal Ja'far Abad garden, the streets and the northern and southern porches of the garden, buildings and palaces located on the east side of Shervani's house and other buildings were described. Another part of this book is dedicated to the wall paintings of various buildings much. Today, with the changes that have taken place since the Safavid and Qajar dynasties, many of the buildings mentioned in the poems are destroyed or altered. The poems of Jaf'ar Abad Street, Royal Court, Wall Paintings, Horse Porch, and the summer season and its fruits were also included in the poetry of Jinnat-al-Ismar (Heaven

of fruits). In Zinat-al-Owragh (Ornament of leaves), the Qazvin was described and compared with other cities, autumn and Plane Tree Platform, and most of the wall paintings are rhymed in Sahyfeh- al-Ekhalas (Book of devotion).

The identification of this garden complex is necessary due to the natural and cultural values in it, which include the thinking, art and experimental knowledge of the ancients from the surrounding environment. The Iranian garden as a transcendental example from Iran's landscape is the image of the beliefs of Iranian-Islamic human inside of history, which, despite the adversities, is still considered as a successful style. Garden has received a wide attention in Iranian culture and civilization since ancient times and has been one of the fundamental concepts of the social, cultural and natural issues of this land and also is present in various forms in the literature, architecture and urbanization of Iranians. (Bani Masoud, 2005: 21).

Research Questions

- Is it possible to interpret the general map and structure of the garden at that time by studying the Abdi Beig Shirazi's 'Jenat Aden' collection (Gardens of heaven), ordered by Shah Tahmasb Safavid to describe the spaces and mansions of the garden of Sa'adat Abad?
- How do the main spaces of the garden, such as the Arshikhaneh, Shervani's house, and the Royal Court mentioned in these poems, relate to the whole complex and what are the main characteristics of them?
- Is it possible to verify Abdi Beig's statements by their comparison to other existing texts and historical documents

Research Hypothesis

Since Abdi Beig Shirazi was ordered by Shah Tahmasb Safavid to rhyme description of the mansions of Sa'adat Abad garden, this poems are a good source for interpreting the historical map of the garden, mansions and its architectural spatial features and landscape. Relying on this poetry,

historical features of this Safavid Iranian Garden and its main mansions, including the Arshikhaneh, Shervani's House and Royal Court, are revealed. At the same time, the comparison and use of other texts (travelogue of the western tourists), written in subsequent periods, also helps to interpret the garden and draw its various objective and functional aspects. This document in spite of being poetic utopian and exaggerated is helpful to understand the social and cultural values in Iran in the 16th century A.D. (10th century A.H.) which was contemporary to the Renaissance period of Europe

Research Method

In order to interpret the Sa'adat Abad garden in Safavid period in Qazvin, research method is historical-interpretative that, after deduction and analyzing the historical texts and documents, the map of the garden in that period is drawn. The sources and references studied include the descriptive texts of the aforementioned period (Prose and Rhyme), traveler's travelogue and related reports, visual documents, and views of contemporary experts. Which are achieved by collecting library information. To develop the map of the garden, three existing maps are criticized and modified by reviewing other documents. In this historical research, Abdi Beig's poems are the firsthand source of research, and other texts that indirectly described the garden are the secondhand sources. Also, in the external critique, the authenticity of Abdi Beig's existing collected poems is accepted and to test the internal critique of this historical document, its content has been compared to other historical documents.

Background of the Research

Since becoming the capital was a turning point in the history of Qazvin, there are lots of historical books stating this event. Available resources are divided into three categories: The first is the sources that give general information about the social, historical, and architectural situation of Qazvin during this period, directly or indirectly. Among them, one can

mention is the book "Minoodar or Babol Janat (Door to Heaven) of Qazvin" or "The historical course of the building of the Qazvin city and its buildings". The second category is the sources that analyze Abdi Beig's poems from various aspects. Among these works, Dr. Mahvash Alami's research on Iranian garden is notable. The third category is also research that devoted to recreating the map of Sa'adat Abad garden, among which three are notable: : in the book "Iranian Garden, Reflection of Paradise", a plan of Qazvin royal residences in the Safavid era has been presented, which in some cases does not correspond to historical texts. Also, Professor of History Dr. Ehsan Ishraqi, in a paper describing the Royal Court, palaces and Safavid gardens in Abdi Beig's poems (2008), presented a map that does not conform to the facts. Last plan was drawn by Mr. Ehsan Dizani in the article "Reconstruction of the Royal Town" trying to refine the map of the "Iranian Garden, Reflection of Paradise" (Fig. 1)

The Natural and Political Position of Qazvin

Due to strategic position, Qazvin always has been a center of civilization over history., because of being on eastern-western roads, this city was of great importance politically and military-wise in pre-Islamic and Islamic times. After the Iran-Ottoman conflict during the Safavid period, Shah Tahmasb I decided to choose Qazvin to be the capital (Ishraqi, 1390: 3). As a result, the structure of the city was transformed and formed on the basis of the triangle: the Royal Town, the People Town and the Bazaar. The Royal Town was connected to People Town (Seljuk city) through the street and in the west through the gates, underground corridors and passages to the Bazaar, and in the east it is connected to one of the branches of Aranzak river.

On the eastern and western side of the city there were two streams Dizaj and Aranzak flowed from Barajin Mountains. They provided water to the northern mills. Also there was a stream flowing along the Bazaar.. (Ishraqi, 2012) Some of the Safavid actions that had helped to develop the city in new axes were



Fig. 1. The available maps of Sa'adat Abad Garden and Safavid Royal Court. Source: from right to left: Khansari, 2005: 76; Ishraqi, 2009: 56; Dizani, 2014: 68.

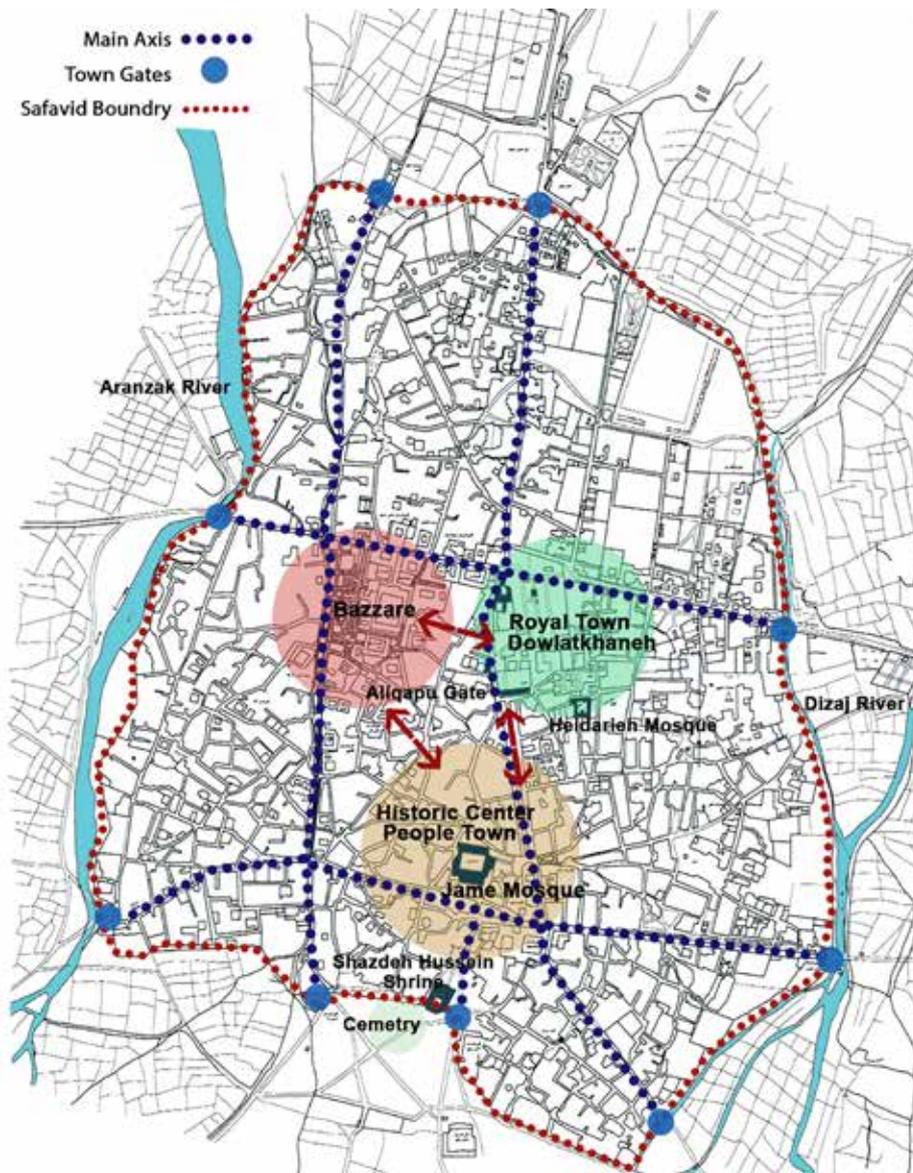


Fig. 2. The structure of the city of Qazvin during the Safavid era: based on the base map of the city in 1928. Source: The authors.

the digging of new qanats and the use of water of the seasonal rivers and the establishment of a network of cisterns in city centers, along with the digging of domestic wells and the restoration of old qanats. One of the important Qanats related to Sa'adat Abad garden was Mirzaei Qanat. It provided water for the Royal Bathhouse of Shah Tahmasb. It is noted in dedication documents of "Prince Hussein" shrine. The nearest qanat to Sa'adat Abad Garden was in the north of the Royal Court complex (the current Sabze Meidan (Green Square), near Chehelsotun) and water was transferred by ponds, canals, and streams to various parts using the earth slope. (Hussein Zadeh, 2012).

Nevertheless, water scarcity was a serious problem in the city of Qazvin during that period, as the excavation of several qanats and the construction of cisterns in this case in the following periods did not resolve. Since Shah Abbas sought to achieve great and compete with the Ottoman regime and European countries, in Qazvin, this situation was not provided to him, and the city did not have the ability to grow and develop more than that. (Pourmohammadi Amlashhi, Farahani Fard, 2013).

The History of the Construction of the Sa'adat Abad Garden and the Safavid Royal Court

In the year 1544 A.D. (951 A.H.), Shah Tahmasb decided to transfer the capital to Qazvin and to build a new royal complex in the city. At this time, Tabriz was the official capital of the Safavids. For this purpose, he purchased vast lands up the north of the old city of Qazvin called "Zangi Abad" that belonged to one of the statesmen so-called Mirza Sharaf Jahan. Qazi Mir Ahmad Hosseini Ghomi said in the *Kholasat-al-Tawarikh* (Summary of history): ...In this year Shah entered Qazvin gloriously under the mercy of God and decided to build a royal garden. The scholarly engineers and the builders who were masters of art were called from all over the country to build a squared shaped garden called Sa'adat Abad Garden. Between the gardens he designed buildings and great halls and courts and ponds and

set up a high and excellent gate, its arc was skyhigh and decorated with colorful tiles, and at the end built a Pigeon Tower that was equal to the Aquila Constellations. He paved the garden with geometry to square passages and triangular and hexagonal grass, a streams flowed through the streets, and in the margins, planted plane and poplar trees, and designed the squares surrounded with flowers and jasmine, judas, elm, and other fruit trees "(Ghomi, 2005: 312 , 313).

