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## Original Research Article

### Embedded Secrets of Iconography in Bathhouses: Manifestation of the Notion of Purification in the Body of Architecture Based on Literary Iconographies

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#### Abstract

**Problem statement:** Purity is one of the postulates that has been continuously employed in Iranian architecture, especially in Bathhouses, and has climaxed over time. This idea is well manifested in the development of iconographies. Bathhouse literary works have created a critical treasure for purification discussions in iconography. The existence of different iconographies of Bathhouses affirms this claim.

**Research objective:** This study aims to recognize and examine the postulate of purification and its manifestation in iconographies left in Iranian baths.

**Research method:** The method of this research is descriptive-analytical. Ten samples of iconography from the books Haft Aurang (Jami), Divan Turki (Amir Alishirnavaei), Khamseh (Nezami), Masnavi Mehr-o-Moshtari (Assar Tabrizi), Zafarnameh, Shahnameh (Ferdowsi), and Masnavi Manavi (Rumi) were examined in this research.

**Conclusion:** The diversity of tools and people shows that details have been employed to better demonstrate the principles of purification. For ease of legibility, the applications of each section are provided. Furthermore, the performance of the components and people bilaterally related to each other and indicating the most commonalities in the works left in the iconographies and the differences in the decorations and details of each iconography was examined. The functional dimension has many similarities with the physical aspect. In paying attention to commonalities, this dimension has applied specific strategies, principles, and patterns and created innovations in demonstrating purification.

**Keywords:** *Iconography, Purification, Bathhouse, Miniature, Architecture.*

#### Introduction

Bathhouse is one of the valuable architectural monuments, of which few samples have been left from the past. This type of construction was very prominent from the beginning among other municipal spaces, such as bazaars, mosques, and

schools. This type of building was also one of the most critical urban buildings after the mosque and school. The value of this building in the city was so great that sometimes it had a more prominent role than other urban spaces. For instance, in one of the maps of Tehran, drawn in 1991, the number of Bathhouses is reported to be 200 while the number of mosques is 120. This can show the

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influence of Bathhouses in Iranian architecture and urban spaces. In addition, Bathhouses were of great importance in Islamic societies. And for Muslims, this building was considered a religious and sanitary construction to serve others and earn spiritual rewards. On the other hand, miniature artworks with the theme of Bathhouse, due to their oldness, as image sources and paintings of buildings in the same period, can help identify the architectural features of Bathhouse. Bathhouse miniatures have generally been studied regardless of the role of purification in the architectural body. While it is impossible to properly understand such works separately from the principles of purification. Because considering the principles of purification has been influential in how hierarchies are formed, the dimensions and proportions of physical space, the people and their components used, and even the use of colors and the display of details. The purpose of this study is to investigate and analyze the principles of purification, and its manifestation in the iconographies left. Moreover, emphasis on cleanliness and purity in Islam, paying attention to the sanctity of water and considering it sacred, following the principles of purification, and the removal of impurities from the body in the manifestation of purification in the architectural body of Bathhouse iconographies together with the abilities of the miniaturist, have led to the rise of features in the design of Bathhouse iconographies. Hence, this study seeks to answer two questions:

1- How have the purification components and people involved in Bathhouse iconographies been performed based on historical documents and handbooks? 2- What were the similarities and differences between the spatial composition, the appearance of the purification elements, the proportions, and the people included in each section based on the information that the iconographies provide?

Needless to say, Bathhouse iconographies have been less studied than other historical buildings.

Some researchers have focused mainly on the architectural study of anatomical and some on anthropological aspects. And fewer articles on both physical and anthropological dimensions (individuals involved). Due to the diversity of imagery of spa paintings, their spatial and human dimension analysis in the form of purification principles is essential. Few articles have dealt with the subject of both physical and anthropological dimensions (of the individuals involved). It is necessary to pay attention to this issue and to consider the diversity of miniatures for the analysis of iconographies in the form of purification principles. In addition, this article can be a way to express how these components are displayed in Bathhouse iconographies. In the following, after introducing the elements of the cases, Bathhouse iconographies have been studied in many works to deal with the details, how to depict the spaces, and the embodiment of purification in the body of the case samples. Existing studies are often conducted in two structural sections and the people are involved in each section. The physical dimension part examines components such as “form and shape,” “proportions,” and “composition.” The human dimension part discusses the study and analysis of the people involved in each part and the location, along with the tools used by each person.

In the physical dimension, it examines components such as; “Form and shape,” “proportions,” and composition are discussed; In the human dimension, attention has been paid to the study and analysis of the people involved in each department and the location along with the tools used by each person.

## Research background

Numerous studies have been carried out on miniature so far. The main approach to these works has been historical, thematic, or social with the creation of architectural spaces. Articles on Bathhouse miniature include “Bath

Architecture in Iranian Miniature,” which has descriptively examined iconographies while considering the subject of meetings, people, and occupations in the spaces and architectural elements of the bath, the spatial hierarchy of the baths, etc. (Sabeti, 2003). Also, the research “Analysis of Haroon Al-Rasheed Iconographies in the Bath, by Kamaluddin Behzad” include the structure and special order of all objects and components of the image and multiple visual elements, following the unity of Behzad’s work. (Ramezanzadeh, 2003). Some studies have also referred to the study of bathroom architecture. Among them, one can mention “Recognition of the physical characteristics of Iranian Bathhouses in the Safavid period.” This article addresses the recognition and reidentification of the physical properties of Iranian Bathhouses in the Safavid era (Tabasi, Ansari, Tavousi & Fakhar Tehrani, 2007). A group has investigated the architectural structure of Bathhouse in miniature works. Among them, one can mention the article “Comparative study of how to create architectural spaces in the miniature works of the bathroom.” The idea of this study was to investigate and compare the architecture of baths and the miniature effects of baths to determine the extent they have been drawn based on realism (Tehrani, Pourfathollah,, Ghasemi, 2013). Also, the chief design of the article “Traditional baths: health protector, treatment agent” is to analyze the influence of the shape, structure, and parts of traditional baths on humans, plus the impact of bath design factors on humans to study the hypothesis that the architecture of traditional baths has formed in the direction of two branches of physical and spiritual medicine (Rahimi Mehr et al., 2017). The article “The evolution of bathroom iconographies in terms of structure and decoration from the ninth to eleventh centuries AH,” with a descriptive-analytical method, has studied and analyzed the structure and decorations in the surviving iconographies (Belali Oskui & Zirak

Sima, 2021). Many books on miniature have been published. Among them can be called “Isfahan miniature school.” In that book, different types of iconography in different periods have been introduced based on pictorial documents and surviving samples (Azhand, 2006). Also, the book “Bath and its role in the popular culture of Azerbaijan” examined general subjects in the field of culture and social interactions (Vafaei, 2012). Thus, none of these works examined the principles of purification in the architectural body of iconographies, and all the remaining documents have sought to be compared with the baths. Hence, this research can help illustrate these components and introduce purification principles in Bathhouse iconographies.

