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## Studying the Effectiveness of the Mental Patterns of the Timurid Rulers on the Timurid Landscaping with the Cultural History Approach (Cases: Noe, Shomal and Meidan Gardens in Samarkand)

Shamim Akhavan<sup>\*1</sup>, Nadia Maghouli<sup>2</sup>

1. M.A. in Architecture, Tabari Institute of Higher Education, Babol, Iran.

2. Ph.D. in Art research, Assistant Professor, Islamic Azad University, Qaemshahr Branch, Qaemshahr, Iran.

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### Abstract

**Problem statement:** Persian Garden is the symbol of thought, culture, and beliefs of Iranian people throughout history. Meanwhile, the Timurid era had a significant impact on Iranian landscaping, its advancement, and its presentation to the world. Therefore, the assessment of Timurid landscaping and its hidden ideas can be a guide for today's landscape designer.

**Purpose of the study:** The current research tries to detect the effects of the mental and cultural patterns of this dynasty on the landscaping of this era and the appearance of new physical features in the garden by examining the gardens of the Timurid era.

**Research Methodology:** To find the research question, first, the Timurid landscaping and its characteristics were examined, then the mental ideas and beliefs of the Timurid dynasty were assessed according to the writings of historians and authors present at the court. Finally, relying on the approach of cultural history, the relationship between the two components of the mental patterns of the Timurid rulers and the landscaping of the Timurid era identified and this relationship was adapted with the study samples. The purpose of this study was fundamental and the data analyzed in a historical-analytical method. Data collected through libraries and websites.

**Conclusion:** The results of the research indicate that some of the cultural foundations and mental patterns of the Timurid dynasty, such as Economic prosperity, urban development, respect for the nomadic tradition, appreciation of artists, displaying the power, etc., affected on the Timurid landscaping significantly. Creating some spaces such as the pergola in the Timurid Gardens and the conversion of the garden into political and economic prosperity symbol of the government are the results of these mental patterns and cultural foundations.

**Keywords:** *Landscaping, Timurid era, Cultural history approach, mental patterns.*

\* Corresponding Author: +989111185961, shamim.a1945@gmail.com

## Introduction and Statement of the Problem

Iranian gardens and landscaping is not only a cultural symbol of Iran, but it has also been a landscaping pattern for other governments throughout the centuries. Some of these rulers, meanwhile following the Iranian landscaping pattern, adorned their gardens with their own culture and added glory.

“The Iranian Garden is, in its broad sense, the product of the art of living, establishes the relationship between man and nature, and reflects the heritage of Iran’s great civilization” (Godarzy Soroush & Mokhtabad Omarai, 2013, 56). “Iranian landscaping can be known as a kind of landscape based on the worldview and culture of the builders” (Haghighatbin & Ansari, 2014, 53). In addition, “Iranian landscaping has been one of the main phenomena shaping the architecture, and the creation of open spaces in the history of Iran and all the territories under its influence. Due to this presence, Iranians have a close connection in all aspects of their individual and collective life, with this tradition and the ancient phenomenon” (Bemanian & Saleh, 2012, 79).

In line with the aim of the research, the landscaping of the Timurid era, the mental patterns, and the worldview of the Timurid rulers examined to identify the mental patterns of this dynasty by the study of the Timurid gardens. This research seeks to study the Timurid landscaping and the impact of the Timurid rulers’ mental patterns on the Timurid landscaping to have a better understanding of these gardens by examining the results.

Therefore, the present article seeks to answer the following questions: “What were the mental patterns and the worldview of the Timurid rulers? In addition, how these patterns manifested in the landscaping of this period?”

## Methodology

This research carried out with an analytical-historical method with a fundamental purpose. In this research, firstly, based on valid documents,

the Timurid landscaping, its features, and its physical elements investigated. Then, according to the research approach, namely the cultural history of mentality, the Timurid rulers’ mental patterns identified and then the relationship between these patterns and their advent in the Timurid era landscaping explained in a tabular form. In the end, after studying case samples, the appearance of the mentality and the intellectual system of the Timurid rulers in 3 gardens (Shomal, Meidan & Noe garden), were identified and the results were presented in a tabular form.