Another person who has provided information about the construction of Sa'adat Abad Garden and several mansions is Boudaq Monshi Qazvini. in *Javaher-al-Akhbar*, He stated that : Sa'adat Abad garden, was enclosed with walls around, they planted trees in there and repaired and built mansions. The first year of building the garden according to Abjad numerals was stated in this sentence : "whenever the flower is out of the garden," and garden (Bagh) is "one thousand and three" according to Abjad numerals and flower (Gol) is "fifty" according to Abjad numerals. When fifty is subtracted from one thousand and three, nine hundred and fifty three is obtained which is equal to 1546 A.D. (953 A.H.) the year of beginning of building the garden and its gate (Monshi Qazvini, 2000: 203).

With the presence of Shah Tahmasb I in the autumn of 1554 A.D. (962 A.H.), Qazvin became the official capital of Safavids, but the construction of a new Royal Court was not completed. Quoted from Qazi Ahmad Ghomi, in the fall of that year, the Safavid Shah arrived in Qazvin with great ceremonies and because the new Royal Court was not built completely, entered the old Royal Court, that was formerly one of the houses of Qazi Ahmad Ghomi and governed the country (Ishraqi, 2012: 4) Ghomi mentioned in the events of the thirty-fifth year of the reign of Shah Tahmasb I: "In this year 1557 A.D. (965 A.H.), the construction of mansions of Sa'adat Abad garden were completed including interior and exterior houses, the street and the Royal Court " (Ghomi, 1984: 398). Hassan Beig Rumulo also wrote in *Ahsan-al-Tawarikh*: "In this year 1557 A.D. (965 A.H.),

the Shah under the mercy of God transferred from the old Royal Court to the new Royal Court “ (Rumulo, 1979: 519).

The deceased “Qazi Ataollah Razi,” the brother of “Qazi Muhammad”, has mentioned two dates in a verse in a rhyme. The poem:

پی سال اتمام او فکر کردم / از یک مصرع آمد دو تاریخ حاصل
 شه از سال تاریخ پرسید، گفتم: / بهشت برین است و خیر المنازل

“Beheshte barin (Sublime Paradise)” and “Khair-Al-Manazel” (Best of Houses) are 965 in Abjad Numerals, so the year of the completion of the garden is 1557 A.D. (965 A.H.) (Dabir Siaqi, 2003: 157).

Therefore, the construction of Sa’adat Abad garden and the new Royal Court ended three years after Shah entered the capital city permanently. With this in mind, the design and construction of the Royal Town began in the year 1544 A.D. (951 A.H.) and last until 1557 A.D. (965 A.H.)

- 1-Decision to transfer the Capital to Qazvin
- 2-Beginning of construction of the garden
- 3-Transferring the Capital to Qazvin, Governing of Shah in Old court
- 4-End of construction of the garden, Governing of Shah in new court

Etymology of Sa’adat Abad Garden and Ja’far Abad Garden

The name of “Sa’adat” was used before transferring the Capital to Qazvin because “Khane Sa’adat” (Shah’s House) and its adjacent square renowned as Saadat (Meydan-e-No) were built before it. A deed of endowment was also available to prove this issue

(Anvari, 2012: 75).

After completing the construction of the royal garden complex and the new Royal Court in 1557 A.D. (965 A.H.), Shah Tahmasb gave the title of “Ja’far Abad” and “Bab-al-Janat (Door to Heaven)” to this complex. Quoted by Qazi Ahmad Ghomi, “... and prosperous prince called that area “Bab-al-Janat” and named Ja’far Abad ...” (Ghomi, 2005: 312) Ja’far Abad was named after Imam Ja’far Sadiq (peace be upon Him), and Bab-al-Janat was mentioned in some narrative books by Mohammad the Prophet of Muslims in the virtue of Qazvin city. These names are also mentioned in Abdi Beig’s poems:

بنام آن شهر عالی جعفر آباد / که شاه جعفری افکنده بنیاد
 بدین نام نکو معمور گشته / ابدار السلطنه مشهور گشته
 (دوحه الازهار: ابیات ۹۹-۱۰۰)

Abdi Beig Shirazi’s “Janat Aden (Gardens of heaven)”

Abdi Beig Shirazi wrote about these poems in the book of “Takmelat-al-Akhbar “: “...prosperous Shah returned to Qazvin and chose Qazvin to be his winter quarters afterwards and designed Royal Court garden there. It was finished in the way no one had seen like that before and this powerless (servant) rhymed five thousand verses book, including five masnavis named “Janat aden” which were read for Shah was. (Abdi Beig Shirazi, 1991: 62).

Also he said following verses about the Shah’s command to compose such poems and the date of its completion:

امر توام ریخت خرد در دماغ / تا بکنم وصف خیابان و باغ
 (روضه الصفات: بیت ۹۴)
 چو پرسند تاریخ اتمام آن / بگو رونقی دیده جنات عدن



Fig. 3. The Important dates extracted from the historical texts on Qazvin as the capital and the construction of Royal Court complex. Source: authors.

The date of the completing of “Janat aden” in the Abjad Numerals is “heavenly gardens were flourishing” equals 967 in Abjad Numerals (1559 A.D.). Also, elsewhere, the completing “Rowdah-al-Sefat (Garden of qualities)” was at the end of the book:

هر که نشان جست به تاریخ آن/داد بگلزار بهشتش نشان
(روضه الصفات: بیت ۶۲۴)

The term “Paradise Garden” is 967 in Abjad Numerals (1559 A.D.). Since the poet was in the city of Qazvin that year, it can be said that this Masnavi was rhymed in Qazvin and that time, the construction of the garden and its buildings were completed, as even the poet fully described the murals of the buildings.

Abdi Beig in his poems, especially in the “Rowdah-al-Sefat (Garden of qualities)”, describes the situation of Qazvin before and after being selected as the capital. According to his poems, this city prospered and developed much afterwards and lots of building were built. The Sa’adat Abad garden was such a construction (Soltani, 2008: 41).

خسرو والاگر دین پناه/خطه قزوین چو شدش تختگاه
رونق این خطه به حسب مراد/گشت به یمن قدم شه زیاد
خاست نوای فرح از خانها/یافت عمارت همه ویرانها
ابر کرم خاست زهر سوی او/آب فزون گشت به هر جوی او
کشت وی از خاک برآوردسر/خشتش از افلاک برآورد سر
(روضه الصفات: ابیات ۱۰۲-۱۰۶)

From these poems it can be concluded that following the presence of Shah in the Capital of Qazvin, the city thrived in different ways. Qanats and water streams were flowing in the city, and construction and agriculture flourished. Abdi Beig Shirazi, in Masnavi Zinat-al-Owragh (Ornament of leaves), described the city of Qazvin and compared it with cities such as Sham, Tabriz, Isfahan, Qom, Shiraz and Herat, while Qazvin was considered to be superior to such cities:

شاه تا ملتفت به قزوین شد/شهر قزوین سپهر تزیین شد
(زینت الاوراق، بیت ۸۴)
باغ در باغ تا به پیش حصار هست بر دور آن خجسته دیار
(زینت الاوراق، بیت ۹۳)
نیست شهری چو خطه قزوین مجملا این زمان بر روی زمین
(زینت الاوراق، بیت ۱۳۵)

Abdi Beig even compared this city to Isfahan and stated that Qazvin was a model for Isfahan development:

مگو اصفهانراست نقش جهان/که صد نقش از آنجاست اینجا نهران
صحیفه الاخلاص: بیت ۲۸۶

Shah Tahmasb’s development activities in the city were also mentioned in other texts: Eskandar Beig Turkaman wrote in the “Alam Araye Abbasi” in relation to the works of Shah Tahmasb I: “... from his works ... The buildings of Royal Court mansions of Qazvin the capital city and the many bathrooms and four Bazaars and Eram garden, all of them so-called Sa’adat Abad garden, which is worldwide famous and a prototype of the garden of heaven ...” (Turkaman, 1966: 124)

“Mohammad Yusuf Vale Isfahani” also referred to the works of Shah Tahmasb I in “Khelde Barin (The Highest Paradise)”: “... and the Royal Court and the many great bathrooms in the royal palace of Qazvin the capital city and ... are the results of lofty ambition of the Majesty (Vale Esfahani, 1994: 398).

However, since 1597 A.D. (1006 A.H.), Shah Abbas I transferred the capital to Isfahan, Qazvin collapsed politically. When the Shah and his officials and affiliates left the city, developments were stopped and the mansions were also scarcely abandoned. However, during the Safavid era, the city of Qazvin continued to be of interest to the Safavids, sometimes it was used as the temporary residence of the Safavid kings. (Varjavand, 1999)

There were also many changes in the structure of Sa’adat Abad garden and the royal complex. Even during the Safavid period, there were destructions in these mansions, and Qazi Ahmad Ghomi reports that Shah Isma’il II destroyed most royal palaces (Anvari, 2012: 76). Ghomi in his book quoted: “And on this day (Shah Isma’il) came to the Royal Court ... It was a great change and transformation, and one day when the adorned Shah brought down most of the houses of the great Shah, he said to Navab Sultan Ibrahim Mirza that if the Roman and Indian and Uzbek kings wanted to do this, would not be able to do like this. (Ghomi, 2005: 623)

Shah Abbas I also added other mansions to the palaces complex, one of which was the Khalvat mansion. At the order of Shah Safi also in 1633 A.D. (1043 A.H.), they built a street in the north of the garden and a gate at the end of garden. Mirza Abutalib Khan Wazir composed the following poems on that occasion:

در این سال اگر چه به اقبال شاه/ بسی فتح و نصرت در آمد ز در
پی سال تاریخ این فتح باب/ که پیوسته بادا مصون از خطر
چو کردم تفکر بمن پیر عقل/ بگفتا بجنّت گشودند در
The phrase "Opened the gate to heaven" equals to 1043 in Abjad Numerals (1633 A.D.).

The city's recession caused by the transfer of the capital to Isfahan led to the destroying some royal complexes in the east of the Bazaar. During the Qajar period, the proper position of the city in the trade route with Europe increased the volume of commercial exchanges in this city. Since the Bazaar needed some room for expansion, the commercial complex of Sa'ad-al-Saltanah was built there.

Re-commentary of Sa'adat Abad Garden

Sa'adat Abad Garden and the Royal Court area were a vast complex limited to residential neighborhoods from the north and east. Pre-Safavid neighborhoods and the Atigh Grand Mosque were at the south of this complex. While old and new bazaar were at the west side to the and from the west to the New Safavid Bazaar of the city along the pre-Safavid Bazaar. In this research, only the main elements of Sa'adat Abad garden highlighted in Abdi Beig's poetry are being discussed and compared to other documents to retrieve the map of the garden. In this section, first of all, the key features of the garden and then the main elements are examined, then the final conclusion are presented.