## Theoretical foundations

### • Bathhouse concept

Bathhouse consists of two parts, “Garm” (meaning warm) and “Abeh” (meaning water), and is a place for washing the body with hot water. This concept is mentioned in the dictionary for bath and public bath (Amid, 1976, 869). In Middle Persian, Bathhouse and Abzan were used for bathing. According to narration, Bathhouse is composed of “Garm” and “Abeh,” indicating a warm building (Pirnia, 1993, 67). Hammam or Bathhouse is a place that has always been used to wash and remove the body from essential impurities of the body, head, and face, as well as a place to ghusl (in Islamic terms). Nevertheless, bathing is radically related to the issue of disposing of body impurities (Ulman, 2004, 32). The common Bathhouses seen in ancient Iran are now considered a manifestation of Oriental culture. Although many of them were destroyed or closed, the beautiful structure of some of them remains in the memories, and their iconographies remain in the memories of tourists to be a document of one of the manifestations of eastern urbanization. Design bathrooms also usually include “privacy”, “dais”, “precinct”, “bath”, “warm room” and

“Sarbineh”. Each of these spaces was separated by a corridor and vestibule to adjust the temperature and humidity of each space relative to the adjacent space. In iconographies, the floors of baths are usually covered with marble and other stones; The use of decorations and tiles with patterns and iconographies has been commonly used in basins, walls, and ceilings (Floor & Kleiss, 1988). About the architecture of Bathhouse iconographies, it is noteworthy to look at how to create a space, both functionally and aesthetically, as well as aesthetically and decoratively. In the existing miniatures, the two mentioned aspects of the bathroom spaces are accurately illustrated (Rashid Najafi, 2009, 32). In addition to the hierarchy of bath entrances, attention has also been paid to the hierarchy of environmental conditions to reduce energy waste. In this way, the person feels the temperature change gradually, not all at once. These buildings are separated from each other in such a way that the temperature and humidity of each space are regulated relative to the adjacent spaces, and the risk of illness due to entering the space with different temperatures is prevented (Kiani, 2007, 248); (Table 1).

• **Purification in Bathhouses**

Purification, apart from the physical aspect, is also generalized to mental purification. Accordingly, in the Islamic religion, which has considered the purity of the body and mental purification, in an environment where water has a high value, baths have a special place in the urban structures. With the arrival of Islam and the spread of this religion in Iran, not only did the value of baths not diminish but also following the fact that Islam focuses on purity and cleanliness, the hadith “Al-Nizafa Min Al-Iman” (cleanness is a part

of the faith) has promoted the status of public baths in cities and attention to its architecture (Mustaghfari, 1983, 21).

• **Bathhouse’s miniature**

The art of miniature is based on Persian poetry, mysticism, and divine wisdom, and the most relevant iconographies of the Islamic period are in the context of rich Iranian mysticism and literature. From the beginning of the fourth century AD, miniature works were employed in manuscripts (Ashtari, 2006, 16). Among them, one can mention the copies of Shahnameh and Khamseh. The oldest available version of Khamseh belongs to 2007-2009 and is now in the British Museum (Rahnavard, 2007, 40). The story of some literary works and texts were about bathing, including the story of Harun al-Rasheed taking a bath in Khamseh, Ferdowsi taking a bath at the end of the Shahnameh, and some other examples. This provided a good foundation for generating miniature works with the theme of Bathhouses. Adding to the value of iconographies is the focus on the documentary aspect and the visual resources remaining. This can be applied to the way people live and apply the postulates of purification in the architectural body of iconographies. The presence of architectural space in illustrated books and literary poems of poets is a definite sign of attention to the architecture of the Islamic era of Iran. For this purpose, iconographies, which were employed to illustrate literary books, had the highest share in drawing the architectural space.

• **How to create iconographies in bathroom’s architecture**

Bathhouse spaces in iconography consist of two parts: joint and functional. Joint spaces act as

Table 1. Bathhouse temperature setting steps based on access hierarchy. Source: Authors.

Bathhouse temperature setting steps			
Sarbineh	Entrance	Warm room	Entrance
Semi-cold - semi-humid	Semi-cold	warm and moist	Very hot - very humid

communication parts and mainly connect two functional parts. Joint spaces include Miandar and Gavro entrances. Spaces like Sarbineh, the warm room, and the bath are functional spaces. Purification in application spaces is much more prominent so that communication spaces are employed as a filter and to eliminate the direct connection between two functional spaces. This indicates the attention to purification in iconographies such that the people do not enter the clean space impurely. Perspective in paintings is different from what is known as perspective today. For example, farther figures are depicted as smaller but closer to them. Or the spaces behind each other are drawn on top of the front space. These sections often have embellishments on the door and walls. In some iconographies, the entrance height is kept to a minimum to have less heat exchange. This is another sign of paying attention to not mixing clean and dirty spaces. In general, it can be stated that joint communication spaces are for connecting sections and controlling purification in iconographies. In the following, the constituent sections and spaces and how they are related to each other and the manifestation of purification in each part will be introduced in detail.