## Review of the Literature

Various researches about Iranian garden, its features, geometry, and its concept, as well as the Iranian landscaping and its impact on the landscaping of other nations, especially the neighbors of Iran, carried out in different historical periods, but a few studies have been done regarding Timurid gardens. Among these studies, we can refer:

- Studies that examine the interaction between the landscaping of the Timurid era in Iran and the Mughal periods landscaping in India. Including, A study by Ansari (2015) “Persian Garden, the common language of landscape architecture in India and Iran”, a study by Heidari and Behbahani (2015) “Ancient Iranian Garden Pattern and transferring this pattern to Samarkand (Timurid Gardens), and A study by James L. Westcott & Shahidi (2008) “Gurkani Gardens of India and Geographic Sciences (Past and Present)”.
- Studies of Iranian landscaping interactions during the Timurid and Safavid eras, which examined the common aspects of these gardens. Such as, A study by Gholipour and Heydar Nattaj (2016) “The Impact of Timurid Gardens in Samarkand on Safavid Gardens in Isfahan (Chaharbagh)”. A study by Mousavi Haji; Taghavi & Sharify Nejad, (2015) “Comparative Studies on Spatial Structure of Persian Gardens in Safavid and Mughal periods” and A study by Zamani; Lilian; Amirkhani & Okhvat, (2009) “A look at the interaction of Iranian

garden and city from the Timurid era to the end of the Safavid era”.

- Studies that describe some features of the Timurid Gardens like, A study by Hosseini (2011) “The reflection of Timurid Chaharbagh of Mashhad in history” and a study by Karimian Sardashti (2012) “Amir Timur Gurkani Gardens in Samarkand”.

In all of these studies, there has not been a serious study of the hidden thoughts behind these gardens. Therefore, the present study, relying on the historical-cultural approach, tries to identify the cultural and mental patterns affecting Timurid landscaping.

## Theoretical Framework

### • Cultural history approach

In the definition of architecture, one can say, “Architecture in the first place is the result of sociocultural factors, and design is based on the most essential changes made by man in his/her physical environment. It can assume that architecture is any construction that changes consciously the physical environment based on the “mental form” (Rappaport, 2004, 69).

Therefore, the architecture of each region at any period affected by its cultural environment. Some thinkers believe that architecture, like clothing and other human resources, is a means of adapting to the environment and what makes these possible is culture or, in other words, the mental structure of human; hence, a building can be considered as a symbol, a fundamental phenomenon, culture, and sign of a belief (Mozaffar; Hosseini & Abdemojiri, 2012). Therefore, to understand properly the architecture of each era and the reasons for using each element in architecture and landscape, it is necessary to understand the culture and mental system of the people of that society.

The knowledge taken into account today in historical studies is cultural history. The cultural history is “interdisciplinary knowledge using sciences related to the cultural field, especially anthropology, sociology, cultural studies, and so on. This historical

approach is in search of the development and transformation of culture; in other words, it is a kind of description-narration of the observer’s culture” (Shamshirgarha, 2017, 126).

The importance of cultural history should be deemphasized by the fact that “Cultural developments are rooted in religions and beliefs, and therefore, they should be examined in a process. Cultural history studies provide cultural versions that help better understand, for example, Iranian identity and its crises” (Zokaei, 2014, 89). Hence, the issue of cultural history can be a suitable approach for assessing the architectural and landscape aspects of any era.

Now, the answer to this question “How can by the thought of the rulers of an era be achieved the thought of the public in that era?” can be said. Today, there are new faces of the history of mentality based on that “Material and non-material things made by common people and also the constructs and the thoughts of the upper-class society, both are considered important. In other words, the history of collective memory pays attention to the common people’s culture, yet; believing is that the mental patterns of each society are a whole unit, and the productions of the whole society come from a single cultural world and there are no fundamental divisions between them” (Qayyoomi Bidhendi & Shams, 2013, 10).

In the line of research, one way to achieve the mental patterns and culture of a community in the past centuries is the study of travelogues. Since “Tourists, based on their social, cultural and political background, any of them by propounding different social themes, were boosted the history of reason, Women’s history, popular culture, beliefs, socio-religious ethics, signs, and symbols of national and local identity, which all of these have caused a better understanding of Iranian society and culture” (Ahmadzadeh, 2015, 111). During the study, with the help of the cultural history approach and the study of travelogues and the description of historians from the gardens of the Timurid rulers

and the study of the mental and cultural patterns of the rulers of Timurid, is attempted to find out the relationship between these patterns and their impact on the Timurid landscapes.