چنین باغی به اقبال و سعادت/ که عمر از سیر او گردد زیارت
ندیده چشم نادر بین ایام/ ز سرحد ختن تا عرصه شام
زلالش می فزاید زندگانی هوایش می رساند فیض جانی
(دوحه الازهار)

● **Today's Remaining elements:** The most important places and elements that have been remained from the Safavid period in the historic

city of Qazvin in relation to the considered area are: Grand Mosque, Heydarieh Mosque, Aliqapu, Shah Tahmasb I Pavilion (Today's Chehelsotun Palace), Shah Caravanserai, Qeisarieh, Peiqambarieh, Panjeh Ali Mosque and Street.

● **Elements that have been destroyed:** The most important places and elements of the royal city that have been destroyed are: Shervani's House, Horse Square and Shahi Square, Old Royal Court, New Royal Court, Jahan-Nama mansions, Grand Pool and Pigeon Tower.

● Garden Geometry

The structure of Sa'adat Abad garden was reflected in Abdi Beig description. The garden, like all other Persian gardens, had a checkered pattern, with two main cross-sectional axes, dividing the gardens into four parts. All the main axes and streets were ornamented with a variety of plants and decorative flowers and a stream flowing alongside. The garden is likened to Backgammon board with straight streets and many divisions, and designs and patterns.

عرصه این روضه عشرت مدار/ تخته نردی است به نقش و نگار
چار خیابان ز دو سطح آشکار/ گشته دو سطح متقاطع دو چار
روضه الصفات: ابیات ۱۹۸-۱۹۹

نی غلطم تخته نردش مگوی/ ز آنکه به پیش نظر فیض جوی
صفحه نظمی است بسی دلپسند/ ناظم آن طبع شه ارجمند
چار طرف جوی آب پر زلال/ جدول این صفحه فرخنده فال
روضه الصفات: ابیات ۲۰۱-۲۰۳

● The attributes of garden streets

In addition to the main streets of the garden, peripheral streets were also beautiful and full of trees such as on Willow, Tree of Heaven and vine trees.

خیابانی است زو افلاک را داغ/ به رسم حاشیه بر دور این باغ
که ساینده از تقاخر بر فلک سر/ بر اطرافش درخت بید و عرعر
میان بید و عرعر و تاک سرمست/ چو مستی کو به هشیاران دهد دست
دوحه الازهار: ابیات ۱۷۹-۱۸۱

On both sides of the garden's streets, there were towered trees and flowers, and a stream of water on both sides

● Source of Water in garden

In all the descriptions of the garden and its mansions,



Fig. 4. Miniature (Drawn 1539-1543) attributed to the painter Aqa Mirak, one of the important artists of the Shah Tahmasb court, the competition of the two doctors in the Sa'adat abad garden. The script on the gate of Aliqapu "May this gate always be open to the court of Shah". Source: British Museum/ Alami 2009.

water played an essential role as flowing streams or ponds outside or inside the mansions. In this verses, the poet also referred to the water source of the garden or Iqbal Qanat.

بنام آنکه برحسب ارادت/مطرا ساخت گلزار سعادت
روان فرمود آب از نهر اقبال/وزان باغ سعادت کرد پرحال
(دوحه الازهار: ابیات ۱-۲)

ساخته باغ و خانه شاه درو /مهر و مه را بود پناه درو
نهرها کرده شه درو جاری/کاب ازو جسته ابر آذاری
از خزان سرو باغش آزادست/نام باغش سعادت آبادست
آب او از قنات اقبال است باغی اینسان که خلد تمثالست
زینت الاوراق: ابیات ۱۴۰-۱۴۳

• Garden mansions; Old Royal Court

Since the construction of Old royal court was not completed when the capital transferred to Qazvin,

Shah Tahmasb went to old royal court that belonged to one or the statemen. The location of this court was mentioned in the poems of Abdi Beig. (Dabir Siaqi, 2013).

از طرفی درگه دولت سرا/وز طرفی باغ سعادت فزا
گشته در درگه ز دو سو روبه روی/غلغله انداخته در چهار سوی
روضه الصفات: ابیات ۱۸۹-۱۹۰

Based on Abdi Beig's description, if the gate of Royal Court was, located in front of the Sa'adat Abad garden (gate of Aliqapu), the old royal court was about to be located at the other end of the street and close to the garnd mosque. (Dizani, 2014) Abdi Beig's poetry also described the garden in front of old royal court's porch.

بستان دگر به پیش ایوانایوان بزرگ روز دیوان
کانجا شه دین بسرفرازی/مشغول شود بکارسازی
(جنت الاثمار: ۴۳۹-۴۴۰)

• The street and the gate mansion (Aliqapu)

At the beginning of the book Rowdah-al-Sefat (Garden of qualities), a palace was mentioned, which had a dome, designed with embroidery and muqarnas. Then a straight steet was pointed out that was out of the palace. Some trees were planted alongsides. On both sides of this street there were two doorways, one of which was the doorway to royal court and the other to Sa'adat Abad garden (Soltanzadeh, 2015: 183); (Fig. 5).

قبه قصرش زده سر با سپهر/شرفه بامش شرف ماه و مهر
(روضه الصفات: ۱۴۶)

شمسه او شمس صفت تابناک/در دل شب ذره برآرد ز خاک
حادثه را کرده گریزان بچین/ ابروی طاقش زمقرنس بچین
(روضه الصفات: ۱۵۰-۱۵۱)

خارج این خانه جنت مثال/ کاخترش از هر نه بیند وبال
کرده خیابان مسرت فزای/کرد ملال از دل مردم زدای
(روضه الصفات: ۱۶۲-۱۶۳)

جویش ز دو سوی در روارو/بر رسته ز جوی سبزی نو
بر جو ز دو سوی بید عرعرا/افراخته تا بکھکشان سر
(جنت الاثمار: ۱۵۹-۱۶۰)

یکسوی در سعادت آباد/کز باغ بهشت میدهد یاد
یکسوی در سرای شاهی/منزلگه رحمت الهی
(جنت الاثمار: ۱۶۳-۱۶۴)

Pietro Della Valle who came to Iran in 1616 A.D. (1025 A.H.), wrote in his travelogue: “What attracted me in Qazvin was the royal gate that was located in a big square. This gate is not painted and lacks golden decorations, but has a great magnitude.” (Della Valle, 1970).

Jean Chardin who was in Qazvin for four months in 1648 A.D. (1058 A.H.), wrote in his travelogue “The palace of the king has seven gates, and the largest of them named Aliqapu, which means “Door to Heaven” and an inscription is on the top of it.”

Engelbert Kaempfer, in 1684 A.D. (1096 A.H.), who came to Iran in Safavid Shah Suleiman’s era, and visited Qazvin during his stay in the city., he drew a few designs including the Aliqapu gate ,the street in front of it, the arena of the grand mosque and

the northern face of complex which was built at the order of Shah Tahmasb. Kaempfer also referred to the inscription on the gate, which is2:

گشاده باد به دولت همیشه این درگاه/به حق اشهد ان لا اله الا الله
 A drawing by Kaempfer represented this street which he called the “entrance to Aliqapu”. In this plan, the mentioned street is drawn as a quadrangle space (650 feet long and 65 feet wide). In which it was planted plane and mulberry trees (one in between) on both sides at a distance of seven feet (Alami, 2009: 50).

Arshikhaneh or Shah Tahmasb Mansion

Typically in designed gardens especially in governmental gardens, there were a main ax connecting the gate building to the main mansion. Likewise, in the Sa’adat Abad garden, there were a

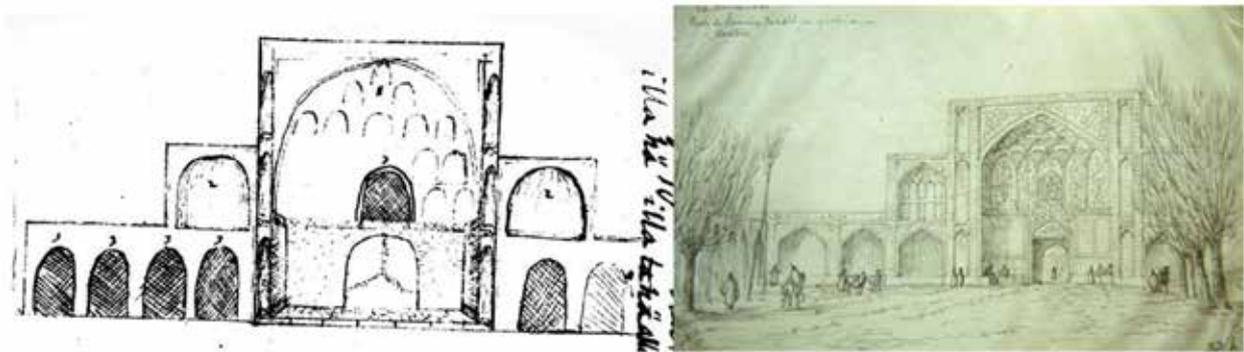


Fig. 5. The Aliqapu gate sketch drawn by Engelbert Kaempfer in 1096 Ah. (1684 Ad) / Qazvin Street to the Aliqapu by Pascal Coste in 1840 Ad. Source: BritishLibrary/ Library of Marseille: Alami 2012.



Fig. 6. Recreation of the Sa’adat abad Garden and the street in front of it. Source: authors.

straight street from the entrance to the pond in north-southern direction intersected with another street in other direction., So a square format arena appeared in the middle of the garden (Soltanzadeh, 2005: 184).

از در این روضه جنت نشان/تا به سر حوض خیابان کشان
آمده از قبله به حد شمال راست رهی از پی کسب کمال
آمده تا به سر حوض خطی مستقیم/کرده به عرضش خط دیگر
دو نیم

گشته خیابان دگر زان عیان/از حد مغرب سوی مشرق کشان
در وسط باغ به وضعی سعید/گشته یکی سطح مربع پدید
قائمه تاک سر افراخته /سایه به هر کنج وی انداخته
(روضه الصفات: ۲۱۳-۲۱۸)

In the middle of this square-shaped arena, there was

a mansion called Arshikhaneh, which is was called the royal house by the poet. The mansion was built on a platform to be above the surface of the earth like a viewpoint to the garden. The poet likened this platform to the throne of a king.