### Methodology

This research employs a descriptive-analytical method to study and analyze Bathhouse iconographies related to 10 artworks containing the subject of miniature: the book about the Raftan Sahebgharani be Hamam va emarat kardane shahre Chalghan & Sandbad Story from “Zafarnameh Mostofi”, Garmabeh Raftan-e Haron ba Mamun from “Khamseh” (Nezami Ganjavi), Mardan dar Hamam from “Khamseh” (Nezami Ganjavi), Harun Al-Rasheed dar Hamam from “by “Makhzan al-Asrar” (Nezami Ganjavi), Hamam in “Divan” (Amir Alishir Navai), Sufi dar Hamam, Manuscript of “HaftOrangs” (Jami), Residan Seleh-ye Sultan Mahmud be Ferdowsi

from “Shahnameh” , Men in the bathroom , Mehr dar Hamam Kharazm, Masnavi-ye Mehr and Moshtari (Assar Tabrizi), The book “Masnavi Manavi” (Rumi) about Raftan Rumi be Hamam-e Abe-dagh. The school of thought of each of these works is different in terms of time and place and is categorized based on the dates of the drawings. In picking the samples, an attempt has been made to pay attention to the variety of works depicted of Bathhouses to be able to reach the drawing and pay attention to the postulates of purification in the architectural body. After getting familiarized with Bathhouse and introducing iconography, it is time to review Bathhouse iconographies. First, in this part, the studied spaces in iconographies are examined to achieve a spatial classification for structural dimension analysis. According to the existing sources about iconographies, each Bathhouse has parts, including the Sarbineh, Miandar, the Warm room, the bath, roof, Gavro, and the Well water. Usually, what happened in the Warm room or Sarbineh are depicted. [Table 2](#) examines and analyzes Bathhouse elements in miniature. In all the samples shown, the bath is inside the Warm room, and how it communicates with the bath is also illustrated. Generally, octagonal space is used to display it. Access to water and maintaining temperature, and separating clean and dirty spaces were the three main conditions for following the hierarchy and creating a different iconography from other iconographies. In the following, the components are examined in detail, and how the components are related to each other and the people involved are introduced. The necessity of research is to study the “principles of purification” in the body of literary iconographies. Then, in line with the descriptive-analytical strategy, after answering the first question of the research and compiling a complete history of formation, functional changes in the structure and decoration of components and drawing schemes of physical structure and proportions and composition and individuals and

components involved in each from the sections, by collecting the findings of the previous stages and summarizing them in the form of tables, the similarities, and differences of the principles of purification in this urban space have been analyzed in iconographies.

## Research findings

### • Purification customs in iconographic elements of Bathhouses

At the beginning of this section, the rules and principles of purification are discussed. Then the elements of iconographies and how they are related and positioned in the entrance procedure are discussed. Bathhouse, as an essential part of daily life in the past, had a unique place in the faith of the people of ancient times. Although today only the hygienic and sanitary part is considered by the people, in the past, the customs and principles of Bathhouse, along with its special ceremonies, were performed with great care and meticulousness and were respected by everyone. Especially since the bath was associated with the sacred word water in popular culture, it was sacred to the public. For instance, in the case of a need to swear and make a vow, people would first go to Bathhouse and purify themselves and swear in the bath at several points that were considered sacred. Therefore, Bathhouse's special ceremonies also had a special place, And whoever, whether from the people who came or those involved in the bath, did everything he could to add glory and grandeur in order to sanctify its purification and purity. This addition was not for luxury and extravagance but to make the human bathing program more sacred and acceptable. The purpose of bathing is to remove impurity from the body, which has always had its etiquette. This can be seen in the procedure of entry into the washing department.

In the neighborhoods of cities and villages, Bathhouse, along with the mosque, bazaar, and caravansaries, are among the critical structures remaining from the era of the splendor of post-

Islamic Iranian architecture. Other factors such as the value of cleanliness, water sanctity, and following the rules of Shiite jurisprudence have also contributed to the development and maturity of Bathhouse architecture (see Table 2).



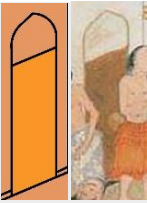

Investigation of components and principles of purification in the structural dimensions of iconographies

According to the studies and Tables 2-4, the purification stages in Bathhouse spaces are respectively the Entrance, Gavro, Miandar, Warm room, the bath, pool, roof, Gavro, and well water. This section reviews compares and analyzes some of the parameters in iconographies. First, the information obtained from iconographies includes purification spaces as the manifestation of the concept of purification in space, individuals as the manifestation of the concept of purification in occupation and culture, and finally ,tools as the manifestation of the concept of purification in the elements is studied .In all iconographies ,except for two iconographies ,the space of all Warm rooms is depicted as an octagon.


In terms of structure, purification spaces have gradually changed according to the documents left. In some samples, the display of all spaces with details and then more decorations can be seen in the spaces. Also, in this historical process, attention has been shifted from a single space to several spaces.

In terms of function, which includes the people involved with the components used in the Bathhouse space, attention is paid to details, such as the coverage of the people involved and the various tools used in purification. An octagonal plan is often used to show the Warm room space. Also, compared to other sections, Warm room spaces have the largest area, which shows the importance of purification and cleanliness and attention to the principles of cleanliness. In terms of function, each person is a good representative of their profession given the tools they use. In this respect, the use of equal coverage among employees is proof of this claim. In terms of functionality, all the people involved, such

Table 2. Study and analysis of Bathhouse elements in miniature. Source: Authors.