### General pattern of Iranian landscaping

Concerning the Iranian landscaping pattern, can be said that Iranian garden was based on the central organization which, the axis as an arranged element and the palace as the only building at the end of the axis and has appeared into two models. 1) The quartet gardens, where the palace as a single specific building located in the center and divided the garden into four parts. 2) The gardens are located with further expansion on one-third end of the garden. The subscription point of all these gardens is the single axis and the palace (Soltanzadeh & Ganjoe Ashraf, 2013).

### The Landscaping of the Timurid era (Chaharbagh Timurid)

The Timurid era landscaping defined, "The Timurid era is beginning the Renaissance in Iranian landscaping, that the palace gradually, became a constant substitute for the kings' tents" (Ansari, 2011, 8). In addition, "from the eighth century through the end of the tenth century (lunar), the meaning of Chaharbagh was "the government's garden" (Masoud, Amin poor & Agha-SharifianIsfahani, 2015, 188). The description of Chaharbagh in "Ershād al-Zerā'a" is as follows "The garden has a longitudinal plan with its main building on the southern terraces at the end of the main axis with a canal and pavement" (Mansouri & Heydar Nattaj, 2010, 28).

### Statistical Sample

Three gardens of the Timurid period selected for analysis.

#### • Noe Garden

The Noe is one of the gardens around Samarkand built, ordered by Timur and that has been described by many historians. Clavijo said, "There was a high

wall around this garden. In each of its four corners, there were circular and lofty towers, and the wall of the garden was sturdy the same as towers. There was a large palace in the form of a cross and a huge pool in front of it. The palace, with the large garden around it, was the most beautiful place that we had seen, and its golden and blue tiles were beautiful than those found elsewhere" (Clavijo, 1995, 232).

#### • Shomal Garden

The Garden, which began its construction during Timur's life (1396 AD), and many artists collaborated therein was Shomal. Sharif al-Din Ali' Yazdi, in the "Zafarnama", states "The majesty has ordered to build a garden in the north of Samarkand - known as Shomal Garden-... Majesty has ordered to build a great palace-name of -Khadr-al-Mualla- in the name of the daughter of Miran Shah Bicsi in that garden.. Engineers and architects from all the countries of Fars, Iraq, Azerbaijan, and Dar-al- Salaam and other cities had gathered in Dar-al-Sultan.... Marble pillars installed on each side of the palace, which was transferred from Tabriz; the walls of the palace were covered with Lazuli and the gold ..." (Yazdi, 2008, 847-848).

In addition, Nezam ad-Din Shami described the garden "An excellent palace with a balcony founded and a garden-like Eram delightful is created around the palace. The pomegranate and apple trees of the garden are pleasant. The fragrant blooms of these trees are poured on violet and other flowers" (Shami, 1984, 167).

#### • Meidan Garden

Another garden located in the west of Samarkand city was the Median. Zahir ud-Din Muhammad Babur, in a visit to Samarkand and this garden, said, "A garden has been built, called Meidan, and in the middle of the garden is a great mansion, its pillars are all of stone. On the four sides of the garden are four towers. The pedestals of the mansion pillars are the stone and they plaster modeling are five grooves. On the four sides of the upper floor, there are balconies with stone pillars and a four-room

door is located in the middle. The whole foundation of this mansion is stone” (Baburnama, translation of Khan-I-Khanna, 1891, 31).

## Research findings

### • The physical features of the Timurid Gardens

The study of characteristics and geometry of Statistical Samples have identified the following items:

1. The extent of the Timurid gardens and lofty walls surrounded these gardens.
2. Walls and facades decorated with blue and gold tiles and stone columns.
3. Locating of the palace upon the foundation and in the center of the garden, which led to “full vision on the surrounding. Therefore, sitting on the artificial hill in the middle of the garden and the aristocracy of the four sides, aroused a sense of superiority and dominance in Timur. Therefore, this type of garden -Chaharbagh- was patterned more than other types, for Samarqand gardens” (Heydar Nattaj, 2009, 13).
4. A pool in front of the mansion: “In the Timurid gardens, small and large pools were located in front of the mansion, balcony, or other main buildings in the garden. The characteristics of Iranian garden in this era were the landscape in front of the mansion and the longitudinal axis of the garden in the north-south axis, upon which a pool was usually placed exactly in front of a mansion”. Besides, in the Timurid gardens of Herat (such as Jahanara and Chazan) can find the pool in front of the mansion (Khadangi, Ghonovat & Sedghi, 2016, 70-71).
5. Planting fruit trees and types of flowers in the garden.
6. Balconies were overlooking the garden: “The desire for this lifestyle (nomadic) and the use of tents for short stays, created a special kind of palace, which included open balconies and closed rooms in moving form” (Sharify Nejad, Taghavi & Mousavi, 2015, 161).
7. Existence of tent and pergola: “Almost all the famous craftsmen of this era participated in designing inscriptions for public buildings.