در وسط آن ارشی خانهای/خانه زینده شاهانه‌ای
بر زبر صفه خاطر پذیر/همچو بزرگی که بود بر سریر
جانب این خانه نماید گذر آب که از حوض نهد رو به در
حوض مربع که در این خانه است / مرکز این خانه شاهانه است
خانه بهشتیست همایون سرشت/حوض چو کوثر که بود در بهشت
چار ستون نصب بر اطراف حوض/عکس نما در دل شفاف حوض
روضه الصفات: ۲۱۹-۲۲۴

In the middle of this building, there was a square

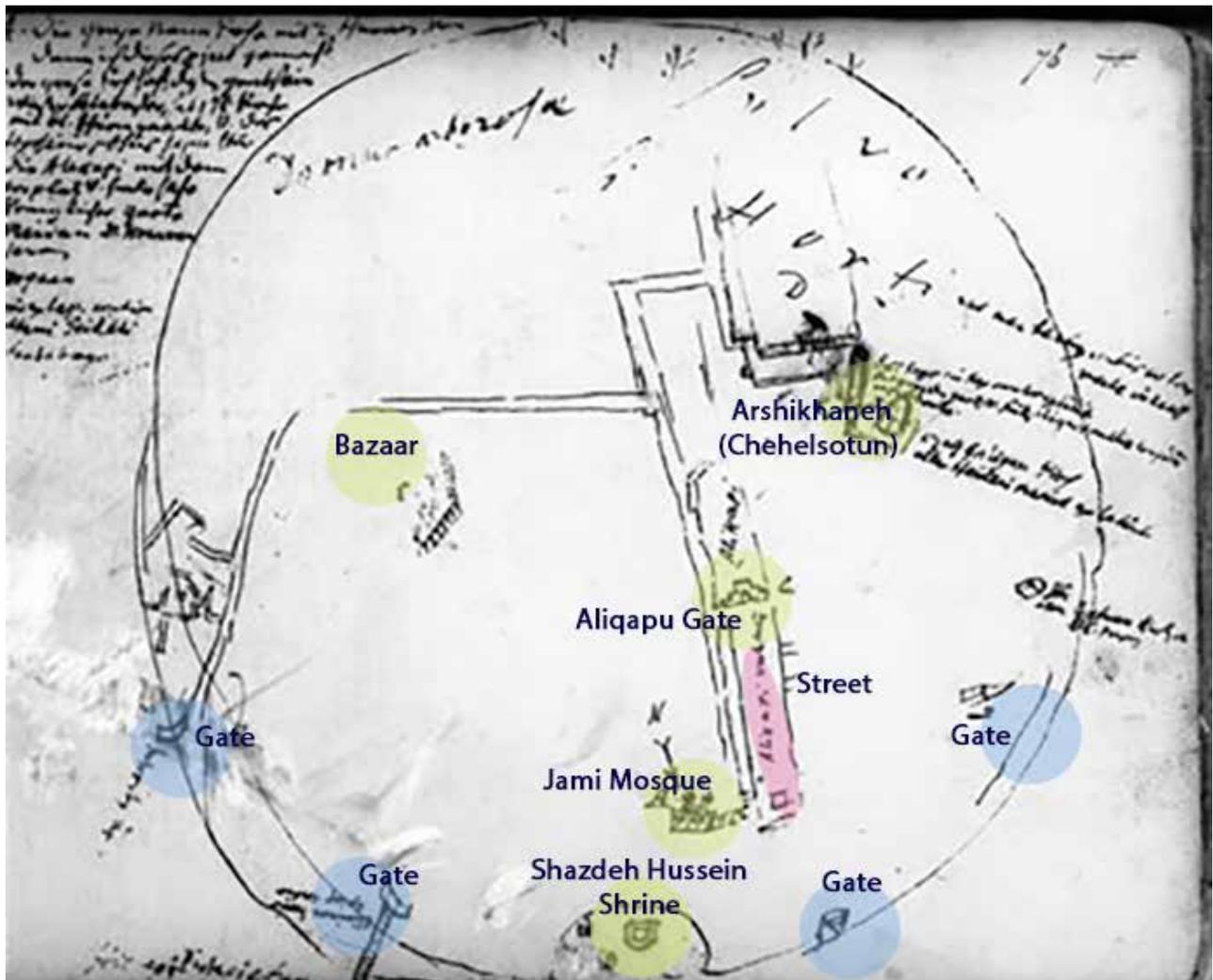


Fig. 7: The Qazvin Map with the mentioned Street by Engelbert Kaempfer Probable location of some buildings are marked by the writers authors. Source: BritishLibrary/ Alami, 2012.

pond with four columns in its four corners. On the ceiling of this space there were stained glasses that let light get through the building. Water of this pond flowed out to the streams of the garden. The building had twelve windows and a vitrae on the top of the window. One can guess there was one surface with three windows in the form of three-doors or a combination on each of the four faces of the mansion. The interior part of this mansion was decorated with various motifs.

برده و و دو برج فلک مبتنی / از ده و دو پنجره اش روشنی
 سرخوش از آن جام شده نه سپهر بر سر هر پنجره جامی چو مهر
 سقف و کنارش همه پر نقش و زیب/حوض ز عکسش شده مانی
 (فربین (روضه‌الصفات: ۲۲۹-۲۳۱)

The poet described the plant designs on the wall as an everlasting garden, in which wild and domestic animals such as lion, leopard, deer, birds and imaginary animals such as Phoenix are all together. The outgoing water of Arshikhaneh splited in two way and went to the end of the garden.

بهر خیابان دو شود در گذر / آب ازین خانه چو آید به در
 فیض دهد خاطر آگاه را / با دو زبان مدح کند شاه را
 انجمن آرای خیابان شود (روضه / تا بدر باغ خرامان شود
 (الصفات: ۲۳۹-۲۴۱)

Now the only remaining mansion in this garden is the Chehelsotun, named as Pavilion or Chehelsotun in the 19th-century tourist's travelogues, and the four-porches building plan is its main core and some believe that this is the Arshikhaneh mansion,

although this identification is of the question, because many changes have taken place in this building in the 19th and 20th centuries, and this claim requires more precise examinations and archeological studies.

Royal Porch and Platform

It seems that along the Arshikhaneh or not far from it, a porch was constructed. It appeared in the middle of the street in front of Arshikhaneh.

چون به میان جای خیابان رسید/خضر به سرچشمه حیوان رسید
 کرد تماشا ارشی خانه را /داد تسلی دل دیوانه را
 چشم بر آن قبله احسان نهاد / روی از آنجا سوی ایوان نهاد
 صفه شاهانه پدیدار شد/ جان و دل از عیش خیر دار شد
 کرده درو سیر وسط اختیار(روضه- آب روان دید که از آبشار
 (الصفات: ۲۵۱-۲۵۵)

The Attributes of t/ he Fountain and the Porch

In the previous verses it was stated that the platform was at the intersection of two streets., On both sides of this royal platform, there were two tall plane trees, and around each of them was a tall vine tree that overshadow.

حوض مربع بنظر جلوه گر رفت بر ایوان و بر افراخت سر
 عمر طلب خضر بر شده ایوان شهنشاهیش
 (بهمراهیش(روضه الصفات: ۲۶۳-۲۶۴)
 چون دو سهی قد دو همایون چنار / خاسته بر دامنش از هر کنار
 بر فلک انداخته گویی کمند(روضه- پهلوی هر یک شده تاکی بلند
 (الصفات: ۲۶۳-۲۶۶)

Inside or outside of the mentioned porch, there was a

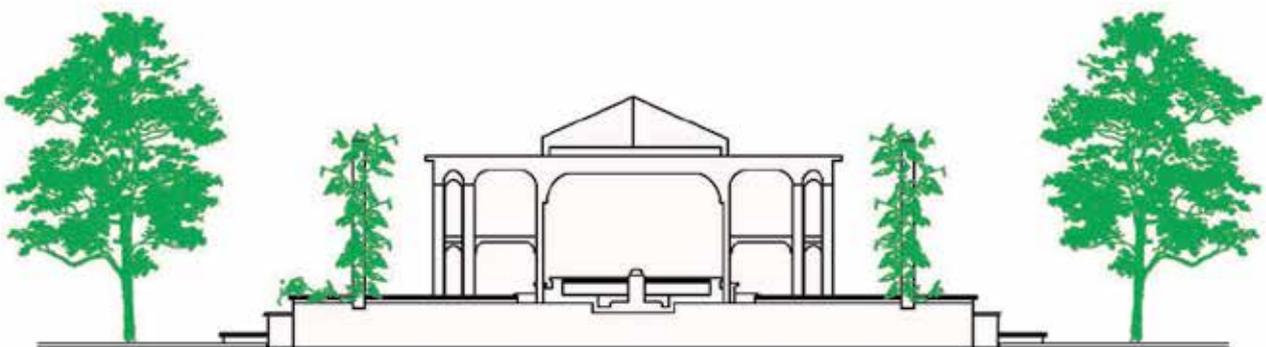


Fig. 8. Recreation of the Arshikhaneh. Source: authors.

square pond and on each side of the porch was another porch. There was another porch on the northern part of the same area, and an octagonal pond connecting to the square pond. Water pouring from one pond to another. These face to face porches remind us of the form of the Pavilion (Hasht Behesht) buildings.

گشته دو ایوان دگر آشکار / پهلوئی ایوان ز یمین و یسار
 ساخته ایوان دگر بر شمال / بر سر آن منظر فرخنده فال
 از چپ و از راست درآید دوجوی/روی بحوض آورد از هر دو سوی
 از دو طرف جوی بهم آورده سر/بسته ز تعظیم بخدمت کمر
 یافته با قرص کمر اتصال حوض مثنی شده پر زان زلال
 ریخته از لطف بحوضی دگر / آب ازان حوض برآورده سر
 آئینه صاف مرتب شده / حوض مربع چو لبالب شده
 (روضه الصفات: ۲۶۹-۲۷۵)

Today's Chehelsotun

According to Ehsan Ishraghi -the professor of history the Arshikhaneh at the center of the Sa'adat Abad garden and at the intersection of the two main streets was the throne of the Shah Tahmasb., Today this building is called Chehelsotun. In most Safavid sources- such as the Alam Araye Abbasi, Neghavt-al-Asar, Javahar-al-Akhbar, Kholase-al-Tawarikh- Chehelsotun was mentioned as a place for coronation, wedding parties and the reception of foreign characters. (Ishraqi, 2009)

At present, the Chehelsotun building has two floors, the first floor joining the second part with spiral staircases, and there are several pop-up murals portraying the Shah Tahmasb era. (Ibid: 47)

Mohammad Ali Golriz also believes that today's Chehelsotun is the same as Shah Tahmasb's mansion: "There is a two-floors building in this garden surrounding by four streets while the south street was longer, wider and more clean than others. The two sides of the streets were surrounded by long planes and fruit trees. There were two ponds in the north and south of the mansion and water poured from ponds to street stream going down to the Naderi Courtyard. Before 1922 A.D. (1300 A.H.S.), this mansion was famous with the name of "Shah Tahmasb's Pavilion" This guess is pretty sure that deceased Sa'ad-al-Saltanah in the year 1928 A.D. (1306 A.H.S.)

or 1934 A.D. (1312 A.H.S.), who was governor of Qazvin, repaired the building and called it Chelesotun "(Golriz, 1959, 647). According to Dabir Siasi, today's Chehelsotun palace is the same as Arshikhaneh too. (Dabir Siasi, 2003).