Bathhouse elements	Figures	Introduction	Features of the elements	Function
Entrance	 <p>Sufi dar hamam, Haft Aurang Jami, 10th century. (Cary Welsh, 1976, 106)</p>	<p>The entrance to the bathroom was very important. Bathhouse entrances are step by step for a variety of reasons, including both bath heat retention and heat exchange.</p>	<ul style="list-style-type: none"> <li>-The entrance often has Islamic decorations and motifs and tiling.</li> <li>-The entrance floor is higher than the interior space. The introversion of the entrance bathroom space has played an important role in inviting,</li> <li>-Arches and arches are often used in the entrance facade,</li> <li>-The entrance in the iconographies is drawn separately.</li> </ul>	General
Sarbineh	 <p>Raftan Harun Al-Rasheed be Hamam, Khamseh Nezami, 1584 (Basil, Laurence &amp; Wilkinson, 1931, 34)</p>	<p>Gavro is a space that people enter after entering the bathroom to take off their shoes and change their clothes and tie a Loincloth, and get ready to take a bath. Gavro is surrounded by a platform where people take off their clothes and put them in a corner. On the way back, the person in charge in this place would give people Loincloths to wrap one around them and put one on their shoulders (Ghobadian, 2006, 46).</p>	<ul style="list-style-type: none"> <li>-This part has a high height and many decorations due to the importance of the user.</li> <li>-Existence of tiling, painting, carving, seven-color tiles creates peace while performing various actions in this space (Najafi, 2009, 67),</li> <li>-Influenced by the shape of the roof, the geometric shape of the Gavro is octagonal.</li> </ul>	Managerial (client's place of work and storage of clothes, shoes, limbs)
Miandar	 <p>Hamam, Divan of Amir Alishir Navai, 1440 (Tehrani et al. 2014, 68)</p>	<p>Miandar is the space between Gavro and the Warm room. This place is connected to the lavatory and cleaning rooms for body cleaning, restraint, and cupping through the corridor.</p>	<ul style="list-style-type: none"> <li>- This space is usually made in the shape of an octagon or square,</li> <li>- The roof form is as Kolombeh, or Tarkin, or a very simple Karbandi with very little decoration. If available, the decorations are in the form of geometric and Mogharnas motifs and brickwork.</li> <li>- This space is built to pass, not to pause and stop.</li> </ul>	General (Reserved for the general public)
Warm room	 <p>Mardan dar hamam, Khamseh Nezami Ganjavi, 15th century</p>	<p>One of the most important parts after Miandar. Washing takes place here. Therefore, Dallaks used to work in this place.</p>	<ul style="list-style-type: none"> <li>-In terms of size, this section has a large area and high height</li> <li>-Covered by the domes of Kolombeh and Tarkin</li> <li>-Warm room has fewer decorations than the entrance and Gavro.</li> </ul>	General (for the general public)

Rest of Table 2.

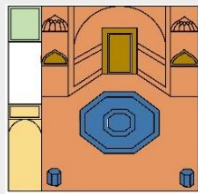
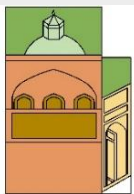
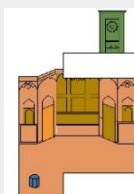

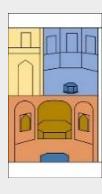
Bathroom elements	Figures	Introduction	Features of the elements	Function
The Bath	 <p>Rumi dar hamame dagh, Masnavi Manavi Molana, 13th century.</p>	<p>After passing through the warm room and climbing a few stairs, customers entered the bath from a small entrance crouched. The hottest and wettest part of the bathroom, regardless of its small entrance, is completely enclosed (Ghobadian, 2006).</p> <p>The water in the bath is heated by the large pot in which it is placed, and people would stay in it for a few minutes to half an hour to get wet.</p>	<p>There were three baths. In one, it was cold water; in another, it was lukewarm water; and in another, it was hot water. People sat in the middle, and two side baths were used to draw water with a ladle.</p>	Private (for individual uses)
Pool	 <p>Sufi dar Hamam</p>	Usually displayed in Warm room and Gavro	<ul style="list-style-type: none"> <li>-The geometric shape of the pool indicates the shape of the space in which it is located.</li> <li>-Its materials are mostly tiles, and it is located in the middle of the space.</li> <li>-Often consists of two parts.</li> </ul>	Services (publicly available)
Roof	 <p>Sufi dar Hamam</p>	The roof in iconographies is displayed as a facade or perspective and is drawn at the highest level.	It was used to dry the limbs and for lighting.	Services (to provide services to the public)
Gavro and well water	 <p>Hamam</p>	In miniature drawings, it is usually drawn in relation to the ground and the roof.	<ul style="list-style-type: none"> <li>- It is a well, which is usually in the form of a polygon or a cylinder, which is lined with bricks, and the water used for bathing is supplied from it.</li> <li>- Its water was transferred to the storage pond on the roof by means of a cow and through a drain.</li> <li>- Gavro is a sloping surface that is generally roofed and its length is slightly longer than the depth of the well.</li> </ul>	Services (to provide services to the public)

as hairdressers, masseurs, and loincloth washers, are well portrayed in each of the places where they work. In the case of the Sufi in the bath, which is the only Bathroom case of Haft Orang, the structural dimension, which includes form, proportions, and composition, is followed. This example deals well

with all the spaces in Bathroom, and the proportions in terms of spatial importance are well adhered to in it. Most importantly, in this case, the roof element is well illustrated as one of the purification spaces used to provide light and water. In terms of functionality, the people involved and the tools used in each



Table .3 Analysis of purification principles in the structure and components of Bathhouse iconographies .Source :Authors.