There is also evidence of the murals of gardens and embroidery of tents, which were the favorite residence of Timur” (Deniary & Delashob, 2016, 70); (Fig.1).

By studying the Timurid gardens by the cultural history viewpoint, the following uses obtained in these gardens:

A. Garden was the place of important national events The garden in the Timurid era besides was the residence of the ruler and the court was the place for important ceremonies such as celebrations (Fig. 2). As the wedding “Ulugh Beg” is described “Amir Timur ordered the people of the city to decorate the city... People decorated a place, called “Kahn Gol” near the city, which was about a mile away from Samarkand” (Jamalzade, 1976, 232). Besides, the garden was sometimes a place for the Army Camp. “Babur said about Noe Garden in Samarkand, that they were descended into the Noe Garden in the interest of gathering the army” (Latifian & Najjar Najafi, 2009, 71). In addition, the garden was “the symbol of identity and motherland (for example, the Timurid cities and the motherland, and their Conquered lands)” (Shahidy, 2008, 89).

B: Public gardens “Timur created a palace on a mountain near Samarkand, which was called Gharachi. Moreover, created a garden around the palace and water was transported from the mountain headwaters to the garden. People used these palaces and gardens such as parks and sidewalks, and their entrance was free, and the fruits of the garden didn’t sell” (Mirjafari, Mokouee & yousef jamali, 2015, 143).

C: Garden and economic growth “Garden products were exported to somewhere in China and India. Almond was exported from a Kundabad village in Khuzestan province to India, while bananas came from India to Khorasan ... Kabul and its environs because being near to India borders, was exporting fruit to India”. In addition, “another part of the taxes was related to the garden products, which were called “fruit tax” (Samarkandi, 2000, 472-3).





Fig 1. Miniature of Timur in the garden, Zafarnama. Source: fotografia.islamoriente.com.



Fig. 2. Miniature of the banquet at the court of Sultan Husain Bayqara). Source: Bahari, 1996.

## Discussion

By studying the life of the Timurid rulers to identify mental patterns of these rulers through the library documentation and with the help of the cultural history approach, the following findings obtained. These patterns dominated the life, thoughts, and government policies of this era.

### • The dominant patterns on the politics and culture of the Timurid era

#### - Respect for the Nomadic tradition and efforts to preserve the tribal customs

In the era of Timur, “Nomadic and the Mughal traditions had been considered as a strong source of legitimacy” (Forbes Menz, 2014, 49). Thus, “The Timurid rulers, to take advantage of the Mughal’s legitimacy were respecting the Genghis’s laws and many of the Mongolian customs. The nomadic people of Central Asia, even those who became Muslims, remained loyal to the Mughal tradition in terms of appearance and military organization ... Timur was more dependent on the nomads and their support, so he had to respect these rules” (Allahyari & Elami Zavare, 2014, 49).

#### - Respect for art and artist

In spite of the inherent violence in Timur, “His growth was in Transoxiana (Ma Wara an-Nahr), which was heavily influenced by Islamic and Iranian culture, caused this great conqueror to be influenced by the Iranian culture and supported the scholars and belletrists. In this way, Timur established a policy pursued by his successors to revive Iranian culture and art” (Nazery, 2009, 34). In the meantime that “The influence and contribution of the artists of some cities, such as Herat, Isfahan, Tabriz, Khorasan, and Shiraz to the artistic and industrial leadership of this era” should be reminded (Samaei Dastjerdi, Allahyari & Foroughi, 2016, 102).