In Abdi Beig's poems, the word "Chehelsotun" was not mentioned, but since this word has been mentioned in historical texts, it can be concluded that this title was referred to as one of the buildings after the writing of Abdi Beig's poems. Below are examples of the word Chehelsotun is used in historical texts:

Eskandar Beik Monshi, wrote about painters at Shah Tahmasb I era in his book: "... Molana Mozaffar Ali ... who has a relationship with Master Behzad and earned his art in his service ... painted murals of Royal Court and Chehelsotun (Turkaman, 1966: 174). Also wrote: "... They brought the congregation from the mansions that were between the Horse Square and the Royal Court to the Chehelsotun" (Ibid. 371). In "Alam Araye Shah Tahmasb", it is also stated that "... Shah Tahmasb ... came from Tabriz to Qazvin and seated on the Throne in chehelsotun" (Dabir Siasi, 2003)

Grand Pool

There were many pools, ponds and streams in the Safavid Royal garden, but the grand pool was an exception which attracted the attention of historians who were present at the Royal Court during the Safavid period. About the grand pool: "Pietro Della Valle wrote that In the garden, which was separated from the palace by a street only, Shah allowed the Ambassador of Spain to attend in. This garden, was called the Janat garden, which means paradise, in my opinion, should be called a forest or better called a residential jungle. Because there was nothing but a lot of tall, massive plane trees that overshadow everywhere. The garden had wide open streets with flowing streams of water. Among the garden, there was a small building with several rooms. In front of this building, there was a large, quadrangular pool also there was a roofed seat on one side. This part, as

a peninsula was going through the pool overlooking the water. The ceiling was placed on four pillars and it was open around. Due to the limited size, only a few people could sit there and use the cool and refreshing weather of the garden” (Della Valle, 1970: 311, 312). To locate the grand pool, Don Garcia Desilo Figueroa’s descriptions the Spanish Ambassador shall be noted: “... The guides in the middle of the street turned to the right and directed the ambassador to a shorter street but yet full of trees. At the end of this street was a beautiful and very large pool with an area of one hundred and fifty square feet. In the middle of it there was a well-made office open from all sides. It was a booth built with four large wooden column. The doorway to the office was a four or five feet width corridor like a covered bridge with parapets on both sides “(Desilo Figueroa, 1984:

265); (Fig. 10).

Abdi Bieg’s description of grand pond:

چه گویم وصف این حوض فلک رنگ
 که با دریای افلاک است یک رنگ
 به لطف از چهره جان گرد برده / صفای آبش از دل درد برده
 چو جوهر در دل آینه صاف پر از غاز و بط و قو آب شفاف
 زند هر لحظه چون بر آی منقار/به گردش دایره خیزد ز پرگار
 (دوحه الازهار: ۳۶۱-۳۷۵)

Shervani’s house or Bahram Mirza’s mansion

Another mansion that Abdi Beig described in detail was Shervani’s house. According to Abolfazl Rahimov, in the introduction of this book , this building belonged to the brother of Shah Tahmasb, Bahram Mirza. This mansion was located on the western side of Sa’adat Abad garden. Abdi Beig, while expressed the spatial features of this building

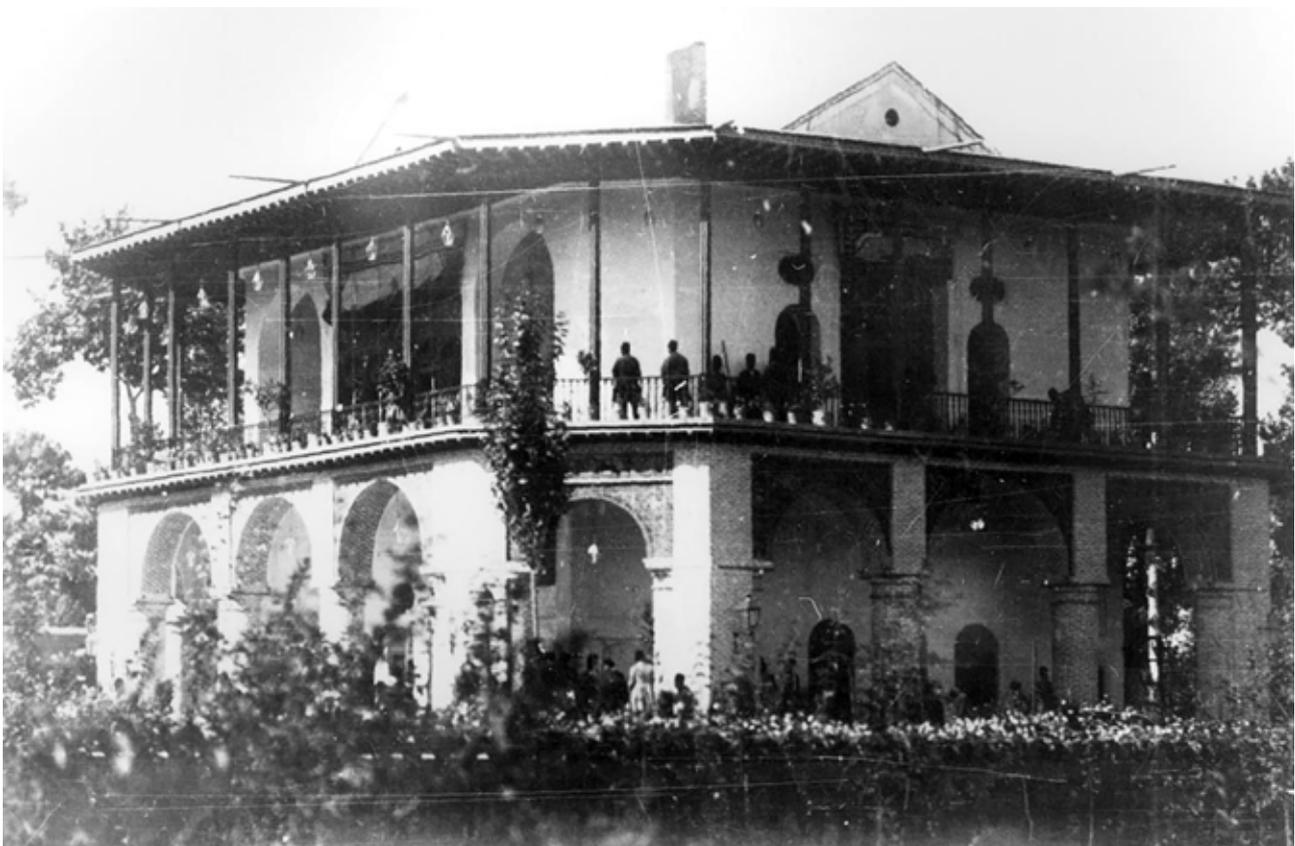


Fig. 9. Today’s Chehelsotun. Source: Album of Golestan Palace.

in addition to murals..In the garden of Bahram Mirza there was a stream flowing from north to the south in the middle of the street.Royal Platform was Shervani's house too

کمز طرف غرب بر آرد علم / قسم نخستین ز ریاض ارم
کامده چون خلد برین نامی است / گلشن زیننده بهرامی است
روضه الصفات: ۴۳۹-۴۴۰

There is a street from the doorway to the porch. On both sides of this street there was a queue of long trees. Another street stretching from west to east had an intersection with other street Around this area was covered with grass, flowers and beautiful vine trees.

آمده جویی پر آب زلال / رو بسوی قبله ز صوب شمال
بلکه نه دل ساخته در جانش جای در دل خود داده خیابانش جای
خانه شروانش اندر میان / صفة شاهانه در اقصای آن
خانه مگو پاک ضمیری به حال / در دل او حوض پر آب زلال
(روضه الصفات: ۴۴۵-۴۴۸)

به قسمت کرده سطح باغ را فرق / خیابانی دگر از غرب تا شرق
به سطحی کاین دو خط برهم گذشته / مربع عرصه ای آماده گشته
که هست از سبزه و گلها ملمع / عیان بر چار کنج این مربع
فلکه ای معلا بر ثریا / فلک سا تا کهای عالم آرا

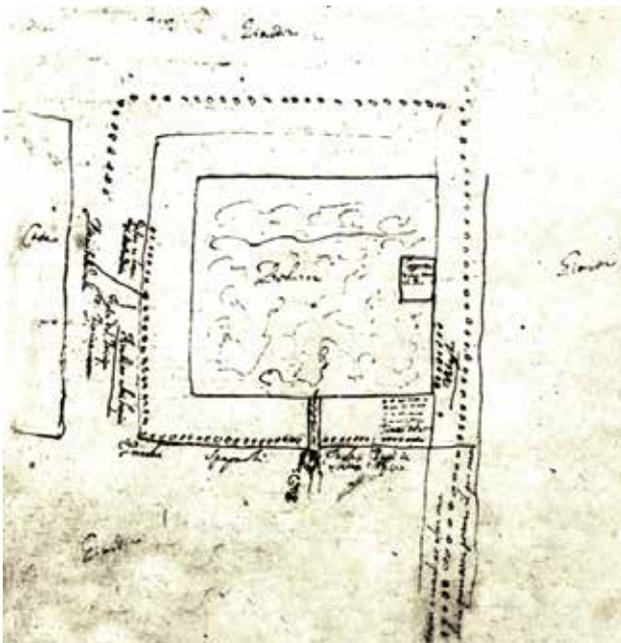


Fig. 10. The reception of Shah Abbas from his guests at the grand pond in Janat garden by Pietro Della Valle. Source: Biblioteca Apostolica Vaticana/ Alami, 2012.

فلک مانند شروانی سرایی / در آن دلکش فضا عالی بنایی
مربع حوضی از کوثر نشانش / همایون خانه وندر میانش
دو حه الا زهار: ۱۹۳-۱۹۸

There was a vast space in the heart of this royal house. The ceiling of this buildiwas full of paintings whose pictures were reflected in the pond. In Abdi Beig's imagination, the ceiling is a symbol of universe and the pond was a means of gaining the blessing of God. عرش صفت بر سر کرشیش جا / خانه شاهانه گردون فضا
سقف وی از نقش چو صحن خیال / عکس فکن گشته بر آب زلال
وین به فضا فیض ستاند از آن / آن دهد از عالم بالا نشان
(روضه الصفات: ۴۴۹-۴۵۱)

Beside the garden of Bahram Mirza, there were two porches, one of which was painted with arabesque motifs, and the other with the pictures of wild animals and birds. Next to the pond in this area there was a hall and on the north side of the pond there was a shop and on both sides of Royal Porch, two domes were built. (Soltanzadeh, 2005: 185); (Fig. 11, 12)

پهلوی این روضه مینو سرشت / کامده از فیض چو باغ بهشت
در فلکش با مه و مهر اجتماع / بر شده ایوان سپهر ارتفاع
داده به مردم ر دو عالم نشان بر سر هم کرده دو ایوان مکان
گشته ز کاشی گری پیش طاق / غیرت این گنبد نیلی رواق
بر دگری شکل طیور و وحوش بر یکی از اصل خطایی نقوش
روضه الصفات: ۴۶۵-۴۶۹

کامده لایق بهزاران ثنا / هر سوی ایوان همایون ینا
زان دو همه کار جهان را نوی / ساخته دو گنبدی خسروی
گشته دو طاقش چو دو ابروی یار هر یک از آنرا پس طاقی قرار
روضه الصفات: ۴۹۱-۴۹۳

Describing the pond of Shervani's house

چو شاهی جم سپاهی مسند آرای / بروی صفة شاهانه اش جای
ز رشکش مضطرب مهر / درونش حوض کوثر وش دلفروز
جهانسوز

چنان کاندر فلک خورشید انور / یکی فواره از حوضش زده سر
دو حه الا زهار: ۲۹۰-۲۹۳

هزاران آفتابش حلقه در گوش / ز زرین آفتابه آب در جوش
نموده کارفرما لولها راست / بزین آفتابه از چپ و راست
هلالی چند ظاهر / ز هر یک لوله بیرون جسته آبی
ز آفتابی

که هموار آید آب از هر کنارش / به تازی چند کرده استوارش

یکی گنبد پدید آید فلک فام / ز آبی کان برون آید ز اندام
دوحه الازهار: ۲۹۶-۳۰۱

ز بزم خسروی گشته نمودار / درونش شمعها روشن شب تار
که دید آتش درون آب مستور / نشانش ز آیه نور علی نور
بصورت همچو فانوسی است پر نور / که در پیراهن آبیست مستور
دوحه الازهار: ۳۱۲-۳۱۴

According to Abdi Beig, there was a fountain in this mansion in which the water flowed through pipes and formed a beautiful dome. Playing with water and creating different shapes of water is an Iranian garden feature.