Descriptions	Raftan Sahebgharani be hamam , emarat kardan shahr chalan Zafarnameh	Garmabe raftan Haroun with Mamoun	Hamam in the Divan of Amir Alishir Navai (15 <sup>th</sup> Century)	Sufi dar hamam, Manuscript of the Haft Orang Jami (16 <sup>th</sup> )	Residan-e Seleh-ye Sultan Mahmud be Ferdowsi, Shahnameh Ferdowsi, Shiraz, 16 <sup>th</sup>
Iconographies					
Form and shape	<ul style="list-style-type: none"> <li>-Demonstration of the Warm room and roof</li> <li>-Demonstration of the entrance</li> <li>-Picture of the bath</li> <li>-Major attention to Warm room</li> <li>-Octagonal space</li> <li>-Warm room details</li> <li>-Coordination of Warm room form with pond form</li> <li>-How to access the bath</li> <li>-Use of multiple pools</li> </ul>	<ul style="list-style-type: none"> <li>-Pay attention to the different illustrations of the bathroom components</li> <li>-Demonstration of the roof shape</li> <li>-Paying more attention to Warm room and entrance</li> <li>-Demonstration of the outdoor space and courtyard of the complex</li> <li>-Demonstration of the bath hot water pools</li> </ul>	<ul style="list-style-type: none"> <li>-Hexagonal space Warm room</li> <li>-The importance of precedence over the main space</li> <li>-Demonstration of the Miandar space and emphasis on the procedure</li> <li>-Demonstration of movement and variety in the form of forms</li> <li>-Demonstration of the Gavro</li> </ul>	<ul style="list-style-type: none"> <li>-The inclusion of all Bathhouse components</li> <li>-Following the input hierarchy</li> <li>-A comprehensive picture of the interior of the bath</li> <li>-Demonstration of all parts of the bathroom</li> <li>-Emphasis on Gavro and Warm room in terms of area</li> </ul>	<ul style="list-style-type: none"> <li>-Paying attention to the octagonal space of the Warm room and Gavro</li> <li>-Picture of the pool in the Warm room, the bath, and Gavro</li> <li>-Paying attention to the symmetry in all spaces</li> <li>-Use of the arch as the cover of the roof of the Warm room</li> </ul>
Proportions	<ul style="list-style-type: none"> <li>-Adherence to proportions in spatial importance</li> <li>-Enlargement of the Warm room</li> <li>-Unity and harmony of elements</li> <li>-Emphasis on washing space despite multiple pools</li> <li>-Similar roof and entrance proportions</li> </ul>	<ul style="list-style-type: none"> <li>-Allocation of the entire space to the Warm room</li> <li>-Paying attention to the roof and decorations</li> <li>-Warm room details</li> <li>-Adherence to the proportions of the ceiling of the Warm room</li> <li>-Spatial symmetry</li> </ul>	<ul style="list-style-type: none"> <li>-Hierarchical proportions</li> <li>-Emphasis on the main washing space</li> <li>-Following the proportions of the purification space</li> <li>-Rectangular proportions Warm room</li> </ul>	<ul style="list-style-type: none"> <li>-Following the login steps</li> <li>-Equal proportions of the Gavro, the bath, and the Warm room</li> <li>-Paying attention to the Gavro space in terms of proportions</li> <li>-Scale of the entrance proportions</li> </ul>	<ul style="list-style-type: none"> <li>-Formal proportions Symmetry</li> <li>-Allocation of more space to Warm room as one of the chief spaces</li> <li>-Unity and harmony among the elements</li> </ul>
Composition	<ul style="list-style-type: none"> <li>-Addition of the entrance to the Warm room</li> </ul>	<ul style="list-style-type: none"> <li>-Ignoring the Gavro and the direct connection of the</li> </ul>	<ul style="list-style-type: none"> <li>-Different compositions of the bath</li> </ul>	<ul style="list-style-type: none"> <li>-Static and dynamic contrast</li> </ul>	<ul style="list-style-type: none"> <li>-Combining the bath and Warm room spaces</li> </ul>

Rest of Table 3.

Descriptions	Raftan Sahebgharani be hamam , emarat kardan shahr chalan Zafarnameh	Garmabe raftan Haroun with Mamoun	Hamam in the Divan of Amir Alishir Navai (15 <sup>th</sup> Century)	Sufi dar hamam, Manuscript of the Haft Orang Jami (16 <sup>th</sup> )	Residan-e Seleh-ye Sultan Mahmud be Ferdowsi, Shahnameh Ferdowsi, Shiraz, 16 <sup>th</sup>
	-The importance of combining Warm room and the bath -The entrance and roof are displayed in a non-three-dimensional, flat manner -Composition in dimensions and size of purification spaces	entrance to the Warm room -High emphasis on Warm room space -Pay more attention to the purification space	-Unity and harmony between the elements -Having access to the Warm room procedure	-Drawing all parts of the bathroom -Detailed illustration of all sections -Attempt to create a three-dimensional view with light shadows	-Unity in composition and harmony -Most attention to the system section and the place of purification
Individuals and components	-Picture of the crew in harmonious clothes during massaging -Illustration of people working in Warm room spaces such as water boy, masseur, and... -Usage of a variety of Loincloths to differentiate between the people involved	-Variety of crew uniforms and other people -Use tools to remove impurities -Variety of tools of the people involved	-Emphasis on employed people: clothing manager, bath master, Loincloth washer, and water storage manager -Use of purification tools by crew members such as ewer and Loincloths	-Demonstration of each crew at their respective location -Picture of all the people working in the bathroom -Demonstration of all crew with coordinated clothes	-Use of a bowl or ewer for purification -Use of the relevant elements in each section in its place -Demonstration of the Loincloth washer in the Gavro section and emphasis on the purification hierarchy

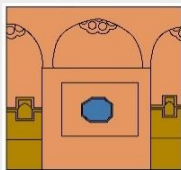

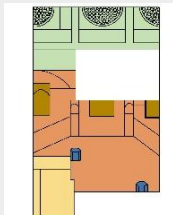
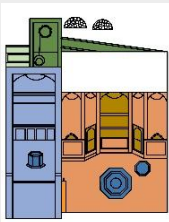
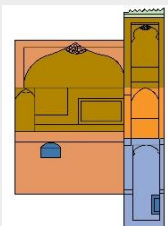
space ,each ,is a manifestation of the principles of purification in each sector.

**• Components and elements of purification in Bathhouse**

Bathhouses consist of three main parts: Gavro, Miandar, and Warm room, which have always used special tools and equipment for bathing. Naturally, each of these sections has its own place and role, which in addition to meeting functional needs, also includes meeting socio-cultural needs and purification and cleanliness. The elements used in the bath can be divided into two parts: (1) the equipment that the bath attendants needed and used in the bathroom, (2) the equipment that people brought with them for bathing, Including

ewer, Dostkamy, Sangab (Water goblet), Loincloth, etc. (Vafaei,, 2012, 75). The idea of purification manifests itself in the body of architecture in a space like Bathhouse, and also affects people and tools and causes the concept of purification in the culture, occupation, and livelihood of the people. In Table 5, by examining bathroom iconographies, to facilitate the identification of iconographies, these appliances, and components, each of which is somehow related to water, are categorized. These components include tools for gathering water, drying the body, and for the general use of customers and staff and have played a key role. The other part of the tools was for employees such as masseurs and hairdressers.

Table .4 Analysis of purification principles in the structure and components of Bathhouse iconographies .Source :Authors.