“The Timurid rulers also paid attention to the artists to display their government greatness, because, with the help of the arts and creativity of the artists of this period, the value objects created and today reminded the Timurid period as the magnificent period of art” (Bozorgi & Rahbarnia, 2015, 22). In addition

to Timur's successors, also the officials attempted to support the arts and the artist by imitating the Timurid rulers. Such as "Amirfiroz Shah and Ali Kalaktash who were obligated by Shahrokh to the development and prosperity of Herat, in the north of the city along the channel of Injil district and the street, built their mansions and gardens" (Aka, 2011, 30).

#### **- Economic Objectives (tax receipts, trade expansion)**

The Timurid era economy generally affected, by the trade as part of the urban economy and specially affected by the political idea of the ruler. Further, part of their political and military effort was in the direction of economic goals. The Timur believed that trade was important for the royal treasury. Therefore, during the Timurid era, Transoxiana became the center of economic and commercial activities (Mokouee et al., 2015). Timur's successors also paid attention to the economic issues, as described in the economy of Khorasan during the reign of Sultan Husain Bayqara "The economic development at this time was more dependent on the interest of Bayqara the development, and cooperation between people and the government of this period. Approximate security in this period has affected economic improvement, significantly. This security caused people to stay in their province and develop agricultural and commercial activities" (Yousefvand & Rahmaty, 2013, 84).

#### **- Attempt to attract social popularity**

For a long time, the renovation has been one of the ways of social popularity and the stability of a government. During Timur's rule, despite many years of war that "massacred people and destroyed many cities, he ordered Manufacturing mosques, tombs, bazaars, and many gardens and always pursued these constructions with interest and participated in the projects" (Jamshidy Kohsary, 2010, 90). Timur's successors by following him began to renovate, as Ulugh Beg began to build and develop to stabilize his own rule in the multicultural community (Iran-Turk and Mogul) of Transoxiana.

"As investing much in the construction of schools, libraries, mosques, and observatories, he tried to establish the cultural events in the community. All the efforts made by Ulugh Beg were finally succeeded by creating intellectual security through the cultural toleration in Transoxiana, which solved the problem of conflicts in the multi-religious and multicultural society of Transoxiana" (Rafiey & Godarzy, 2008, 106-7).

#### **- Displaying the power of government**

It seems that other reasons for Timur's interest in the gathering of artists were "An attempt to adapt his capital with the cities that he had watched during the wars and conquests, and the greatness and beauty of those cities were attracted his attention" (Kavousi, 2006, 33-34). However, "funding could not apparently be the main motive for his architectural design because Timur had enough financial resources and did not need this kind of economic preparations. One of the main goals of Timur for the construction of many buildings was to perpetuate his name in history, and this matter can find in the design of the Samarkand mosque. By collecting artists and craftsmen from different parts of the Muslim world, he wanted to internationalize his artistic and architectural plans" (Azhand, 2002, 48). The elements of the Timurid architecture include huge dimensions and plenty of decorations, "This method emphasized huge dimensions, open spaces, a rational and appropriate design, and spatial diversity, has offered a rich heritage to the Safavid and Shibani successors. Meanwhile, the Timurid architecture introduced criteria in other architectural arenas, in particular, arch design and colored decorations. According to some researchers, the constant focus on such rich decorations may indicate the extremist state. This focus presentation that architecture is sometimes in the second grade of importance" (Hillenbrand, 2009, 77). (Fig.3).

The findings of the study concerning the physical characteristics of the Timurid gardens are consistent with the results of a study by Sardashti karimian (2012). In addition, observations concerning the