Shervani's House was a beautiful mansion in the garden, enclosed with flower gardens and grass, but it has been demolished today. The palace was decorated with colorful and elegant tiles, murals and inscriptions. And there were a variety of windows in front of around this palace that let the light in. There was a large water pond with a bridge on it so that people should pass it to reach the hall. In describing the garden and Shervani's House, the poet remembered the death of Bahram Mirza with regret. And it was evident that Bahram Mirza was not alive at the time of the completion of the "Janat Aden" poetry.

About the death of Shah Tahmasb in 1576 A.D. (984 A.H.), Eskandar Beik Monshi in "Alam Araye Abbasi" wrote: "Mir Seyed Hassan Mujtahid Ameli... came to the Royal court and washed his

holy corpse in accordance with Islamic regulations and placed it in Shirvani House that was between the Harem garden and the Royal Court..." (Turkaman, 1966: 123 , 124).

Engelbert Kaempfer in 1684 A.D. visited Qazvin and drew a map of the Sa'adat Garden and called it the garden behind the Aliqapu. The garden's design by Kaempfer showed a street, from the gate with two balls nearby to a gable roofed building in the intersection of two perpendicular streets. Kaempfer drew a field of Polo and Qopaq Andazi (Persian ancient game like Polo), as well as two other passages. He also portrayed a tall porch, and an eighth-edged area along the western wall. The Polo and Qopaq Andazi pillars in the Kaempfer design made it clear that Shervani was the place for Shah's pleasure, amusement and the field for exercises (Alami, Jeihani & Rezaei Poor, 2009: 51); (Fig. 13). Another description which referred to the garden behind the Aliqapu was Pietro Della Valle travelogue in 1616 A.D. (1025 A.H.): "First behind it (the gate) there was a high corridor in which the concierges were standing. Then there was a large and beautiful courtyard full of plane trees providing shadows for standing guards waiting for Shah.. In front of the yard, there was a pond in a closed area, on top of which is a relatively long hall where Sufis were served food. In the left part of the wall, opposite

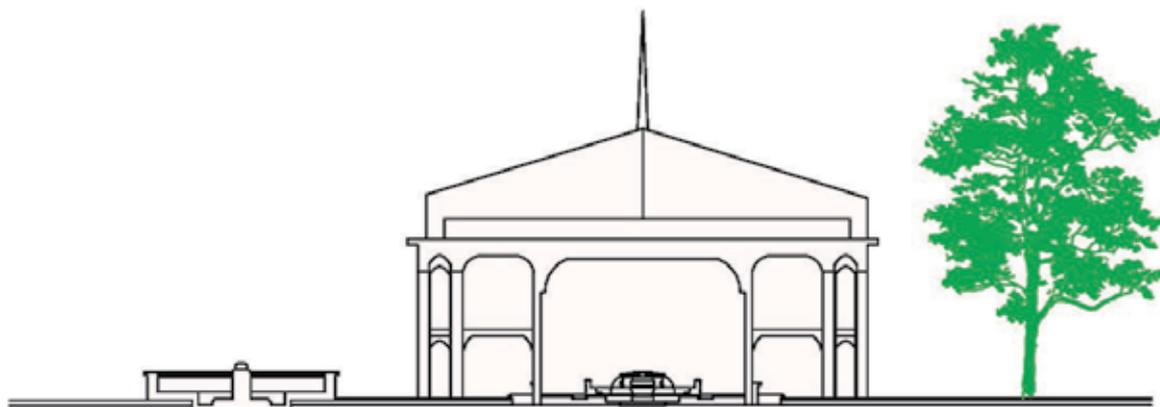


Fig. 11. Recreation of Shervani's house. Source: authors.

the courtyard, there was a door leading to another corridor that was for the Shah's reception and after this corridor, there was a third door through which the Shah would enter for reception and on the left side of this corridor. There was another door for entering with horse. In the first corridor, there were arcades, some of them were available to the Shah's servants, and on the other side they were some boxes and travel equipments and gifts (Dalla Valle, 1970). Dalla Valle's descriptions about the backgarden is very different from Engelbert Kaempfer's descriptions, which shows a lot of changes in the structure of garden over time.

Royal Court Garden

جهان آرا نگارستان دیگر / بهر یکجانبش ایوان دیگر
 مطرا باغ های خلد تزئین / مصفا حوض های کوثر آیین
 که از باغ ارم صدره بود بیش / زیکسو باغ دیوانخانه در پیش
 دوحه الازهار: ۶۵۸-۶۶۰

Harem Garden

In Abdi Beig's poems, it was stated that the Royal Court garden and the Harem garden were adjacent and the Harem garden had two eastern and northern porches. The eastern porch had two arcades side by side, which were likened to two eyebrows.

که با باغ بهشت آمد برابر / گلستان حرام از سوی دیگر
 شود آینه بختش مقابل / بهر ایوان که آید در مقابل
 (دوحه الازهار: ۶۶۴-۶۶۵)

از دیوانخانه چون بیرون نهی پای / ز گلزار حرم گردی دلارای
 ره افتد اولت از بخت عالی / به ایوان های شرقی و شمالی
 بود آراسته همچون دوعالم / دو ایوان رو بمشرق پهلوی هم
 بهم آراسته پهلوی به پهلوی / دو طاق عالم آرا چون دو ابرو
 (دوحه الازهار: ۶۶۸-۶۷۱)

Description of the Harem Garden and the Ponds

The Harem garden also had several ponds. the poet described one of them as follows: There was a pond surrounding with flower beds and flower petals poured in the pool and made a spectacular view:

نوده مثلشان در ربع مسکون / مربع حوض ها از وصف بیرون
 دل از سیمین فواره کرده شیدا / از آنجمله یکی حوض مصفا
 دوحه الازهار: ۷۰۱-۷۰۲
 هم از کوثر هم از جنت نمونه / بگرد حوض گلها گونه گونه
 دوحه الازهار: ۷۰۷
 روان افروز حوض عشرت انگیز / بحوض افتاده گل از باد گلریز
 دوحه الازهار: ۷۱۰

The Panjeh Ali Mosque which was built at the same time of Shah Tahmasb I palace, was connected to Harem through underground corridor through and was devoted to the worship of women in the Harem. The Panjeh Ali's gate, which was mentioned in the "Neqavat-al-Asar" by Afoushtei Natanzi, was probably near to this mosque. (Ishraqi, 2012)

To leave Pigeon Tower

Qazi Mir Ahmad Hosseini Ghomi wrote in

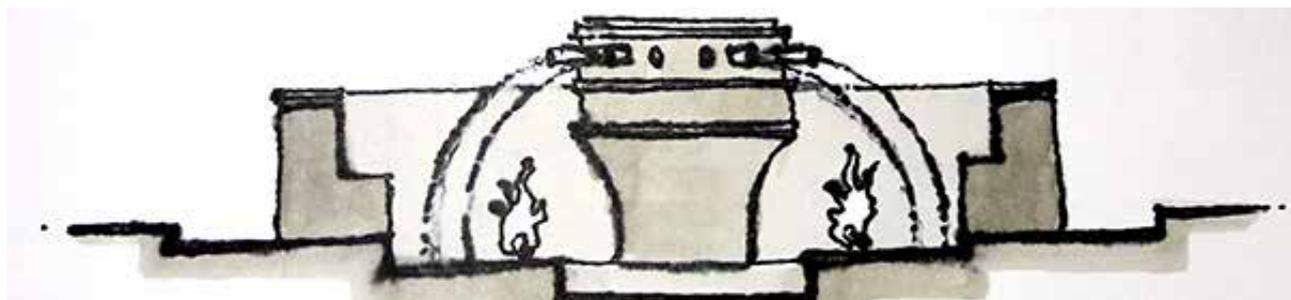


Fig. 12. Recreation of pond of Shervani's house. Source: authors.

"Kholase- al-Tawarikh" regarding the works of Shah Tahmasb I: "... And at the end, built a Pigeon Tower that equaled to the Aquila Constellations... "(Ghomi, 2005: 312).

In his book entitled "A Journey to the Court of the Sultan of Sahebqaran", Heinrich Brugsch also stated that on the terrace of our residence, there was a small tower and a minarewhich seemed to be ruined, and had not been usedfor some time. I reached top of it through the spiral and long steps of this minaret. From there, the whole city was under my feet.The view was very interesting and spectacular. "(Brugsch, 1988: 159)

It can be seen from the above images that the tower was next to the new Royal Court. This huge mass had a special style not like other buildings. Pigeon Tower mentioned in Ghomi's writing could probably be the same building in the picture. But it was not like otherhistorical Pigeon Towers. Also according to the time of Heinrich Brugsch travel to Qazvin, his described tower was probably the same building in this Qajar picture.

Khansari in his book "Iranian Garden, Reflection of Paradise" explained the lithograph by Eugene Flandin., In this image, a tall building could be seen. He statedthat the women of the Harem could enjoy the sorrounding view without worry of stranger's look at top of this tower (Khansari, 2005: 76).

Considering being located in the heart of the Royal gardens in addition to the large volume and height of this building, probably the main use of it was serving as special place for courtiers and their guests to use the view of surrounding landscapes. And maybe a small part of it was used as pigeon tower. Therefore, this building can be called a viewpoint. (Dizani, 2014) In the Abdi Beig' poems, this building was not mentioned, and likely it was built after the poetry.