Descriptions	Mardan dar Hamam, Khamseh Nezami Ganjavi (15th century)	Mehr dar Hamam Kharazm, Masnavi Mehr-o-Moshtari, Tabrizi Assar (16 <sup>th</sup> )	Dastan-e Sinbad, Zafarnameh-ye Mostofi (16 <sup>th</sup> )	Harun Al- Rasheed dar Hamam, Makhzan-Al- Asrar (16 <sup>th</sup> )	Rumi dar Hamam-e Dagh, Masnavi Manavi (16 <sup>th</sup> )
iconographies					
Form and shape	<ul style="list-style-type: none"> <li>-Paying attention to the Warm room and the bath</li> <li>-Octagonal figure of the pool in Warm room</li> <li>-Demonstration of the roof shape using the arch</li> <li>-Demonstration of the Goljam on the ceiling for lighting</li> <li>-Demonstration of the bath hot water pools</li> </ul>	<ul style="list-style-type: none"> <li>-Use of the pool in the Warm room</li> <li>-Different roof display</li> <li>-The hexagonal space of the Warm room</li> <li>-Demonstration of the Miandar to display the entrance procedure</li> <li>-Use of glassware for lighting through the ceiling</li> </ul>	<ul style="list-style-type: none"> <li>-Image of the entrance to Bathhouse</li> <li>-Attention to the roof and the way of lighting from the ceiling</li> <li>-Irregular form</li> <li>-Demonstration of the octagonal space Warm room</li> <li>-Usage of multiple ponds</li> </ul>	<ul style="list-style-type: none"> <li>-The presence of all the chief components of the bathroom</li> <li>-Demonstration of the pool in Gavro and Warm room</li> <li>-Paying attention to the roof and water storage</li> <li>-Paying attention to Goljam</li> <li>-Regular geometric form</li> <li>-Demonstration of the Roof through skylights</li> </ul>	<ul style="list-style-type: none"> <li>-A different view of the bath roof</li> <li>-Allocation of more iconography space to the bath</li> <li>-Demonstration of the Miandar to enter Warm room from Gavro</li> <li>-Adherence to the spatial procedure</li> <li>-Use of the arch to cover the roof</li> </ul>
Proportions	<ul style="list-style-type: none"> <li>-Adherence to spatial proportions</li> <li>Spatial symmetry</li> <li>-Square proportions of Warm room space</li> <li>-Allocation of more space to the Warm room to emphasize purification</li> </ul>	<ul style="list-style-type: none"> <li>-Rectangular proportions Warm room</li> <li>-Display of the main part with higher proportions than other spaces to pay attention to the purification value in the Warm room</li> <li>-Display of the importance ratio of each section</li> </ul>	<ul style="list-style-type: none"> <li>-Paying attention to the roof space</li> <li>-Large proportions of Warm room and roof</li> <li>The proportion of spatial value</li> <li>-The importance of proportions in dealing with cleanliness</li> </ul>	<ul style="list-style-type: none"> <li>-Adherence to symmetry</li> <li>-Steps of entering the purification spaces</li> <li>-Following the proportions in the display of details</li> <li>-Use of rectangular proportions</li> </ul>	<ul style="list-style-type: none"> <li>-The equal value of Gavro and Miandar space and part of Gavro</li> <li>-Paying attention to detail proportions</li> <li>-Failure to adhere to the proportions of the Warm room and the pool</li> </ul>
Composition	<ul style="list-style-type: none"> <li>-Combining Warm room spaces with the bath</li> <li>-Composition of related and very warm spaces</li> </ul>	<ul style="list-style-type: none"> <li>-Combination in Warm room and the bath</li> <li>-Display of the interior spaces</li> </ul>	<ul style="list-style-type: none"> <li>-Combination of the entrance with Gavro</li> <li>-Combination of the bath space with</li> </ul>	<ul style="list-style-type: none"> <li>-Combination of the spaces with two-dimensional and three-dimensional perspectives</li> </ul>	<ul style="list-style-type: none"> <li>-Different compositions of the bath</li> <li>-Gavro and Miandar composition to</li> </ul>

Rest of Table 4.

Descriptions	Mardan dar Hamam, Khamseh Nezami Ganjavi (15th century)	Mehr dar Hamam Kharazm, Masnavi Mehr-o-Moshtari, Tabrizi Assar (16 <sup>th</sup> )	Dastan-e Sinbad, Zafarnameh-ye Mostofi (16 <sup>th</sup> )	Harun Al-Rasheed dar Hamam, Makhzan-Al-Asrar (16 <sup>th</sup> )	Rumi dar Hamam-e Dagh, Masnavi Manavi (16 <sup>th</sup> )
	-Composition of the Warm room space with the bath as the main purification space	-The importance of purification space in iconography composition -Lack of proportion in the composition of the pond	Warm room and Gavro -Large roof composition	-The precise composition of purification spaces -Combination of the procedure to show purification steps	display input hierarchy -Nested combination of the Warm room and the bath
Individuals and components	-Use of pools each with an application such as Loincloth - washing area -Use of people and tools specific to each department	-Display of Gavro people and water storage while working and transporting water required by Bathhouse -Display of masseur to serve people	-Use of different pools to emphasize cleanliness -Display of body cleaning over the bathing stages	-Show each employee with a special job, such as a masseur and hairdresser with different clothes Show all people present in each section	-Variety of people's clothes to emphasize purification in each section -paying attention to tools such as ewer and Loincloths for cleanliness

• **People involved in purification departments**







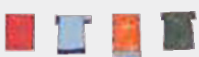
Bathhouse iconographies are based on storytelling. Based on the role of human themes, we face the actors of iconography. Each of these main narrative characters within iconography plays a role in the meaning of iconography. In all parts, each person has his duties. Bath staff: Bathhouses had a social and cultural status as a gathering spot. Usually, people in every place used the bath of the same place, and it was not needed to go to other Bathhouses. Consequently, the people working in each bathroom were familiar to everyone and were considered family members. Because these people also somehow needed to earn a living, they usually cared for the rich more than the poor, and the service they provided was more impressive than the others. Some had temporary jobs and were employed at different times and seasons. The wages of these people were both hourly and seasonal and were received from the master of the bath. Some also

used the bathroom for their work. Not only did these people not receive a salary, but they also allocated a share of their income to the master of the bath (Vafaei, 2012, 56). In total, people who work in bath iconography can be listed in Table 6.





**Discussion of research findings**

Studying each of the works in each of the literary texts, it can be seen that the iconographies had an evolutionary course through the different periods of drawing. It is possible to understand the two-dimensionality of the spaces in the iconographies of the early periods and their change with the introduction of perspective and the third dimension. Of course, this trend has continued with the addition of different spaces to iconography. In the early iconographies, for instance, the focus was more on one or two two-dimensional spaces. This trend changes in later iconographies, and we see iconographies drawing all the components.