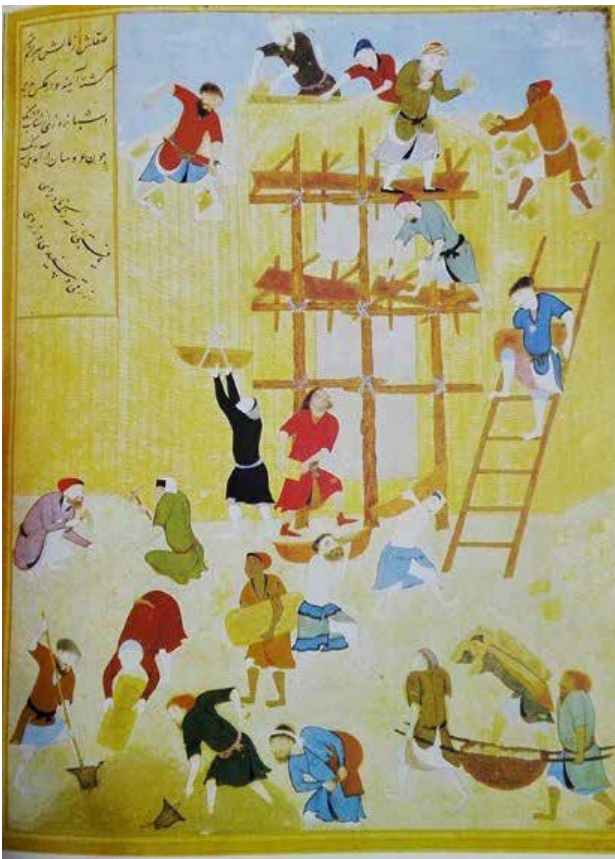


Fig. 3. Miniature of the Building of the Famous Castle of Khawarnaq by Behzad. Source: Kevorkian & Sicre, 1998.

influence of the ancient Iranian landscaping on the Timurid landscaping are consistent with the results of a study by Haidari and Behbahani (2016).

The landscaping of the Timurid era and its characteristics, as well as the mental and cultural patterns of the Timurid rulers reviewed in the previous sections. Accordingly, the relationship between these mental patterns and their presence in the Timurid gardens is adapted with the help of the cultural history approach and the results are presented in a tabular form. Then, the results of this relationship are adapted with case samples and the results are presented in a tabular format. The conclusion and analysis of this study presented in the end.

### **Analysis of the relationship between mental patterns and themes of life of Timurid rulers with Timurid landscaping**

By the mental patterns of the Timurid rulers in

this research, five distinctive features found in the structure of socio-political thoughts of this period. Including, 1) Displaying the power of government, 2) The efforts to social popularity, 3) Economic Objectives (tax receipt, expansion of trade), 4) Respect for the arts and the artist, and 5) Respect for the Nomadic tradition, and the attempts to preserve the tribal customs. The authors in search of the present signs of these principles in the landscaping of the Timurid era found items that showed efforts of these rulers to rebuild and inspired their ideas in the Timurid gardens. In general, many details in the Timurid gardens that could be adapted to relevant principles found in this historical period. Among these, the research items were selected and adapted with five identified characteristics and The final results are represented in (Table 1).

### **Analysis of the Relationship between the mental Patterns of Timurid Rulers and the Physical features of Gardens (Noe, Shomal, and Median)**

In this section, the relationship between the mental and cultural patterns of the Timurid rulers and the specific physical features of the Timurid gardens is evaluated in three samples of the statistical samples using Table 1 and the results are provided in (Table 2).

### **Conclusion**

In this research, first the characteristics of the Timurid landscaping, and then the mental and cultural patterns of the Timurid rulers were studied based on the cultural history approach. The relationship between this mental system and the landscaping of the Timurid era identified in the Next stage. Then, the physical characteristics of three gardens (Noe, Shomal, and Meidan), studied in Samarkand Timurid. Eventually, was adapted the relationship between the mental and cultural patterns of the Timurid rulers and the appearance of these patterns in the study samples.

According to the results, the mental and cultural patterns of the Timurid rulers such as “respect for



nomadic traditions and efforts to preserve nomadic customs, respect for arts and crafts, economic goals, efforts to social popularity, and showing the power of government” affected significantly on the Timurid landscaping. As well as caused to 1) creating new physical elements such as “The balcony with a view to the garden, the pergola, the excellent decorations, the high entrance, and the extent of the Timurid gardens”. 2. The development of ancient Persian garden patterns, such as “The pool in front of the mansion, the central mansion on the base”, and 3) The gardening development with the trees planting.

Amongst the relationship between the aforementioned patterns and their physical appearance in the Timurid gardens, the tendency towards nomadic lifestyles and the use of tents for short stays have led to the creation of a particular kind of palace with open porches in the Timurid gardens. Additionally, displaying the glory and the power of the court has led to painting and decorating on walls and tiles. In addition, respect for artists and the presence of Iranian artists in the court caused the penetration of Iranian landscaping patterns on Timurid landscaping.

Table 1. Relationship between the mental patterns of the Timurid rulers and the physical appearance of these thoughts in the Timurid gardens. Source: authors.