New Royal Court (Naderi Porch)

Another mansion which has been mentioned in historical texts is the Royal court. This building is called Naderi porch afterwards but reason of such

name is unknown..Because Nader Shah, although had passed Qazvin many times, did not live there to build a mansion. It is likely that foundation of this building is related to the Safavid kings-this vast garden was adorned with tall, plane and other trees- There was a very wide paved street in front of the mansion, and several streets cut it in length

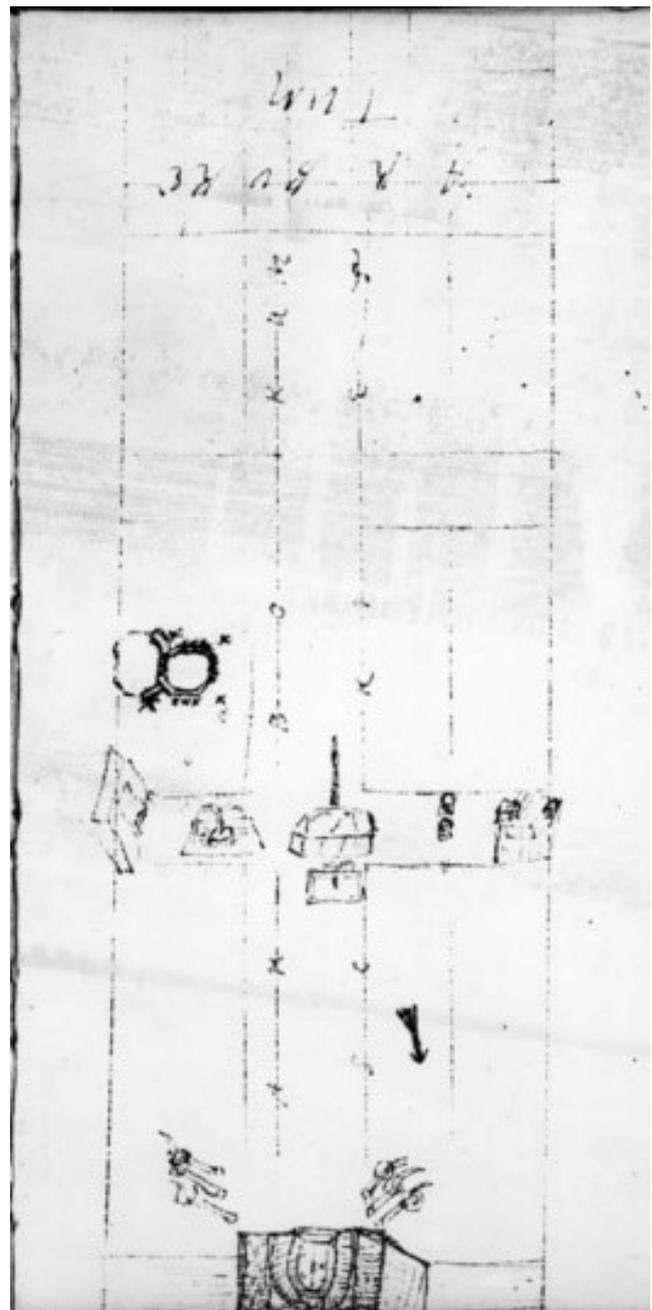


Fig. 13. The garden behind the Aliqapu with the name of Sa'adat garden drawn by Engelbert Kaempfer. Source: BritishLibrary: Alami, 2012.

and width. In the middle, there was a long pond stretching in the eastern-western direction, such as the pond of Chehelsotun. Naderi Porch and its connected eastern and northern two-floor porches and Aliqapu gate formed the Royal Court Complex (including hallways, restaurants, library, Upstairs and Long Hall, etc.); (Golriz, 1959: 652).

The mansion was built on the west side of the courtyard, and as seen in the picture, a large and elevated hall was in the middle. There were two long columns that were adorned with painted woods. The mansion's pedestals were made of stone and spacious stairs with an elaborate style of carved stone and all around the hall whitened with plaster. The roof of the porch was framed and was mound.

On both sides of the hall, there were two large porches, and front of these porches were decorated with crescent-formed tiles. The hall was as high as one meter from the courtyard floor. There was no door and sash in front of the hall. Likely it was made for the Greeting Day. But the four porches had large doors, half of the body was of glass. (Ibid) There was a door in the middle of the northern wall of the Naderi courtyard through which they traveled to Chehelsotun gardens.

The last destruction on the porch called Naderi, is related to World War II which took place during the presence of the Allied forces after the 1942 A.D. (1320 A.H.S.) in Qazvin. At the time of Pahlavi in

the north of this courtyard, a high school was built. In the middle of northern edge of Naderi court, there was a high brick wall which extended from street coming down from Chehelsotun to west porch. Behind the wall, which was probably the southern wall of the Harem, there was a yard with a large bathroom and ponds of stone. The other courtyard was in the west of the mentioned courtyard, the entrance to which was on the Peiqambarieh Street, both courtyards and its southern buildings to front of Panjeh Ali have been part of Harem. (Dabir Siasi, 2003). Iranian architecture ..oyed areas. It was Heinrich Brugsch, in his second travelogue to Iran, "In the land of the Sun", in 1885 A.D. (1304 A.H.) wrote about the Sa'adat abad garden as follows: "The garden that is behind this gate, has old plane and poplar trees, and apparently it has been left unattended for a long time and is in a bad situation. There are many streets in this garden and two main streets intercept each other in front of the mansion, one of them leads to another ruined garden whose original design shows the talent of its architect and on both sides of these streets with old and giant trees, there were beautiful mansions and pavilions, which still brings out the memory of the glory and majesty of Shah Tahmasb's court. The colorful and wonderful murals painted at the order of Shah Tahmasb are covered with a thin layer of plaster now in the rooms. The old coronation hall, with its open front, with the royal throne on the back



Fig. 14. New Royal Courtyard and the Pigeon Tower. Source: Album of Golestan Palace; Khansari, 2005:77/by Eugene Flandin.

still exists. (Brugsch, 1988)

Adib al-Mamalek (Abdul Ali) in the Azerbaijan travel newspaper called “Dafe-al-Qorur” on Monday 9th and Tuesday 10th of Ramadan, 1856 A.D. (1273 A.H.) wrote: The Nadershahi Royal Court has a very long corridor to the Royal Court and the Royal Court has a very large hall and two rooms and two ponds. Madam Carla Serena wrote in her travelogue “The People and the Rites in Iran,” or “The People and Landmarks of Iran” in 1877 and 1878 A.D. (1294 and 1295 A.H.): In the vast garden of this palace, they brought water through the steams to the lake and alongside that, a Pavilion with a beautiful view was built (there are an arcade and a tower that a beautiful view can be seen on them) (Dabir Siaqi, 2003: 371) Madam Jane Dieulafoy stated in her travelogue (1881

A.D., 1299-1300 A.H.):”Shortly afterwards, we went to Royal Court, through a long roofed corridor, into a vast courtyard with lots of plane trees. At the end of the courtyard, we crossed through a longer corridor, darker than the first one, to the second courtyard. In front of us, the mansion with porches appeared. We entered the reception hall through a narrow passage. The hall was rectangular and had a large glass door opening to the garden and it was pulled up to the top to let air and light to get through . From this door, a garden was in the center of which, there was a pond with turquoise tile bricks on each side and gave the flow of water a special effect. This hall did not have important decorations. The walls were white and had colorful plasterworks. The brother of the Shah was sitting on the floor, on the top of the hall ... “(Dabir Siaqi, 2003: 326).

According to Abdi Beig’s poems and other texts of Safavid and Qajar periods and travel magazines, Naderi Porch was connected to the eastern and northern two-floor porches of the gate, with the buildings of the Aliqapu gate, forming the Royal Court Complex (Ibid. 484) Mr. Dizani also claimed in his article that Chelesotun, referred to in ancient sources, is Naderi porch that confirmation or rejection requires further investigation.

Private Gardens of Sa’adat Abad Garden

Abdi beig stated in Rowdah-al-Sefat (Garden of qualities) that there were 23 private gardens and rose-gardens and vineyards and grasslands in Sa’adat Abad garden. Fourteen gardens of these 23 gardens were on the eastern side of the Arshikhaneh and eight gardens and grassland were in the west side of it. Each of these gardens belonged to one of the lords and Shah’s relatives and courtiers. The garden was carefully divided into different parts and each part belonged to someone. Each part had a separate and non-repetitive design, and separate water streams separated them. (see verses)

هرچمن آرا به دلی فیض بخش / باغ به پرگار شده بخش بخش
 غیر مکرر چمنی ساخته / طرح دگر هر طرف انداخته
 (روضه الصفات: ۲۸۲-۲۸۳)
 carefully andis .



Fig. 15. Oriental and Western gardens of Arshikhaneh.
 Source: authors.

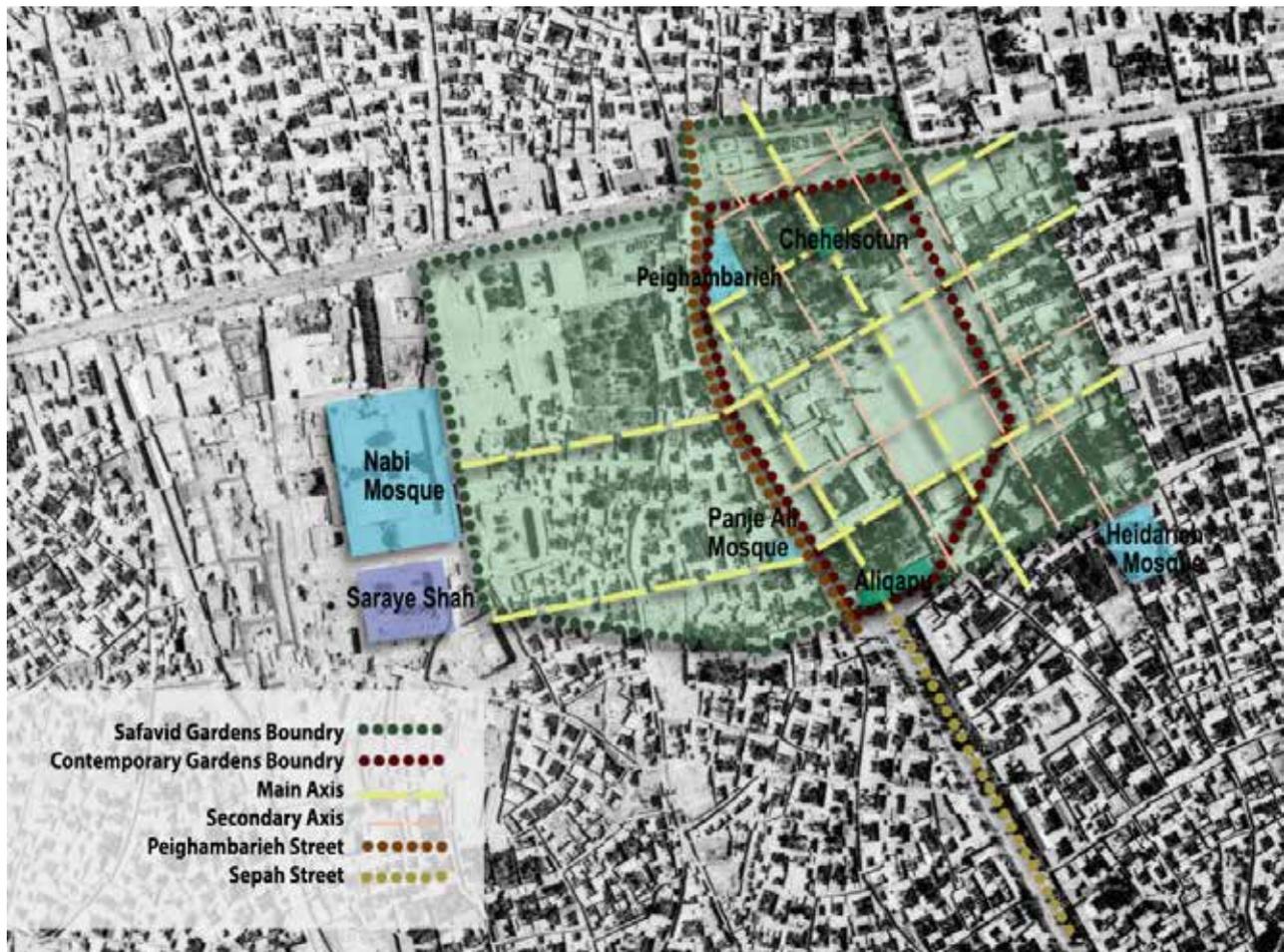


Fig. 16. The existing historical elements and the primary and secondary axes of the site. Source: authors.