Table 5. Elements of purification in Bathhouse iconographies. Source: Authors.

Classification	Tools	Usage	Place of use
Water collection tools	<p>Ewer</p>  <p>Residan-e Sele-ye Sultan Mahmud be Ferdowsi</p>	It is often made of metal, decorated with engravings. It was used to pour water on the head and neck, with the role of modern showers.	Place of use in Warm room
	<p>Drinking bowl</p>  <p>Haroon Al-Rasheed dar Hamam</p>	Ibn Ekhwa wrote in this regard, "A large bowl containing fresh and refreshing water should be installed in the bath so that people can drink it, especially during summer".	Gavro
	<p>Dostkami</p>  <p>Residan-e Sele-ye Sultan Mahmud be Ferdowsi</p>	The reason for this naming: salvation by drinking to friends. A basic copper vessel in which wine or drink is poured and placed in assemblies (Farhang Moin, 2007)	Gavro
	<p>Water carrier</p>  <p>Haroon Al-Rasheed dar Hamam</p>	Bathroom water was supplied from wells. Even in areas where running water was available, separate wells were dug for bathing. Here a person called an irrigator (meaning the person in charge of carrying water) was responsible for pouring the bucket water into the chamber	Gavro and Well water
	<p>Butler cup</p>  <p>Haroon Al-Rasheed dar Hamam</p>	A cup made of metal was made to serve Guava drinks to customers. The water supplier or butler was responsible for this.	Warm room
	<p>Sangab and water jars</p>  <p>Haroon Al-Rasheed dar hamam</p>	Jars were used to remove drinking water.	Gavro
Drying tools	<p>Loincloth</p> 	Loincloth is a traditional cover that is used with a "Ghati'e" as two pieces of clothing to dry the body after bathing. The crank of the lower half of the body and the "	The loincloth is given and taken in the Gavro, and it is everywhere except the bath






Rest of Table 5.

Classification	Tools	Usage	Place of use
General tools (for the general public)	Haroon Al-Rasheed dar Hamam Sangab	Ghati'e" is a large Loincloth to dry the upper half of the .body  The place of washing the clothes or Loincloths	Gavro
			
Dedicated tools (for staff only)	Residan Sele-ye Sultan Mahmud be Ferdowsi Pool  Sufi dar Hamam	Basins usually consist of two parts. The middle part is decorative and was used in the Warm room to remove water by ewer for soaking. But in Gavro, it was often used to fill jugs.	Warm room and Gavro
	The masseur's tools (washcloth etc.) 	Masseur tools include washcloth and Tarchalan, which were used to wash and clean customers' bodies.	Warm room
	Sufi dar Hamam The hairdresser's tools  Mardan dar hamam	Among the tools of the hairdresser, one can mention Estreh, which is a tool for shaving the body and facial hair .and had been used by the hairdresser in the Warm Room	Warm room

This trend has tried to make this urban space look better by adding decorations to iconography. Such that the composition of the iconography has not changed, but the attention to the decorations and margins is more pronounced. In the continuation of this process, the miniaturist chooses a space for the miniature work, and unlike the prototypes, tries to create a third dimension and more decorations in a space. The study of Bathhouse’s historical sources, as well as the miniatures, each of which presenting a specific theme, indicates that the emphasis has always been on purification spaces, and most of the interior spaces have been considered. There are

also various structural similarities in iconographies, and often the differences are owing to attention to decoration and detail. In terms of composition, the samples often have a regular geometric shape and symmetry, and they respect the entering stages and the importance of warm room space. Failure to pay attention to the stated items indicates the try to draw attention to the point of view of the painter to increase the importance of the designed space. These include two-dimensional iconographies in which the painter focuses his attention on only one part of the Warm room. In the example of “Sufi in the bathroom” and Aaron going to Bathhouse







Table 6. Individuals involved in the purification sections of Bathhouse iconography. Source: Authors.

	People involved in different parts	Introduction	Description
Gavro	Bath master 	This person could be the owner of the bathroom or a person appointed to this position by the owner of the bathroom. He is often dressed and wearing a hat in iconographies.	This person was in charge of supervising all parts of the bathroom and all the bathroom staff and was, in fact, the head of the bathroom. The only employees of the two shifts who had the right to exchange and cooperate were the owners of the baths, and the others did not have the right to interfere in each other's work. The master of the Avesta bath was also called Ousta (meaning maestro).
	Sufi dar Hamam Clothesman 	This person who worked in the locker room was also called a clothesman.	Responsible for protecting and guarding the clothes of the clients.
	Sufi dar Hamam Loincloth holder 	He was responsible for washing, drying, distributing, and collecting clothes.	Responsible for washing and drying loincloths
	Sufi dar Hamam Loincloth washer 	Men who were in the Warm Room. Iconographies usually depict the uniforms of the workers in charge of changing the bath loincloths: the whole garment with the same hat on the head.	Washing and cleaning the wet loincloths
	Sufi dar Hamam Leg washer 	Rinsing was done in Gavro with cold water, both for purification and to prevent disease.	Responsible for washing the feet of those who have just entered the bathroom.
	Haroon Al-Rasheed dar Hamam Masseur		
Warm room			

with Mamun, we see a new delivery in the image of Bathhouse spaces, including attention to the roof and a three-dimensional image of the

structural shape of the roof. In some examples, in addition to indoor space, outdoor space has also been considered. This is to depict what is

Rest of Table 6.