The specific physical features of the Timurid gardens	The dominated patterns on Timurid rulers thoughts
<b>1- Respect for the Nomadic tradition and efforts to preserve the tribal customs</b>	The extent of the Timurid gardens and surrounded these gardens by lofty walls balconies, overlooking the garden Pergola and canopy in garden Walls decoration with golden and blue tiles
<b>2- Respect for art and artist</b>	Locating a mansion in the center of the garden and on the base (According to Iranian landscaping because of the presence of Iranian artists in the court) Planting a variety of ornamental flowers in line with the creation of visual beauty compatible with Iranian gardening Locating a poll in front of the mansion
<b>3- Economic Objectives (tax reception, trade receipts)</b>	Planting fruit trees
<b>4- An attempt to attract social popularity</b>	The extent of the Timurid gardens (holding public celebrations in the garden) Existence of fruit trees in the garden (free use of these fruits for people)
<b>5- Displaying power of government</b>	The extent of the Timurid gardens and surrounded these gardens by lofty walls Walls decoration with golden and blue tiles Locating a mansion in the center of the garden and on the base

Table 2. Physical features of the garden in case samples. Source: authors.

Garden name	Physical features of gardens	The mental pattern and worldview of the Timurid rulers	The study of the relationship between the physical characteristics of the garden and the mentality of the Timurid rulers
Noe	1-Long and Quadrilateral Wall	Displaying the power of government	While preserving privacy, creating a magnificent outlook and displaying the power of government
	2-At 4 corners of the wall around the garden, 4 rounded towers	Displaying the power of government	Securing security -displaying the power and richness of the court
	3-Palace (at the intersection of the axes) in the form of a cross	Respect for art and artist	Patterning from the Iranian landscaping due to the presence of Iranian artists and craftsmen in the court
	4-Locating a pool in front of the palace	Respect for art and artist	Patterning from the Iranian landscaping due to the presence of Iranian artists and craftsmen in the court
	5-The Great garden around the palace (the vast Woodland)	Economic Objectives Social popularity	The existence of fruit trees in the garden for the fruit trade Catering people during celebrations in this garden
	6-The use of golden and blue tiles in the palace	Respect for art and artist Displaying the power of government	The use of art to immortalize and magnify the names of the Timurid rulers displaying the power and richness of the court
Shomal	1-The palace was in the middle of the garden	Respect for art and artist	Patterning from the Iranian landscaping due to the presence of Iranian artists and craftsmen in the court
	2-The central palace with walls of marble and tiles	Respect for art and artist Displaying the power of government	The use of art to immortalize and magnify the names of the Timurid rulers displaying the power and richness of the court
	3-Decorating walls with Lazuli, gold, and paints	Respect for art and artist Displaying the power of government	The use of art to immortalize and magnify the names of the Timurid rulers displaying the power and richness of the court
	4-A balcony with the view to garden	Respect for the Nomadic tradition and efforts to preserve the tribal customs	The cultural roots of the nomadic over time has caused open spaces, such as the balcony overlooking the garden
	5-Existence of fruit trees in the garden	Economic Objectives Social popularity	existence fruit trees in the garden to sell and trade of fruits Catering people during celebrations in this garden
	6-Existence of different kinds of flowers such as violet	Respect for art and artist Displaying the power of government	Creating visual beauty in the garden, using the pattern of Iranian gardens Creating a beautiful space for rulers

rest of table 2.

Garden name	Physical features of gardens	The mental pattern and worldview of the Timurid rulers	The study of the relationship between the physical characteristics of the garden and the mentality of the Timurid rulers
	1-The mansion among the garden	Respect for art and artist	Patterning from the Iranian landscaping due to the presence of Iranian artists and craftsmen in the court
	2-The pillars of the mansion were stony	Respect for art and artist	The use of art to immortalize and magnify the names of the Timurid rulers Patterning from the Iranian landscaping due to the presence of Iranian artists and craftsmen in the court
Meidan	3-A mansion upon the stone base	Displaying the power of government	Creating a sense of mastery, pride and dominating the four sides of the world
	4-Four towers around the garden wall like minarets	Displaying the power of government	Securing displaying the power and richness of the court
	5-Balconies with a view to the garden, located at four sides of the mansion	Respect for the Nomadic tradition and efforts to preserve the tribal customs	The tendency towards nomadic lifestyles and the use of tents for short stays led to the creation of a particular kind of palace with open balconies

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