درین ایوان چو بینی از دوجانب
 نخست از جانب مشرق در آیم
 درین سو چارده باغست معمور
 (دوحه الازهار: ۲۶۲-۲۶۴)

همه باغست مشرق تا بمغرب
 در باغ معانی برگشایم
 ز انوار و فواکه گشته پر نور

the were and was Abdullah Khan Ostajelou The The
 کنون از جانب مغرب ز نیم دم
 درینجانب عمارتست بسیار
 چو افلاکش بود نه باغ معمور
 (دوحه الازهار: ۲۸۲-۲۸۴)

چنان کافتد قبول اهل عالم/
 ازان کمتر بیاغ افتد سرو کار/
 همه با نام سرکارانش مشهور

شاه نشینش چمنی هشت بخش / از همه گلهاش فلک داده بخش
 هر طرفش بید و گل و یاسمن / چار طرف چار مربع چمن
 روضه الصفات: ۳۳۳-۳۳۵

In the description of some of the gardens, Abdi Beig reported about their geographical location to other gardens, according to this:

قطعه دیگر به هزاران جمال / آن طرف باغ امام از شمال
 برده درختانش به گردون علم / چهار خیابان متقاطع به هم
 (روضه الصفات: ۳۲۳-۳۲۴)

The grassland to the full sibilings

The poet is dedicated a clause to each of these gardens and the most characteristic feature of the garden is expressed.

An important feature of the gardens is the geometric shape of the grassland such as octagonal grass, the eighth-sided grass, the square grass, the circular garss, there .

Trees and Flowers of Garden

According to the Abdi Beig's versified story, in the Sa'adat Abad garden, there were many fruit and decorative trees as follows and sometimes location of planting of such trees were mentioned in the poems. importancehas been highlighted

Fruit Trees: Black Plum, Fig, Almond, Indian-Almond, Pistachio, Vine, Mulberry, Russian olive,

Apple, Peach, Jujube, Hazelnuts, Cherry, Palm.
 Decorative trees: Willow, Weeping Willow, Plane,
 Cypress, Cottonwood, Tree of heaven and Elm.
 Flowers: Violet, Hollyhocks, English marigold,
 Basil, Iris, Lily, Sweet William, Quince Flower,
 Blanket flowers, Peony, Tulip, Daffodil, Amaryllis,

Water lily, Yasmin.

چون دو بهشت از گل و از یاسمن / طرح میان دو مثنی چمن
 از چمن چرخ برون کرده سر / دور وی امرود برآورده سر
 زنبق و سوسن به همایون درفش/ بسته دوصد شقه سفید و بنفش
 این خرد آرا شده آن جان فروز همدم ریحان شده بستان فروز
 روضه الصفات: ۳۱۷-۳۲۰

Conclusion

Persian garden is an objective, historical and cultural phenomenon which its key features including the geometry of the structure, peripheral walls, water system and vegetation system had been preserved as a style of landscaping over the history. In royal gardens such as Sa'adat Abad the goal of construction of the garden is to show the wealth, power and majesty of the government in addition to create a desirable space. These features can be observed By studying Abdi Beig's poems about Sa'adat Abad Garden, which are one of the most important sources in this field, it can be concluded that the geometric structure and divisions of the garden was one of the main features of the garden. Furthermore, the description of various elements, helped to understand different characteristic of many buildings.

However, in some cases, the position or relation of elements and spaces are not known, because the elements of the garden were described separately and individually, or sometimes they were referenced to by their position and direction generally. Therefore, it is impossible to understand the detailed map of the garden from the poems. Due to the many changes that have taken place in these gardens in the later Safavid periods, the position of the elements can not be ascertained from the descriptions. Therefore, in order to clarify the truth in these cases, the other sources of history were compared to with the findings of the poems. Nevertheless, to achieve certainty there is a need for further studies and archaeological studies Considering all these aspects, it can be concluded that Abdi Beig Shirazi Penta "Janat Adan" is an important historical source in the field of architectural detail and landscape of the persian garden, vegetation and mansions of Sa'adat Abad garden and the following results can be obtained by studying these documents:

- The Sa'adat Abad garden and the Safavid Royal Court Complex were built on a specific plan.
- The garden was built on an existing water and vegetation system at that time.
- The garden map had geometry with longitudinal axes alongside the garden.
- The garden had walls around and seven gates, the most important of which was Aliqapu in front of the Ja'far Abad Street.

The vegetation of the garden was various and different productive plants, evergreens and deciduous trees and different types of flowers were planted according to the space.

Water was one of the main elements of the garden that was fed from Iqbal Qanat. Water was flowing in all the streets of the garden and in numerous pools, inside and outside the mansions in different forms such as still, moving, waterfall and fountain.

Arshikhaneh palace, the main mansion of Shah Tahmasb, is the current Chehelstun mansion, renamed after Abdi Beig's poetry.

Arshikhaneh was located at the intersection of the main northern-southern axis (in the east of Aliqapu gate) and

Table 1. Characteristics of Sa'adat Abad Garden. Source: authors.

Sa'adat is the old name of a neighbourhood		Naming
Ja'far Abad in the name of Imam Ja'far Sadiq (Peace be upon Him)		
Janat refers to the name of Bob-Al- Janat or Minoodar (Qazvin)		
For this purpose, he purchased vast lands in the north of the old city of Qazvin called "Zangi Abad" and belonged to one of the courtiers, so-called Mirza Sharaf Jahan... (in other texts)	At the site of private gardens in the north of the historic city	Location
... Sa'adat Abad Garden, which was enclosed with the wall ... (in other texts)	Building walls for gardens	Enclosure
... and repaired and built mansion ... (in other texts)	Repairing the existing walls	
Having a previous map		Geometric system
Checked Grid of Garden		
Streets and longitudinal axes		
Geometric shapes of gardens and ponds		
Qanats		Water system
Water streams besides the streets		
Grand pool opposite the Arshikhaneh		
Water ponds facing the buildings		
Water ponds inside the buildings		Plant system
productive plants		
Non-productive and decorative plants		Shadow system
Flowers		
Shady trees		Light system
Using of the lantern for lighting the garden		
Lighting of ponds and fountains		Viewpoints
The porches		
At the end built a Pigeon tower that was equal to the Aquila Constellation ... (In other texts)	Tower (Pigeon)	birds
The presence of birds in green spaces and water ponds		
Tiling		Decorating
Arabesque motifs		
The Stained glasses of the windows		
Flowers in the water		

another eastern-western axis (Peiqambarieh).

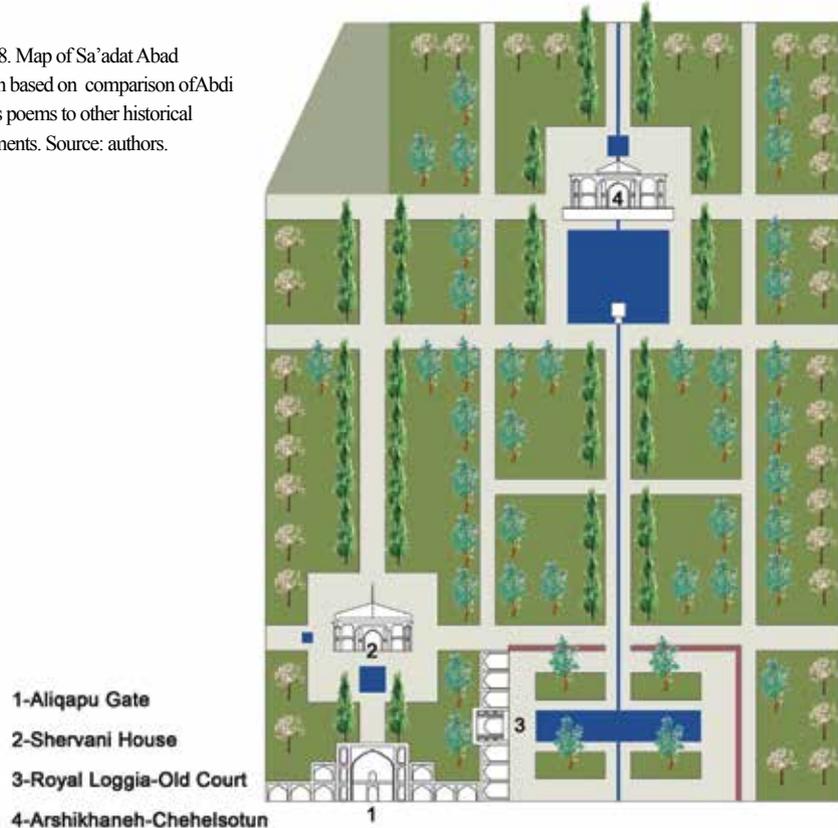
There were two water ponds on both sides of Arshikhaneh and there was a roofed platform in the large southern pond.

Shervani's house, the mansion of Bahram Mirza and the brother of Shah Tahmasb, was located on the main axis and along Aliqapu and at the intersection with another eastern-western axis or probably the axis of Panjeh



Fig. 17. Overlapping of existing historical elements and primary and secondary axes on the map of Khansari and Dizani. Source: authors.

Fig. 18. Map of Sa'adat Abad garden based on comparison of Abdi Beig's poems to other historical documents. Source: authors.



Ali Mosque and in front of the Shervani's house, there was a pool (after Aliqapu gate).

The Shah Tahmasb's new Royal Court was located in the north-east of Aliqapu gate and it is likely to be the same as Royal Platform and Porch in Abdi Beig's poems and Naderi Porch in other texts ora long hall with porch. Also in front of the porch, there was court a pool.

The following table summarizes the features of the garden:

To draw the map of Sa'adat Abad garden, first, the remaining historical elements were" placed on the old aerial photograph of the site and the zones were determined. Then the primary and secondary axes were mapped in accordance with the geometry of the site elements, Abdi beig's descriptions, and existing streets and alleys. This map could be used to analyze existing drawn maps. Then produced map was overlapped with existing maps (Khansari and Dizani maps) to study them. The Ishraqi map was put aside because of obvious inconsistencies (Fig. 15).

By examining these maps, three basic mistakes were identified in both. First, it seemed that the proportions, distances and dimensions and sizes do not correspond to the current situation. Secondly, some of the key elements, such as Shervani's house, had not been identified in any of the maps. Third, the axes of existing maps did not match the surrounding site (surrounding streets and alleys).

After Comparison of Abdi Beig poems to other historical documents, main elements of Sa'adat Abad garden were located and the result is shown in the following map.

As it was said, the garden had undergone many changes during the subsequent periods even during the time of Shah Tahmasb.

Endnote

1. This poem is also written on the entrance to the Ottoman Topkapi palace, which can be a sign of cultural effects of the two governments.

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