	People involved in different parts	Introduction	Description
	 <p>Sufi dar Hamam</p>	<p>These people were also commonly called masseurs. His job was to circumcise boys, pull teeth, fix the dislocated limbs, and so on. These people would come to the bathroom with a previous invitation and receive their salary from the client.</p>	<p>Refers to a person who helps clients in the Warm Room with cleaning, such as washing their hair, using washing cloth, rinsing, and so on.</p>
	 <p>Haroon Al-Rasheed dar Hamam</p>	<p>He would come to the Warm Room or Gavro and massage the volunteers. In the Warm room, this had special customs, and not everyone was willing to give their body to a novice masseur.</p>	<p>He was a man who attended men's shifts to shave men's hair, and his job was to shave people's faces and hair.</p>
	 <p>Hamam</p>	<p>There were usually four or five of them, and each was responsible for supplying water to a part of the warm room. One of these was usually superior and oversaw the division of labor among other people. He was also in charge of cleaning and securing the baths and usually roamed around and, unlike the others, did not have a bucket in his hand.</p>	<p>The man who was in charge of distributing the water inside the Warm Room and was also responsible for cleaning and securing the baths.</p>
<p>The Gavro and well water</p>	 <p>Haroon Al-Rasheed dar Hamam</p>	<p>By throwing firewood in the tank behind the bath and turning it on, they heated the water in the bath.</p>	<p>He was a man who was in charge of firewood and took care of the work of his subordinates and was in charge of firewood.</p>
	 <p>Haroon Al-Rasheed dar Hamam</p>	<p>Men who were in charge of delivering water to the bathroom reservoir through running water paths. If the bathwater was supplied from a well, they would not need a water carrier.</p>	<p>They were in charge of carrying the water</p>
	 <p>Haroon Al-Rasheed dar Hamam</p>	<p>Responsible for drawing water from the well and pouring it in the place of water on the cold water reservoir.</p>	<p>Responsible for monitoring the water level and taking water from the well.</p>



happening outside the Warm room. To better compare the similarities and differences of the selected samples, we tried to select various cases and narrations from Bathhouse to do a correct reading in the existing iconographies. All iconographies use the element of water, which is a symbol of light, purity, and purification. Also, the people involved, including the masseur and the hairdresser, and the entire crew used the same clothes and hinges to easily distinguish themselves from other people. This indicates attention to cleanliness in the crew's clothing. Paying attention to the decoration of the tiles and paying attention to the spatial details such as the method of lighting and covering the roof of the spaces are among the differences. Attention to detail shows the miniature artist's attention to the principles of purification. This has created some of the jobs listed in the previous table. To get better acquainted, [Table 7](#) summarizes the tools suitable for each person's needs.

## Conclusion

By examining the miniatures used in the bathroom, we can consider some points expressing the purification properties in the bathroom iconographies.














What is essential in the design of the bathroom space is the attention to the order in the internal geometric shape and hierarchy of spaces. The spatial hierarchy of the bathroom includes the entrance, Gavro, Miandar, Warm room, and the steps of entering dirty and leaving completely clean. Gavro and Warm room are depicted as the main space in the iconographies. The entire entrance hierarchy, from dry to very humid spaces, is well illustrated in iconographies, and some combine the bath spaces into a warm room. All spaces, including the exterior, have a regular shape and are perfectly drawn, which is well visible in iconographies. Bathhouse's iconography architecture has spatial commonalities such as Warm room, Gavro,

the bath, Miandar, and roof. Warm room and Gavro as the main space of people's presence and having the most events have the most illustration among other components and spaces of Bathhouse's iconography. In miniatures, attention to proportions is one of the key points and indicates the importance of space. In iconographies, the warm room space is often depicted larger than other available spaces and generally has symmetrical and square proportions. Apart from a few samples of early iconography, the interior and interior layouts of the Warm Room and Gavro are also octagonal. Some spaces have special decorations, including glazing and domes. Paying attention to the high height in the Warm room space and drawing the octagon of the Warm room and Gavro space has shown that it has a dome.

All functional spaces and jobs related to each section, as well as paying attention to the technical points and construction principles in the bathroom of water supply and how to use the bathroom components, are displayed. The type of decoration used and the difference between the location and the type of space, for example, details and decorations, in Gavro are more than a Warm room. Also, the physical characteristics and composition of each iconography are unique and represent the rituals and collective and local spaces for social interactions insofar as its physical structures are influenced by popular beliefs and have given it a semantic aspect.

The uses of each part of Bathhouse are different from the other parts, and according to [Table 2](#), only the Gavro space has a managerial use. Because this space is the first place after entering Bathhouse where the tools and equipment needed by people and crew are managed from this section, and the person would go to the bathroom manager to hand over his / her clothes and personal belongings to the collection manager and then enter the public spaces, including Miandar and Warm room. From the equipment

Table 7. Job diversity and tools used in each department .Source :Authors.

Job type	Bathroom elements	Job title	People involved	Tools
Managerial	Gavro 	Bath master	All workers Water carrier Firewood manager Janitor   	-----
Services	Public	Gavro	Clothesman 	Shoe guard  Loincloth seller 
		All parts	Butler 	Cup  Dostkami 
	Private	Warm room	Masseur 	Wash cloth  Ewer  Loincloth 
		Warm room	Hairdresser 	Estreh (a haircutting tool)  Washcloth 
		Gavro	Leg washer 	Pool  Bowl 

needed to the people involved, everyone was at the service of the client, and Gavro was often a public space for everyone to attend. Private uses, such as the solitary bath, are reserved for wealthy people in some iconographies. For example, in Rumi's iconography in a hot bath, the Warm room has two bath sections, one of which is built for special people. Service uses, including the pond, roof, and water well space, are also at the disposal of the complex, and the purpose of this section is to serve the complex. As mentioned earlier, the bathroom is considered as one of the collective spaces: a place that, in addition to performing cleanliness and cleanliness, has an extraordinary capacity to create a political, social, and cultural atmosphere. Hence, the display of public spaces, both mentally and in terms of the variety of events that took place in them, has received more attention than the more private spaces of the bathroom. Because the baths were able to host all classes side by side without the class restrictions that limited communication, this is well illustrated in iconographies. And this is displayed in the form of purification in iconographies. In other words, it can be seen that purification entails removing all clothing and is accompanied by the nakedness of the individual from his social class as well. Based on what has been stated about the study of iconographies, as well as their comparison in the temporal dimension and the aspects of composition and proportions, it can be inferred that, in general, the physical and functional similarities surpassed their differences. In the course of linear evolution, the commonalities in the dimension of elements, decorations, and details are more noticeable than in the formal dimension. Furthermore, following the principles of hygiene and non-interference of clean and unclean space with each other, and following ethical issues in maintaining cover and not using human motifs in decorations, and

not addressing feminine imagery in Bathhouses have been critical issues in the study of Bathhouse iconography.

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