

Original Research Article

Study on the Description of Architect in the Haft Peykar of Nizâmî

Ali Asadpour*¹, Shahabeddin Sadeghi²

1. Ph. D Architecture. , Department of Interior Architecture, Shiraz University of Arts, Shiraz, Iran.

2. M.A. in Architecture, Shiraz University of Arts, Shiraz, Iran.

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Abstract

Due to the lack of Persian resources to understand architecture and the architect in the history of Iran, it is necessary to turn to literature. In the meantime, NizâmîGanjavi's poems from the early twelfth century are an important and significant source. The purpose of this study is to recognize the description of the architect in the Haft Peykar of Nizâmî, which is one of the most important Persian literary works. In this research, the names and emblems of architects, moral characteristics, and attributes representing their skills and abilities have been studied. To do this, in a qualitative strategy using content analysis, the desired verses are identified and first, the attributes of each architect are extracted. Then, by combining common attributes in a category, a large group is formed that represents the common characteristics. The research findings revealed the names of three architects named "Sinmár", "Shida" and "Russian Princess". The frequency of all of them in the narration shows that each is somehow related. Sinmár is a skillful roman master and is best known for his engineering and astronomy. Shida, a trainee of Simnár, has been most prominent in the arts and crafts. The temperament and moral character of the Russian Princess, Banoo-ye-Hesari is described more in the Haft Peykar. Finally, it can be said that the architect's description in Nizâmî thought shows a kind of comprehensiveness that is skilled in both geometric and land measuring and construction techniques, as well as in astronomy. Besides, the architect has been subtle and delicate in artistic matters. Every architect has benefited from these attributes according to the position and role in the Haft Peykar narration.

Keywords: *Sinmár, Shida, Architect, Nizâmî, Haft Peykar.*

Introduction

Our current knowledge of the architect's personality and their characteristics and temperaments is scarce in the surviving Persian sources. Therefore, turning to literature, especially poetic works can be helpful.

Among these, Nizâmî is one of the most prominent poets of the 12 century. Many biographers have written that Nizâmî was born in Iran around 1156AD. Ilyás ibn Yûsuf, known by his pen-name of Nizâmî,"who has perfected Masnavi¹ to a kind of maturity, imagination and skill that none of the

* Corresponding author: asadpour@shirazartu.ac.ir, +989173061828

past writers and poets have been able to in this way" (Shirani, 2002, 35). Masnavi in his poems sometimes filled with the themes of the qaṣīda² and indicate his talent in these two fields (Zarrinkoub, 1999, 204). This magic of the word has made him one of the pillars of Persian poetry and has made him one of the poets who have succeeded in creating or completing a special style and method (Safa, 1983, 357). The Nizâmî's main legacy is a collection of five books which is called Khamseh (five poems) or Panj Ganj (five treasures) (Nafisi, 1983, 73). "These five famous collections, which are the unique work of the storyteller of Nizâmî are five books of poetry in five different rhymes" (Zarrinkoub, 1976, 168). Among these works of Hakim, the Haft Peykar, with its seven heartwarming stories, is the most imaginative, colorful, and illustrated poem from Panj Ganj (Zarrinkoub, 1999, 144).

Many scholars of Persian literature have called Haft Peykar one of the most complex literary works in the world (Krotkoff, 2005, 38). Nizâmî's strange way of writing is considered to be the product of his solitary spirit. This seclusion made him imaginative and narrow-minded so that what he wrote would appear beyond a veil of ambiguity. This view has discovered unknown details in the manifestations of nature and the poet's mind has expressed them with his unique art (Toghyani & Hatami, 2011, 79). He is creative in the word, meaning, and the subject of his poems, and his writings are full of innovations. Like a unique artist, he records the moments of human life and behavior, and explores the relationships between phenomena, and brings them all into the realm of sight and perception. In Nizâmî's writings, the two elements of "thought and eloquence" are side by side (Ardalani, 2011, 223) as he wrote about the creation of the Haft Peykar:

*For lesser men it outside's fine; for those who see,
the pith's within*

*All things are on its string, good, bad; and all
allusion, wisdom, and symbol*

(Nizâmî, 1995, 267)

Nizâmî in his subconscious has a mentality of the culture of the time, and this mentality has helped him to express the cultural depths of his time. By avoiding the degeneration of his time and exploring the depths of the inner and subconscious, he creates an ideal world in the Haft Peykar (Mashhadi, Vasegh Abbasi & Abbasi, 2011, 165); A world that has emerged from the poet's lifetime. Therefore, the purpose of the present study can be considered as a search for the description of the architect in the poems of an important poet from the 12AD century. To find the true meaning of "architect" and the scope of meaning of the word in that period, referring to Nizâmî's poems can be considered a key and beginning point that in connection with other findings can help clarify the meaning of "architect" in Iranian history.

Research questions

This research tries to answer the following questions:
A) which architects are mentioned in the Haft Peykar?
B) What were their moral characteristics? And C) Which of the following aspects of an architect's training background represents these features and characteristics?

Research background

Numerous studies have been done on the Haft Peykar (Kazzazi, 2004; Dezfulian & Malekpaen, 2013; Zolfaghari, 2007). Among them are several pieces of research in artistic aspects of the poem; for instance, the fields of color-coding have been studied as a manifestation of unity and plurality in the Haft Peykar (Aliakbary & Hejazi, 2011). Or the connection between color and anecdotes has been explored (Varedi & Mokhtarnameh, 2007). Or the relation between numbers and colors has also been investigated (Krotkoff, 2005). Color and its manifestation in paintings (Ghazizadeh & Khazaei, 2005) and the analysis of the color of red based on

Islamic mysticism have also been studied in Haft Peykar (Rafiei Rad, 2021). However, few studies relate to the field of architecture. Jayhani (2016) represented the spatial structure of Khajeh Garden based on a story from the Haft Peykar and Ghazizadeh and Khazaei (2005) have also searched for the colors in Haft Peykar as an example of Iranian paintings. Therefore, the description of the architect could not be seen in these studies.

On the other hand, our historical knowledge of architecture and architecture in pre-Renaissance written literature is not significant either globally or nationally; From the Ten Books on Architecture of Vitruvius to Alberti's Ten Books of Architecture, only a handful of treatises by Augustine, Petrarch, and other Christian authors remain that are among the available sources on architecture (Mahmoudi, 2012, 31). One of the rare examples in the Islamic world is the treatise on architecture written by the Ottoman architect Jafar Effendi, written in Arabic in 1644AD about the characteristics of Muhammad ibn Abd al-Mo'in, a prominent Anatolian architect, and contains valuable information on the manner and system of architectural affairs, words, materials and tools (Effendi, 2016). Fortunately, it has been translated into Persian. In Iran, the Futuvvetnâme³ of architects, builders, and related professions also have a symbolic language and rely on self-improvement and self-cultivation as a basic and stable principle (Nadimi, 2007, 61). Khanmohammadi's research (1992) in poems called Shahr-e-Ashob in manuscripts and often unpublished works by Masoud Saad-Salman (12th and 13th AD), Seyfi Bokhari (16th AD), Lesani Shirazi (The period of Shah Tahmasb), Mirza Taher Vahid Ghazvini (17th and 18th AD), and Eshghi Khavafi (Iranian poet in the court of Akbar Shah Gurkhani), has revealed attributes and characteristics of the architect mostly belong to the Safavid era. The current study can achieve new findings in that it seeks to describe the attributes of the architect in Nizâmî's Haft Peykar from the 12

century AD.

Research method

The strategy of this research is qualitative and has used content analysis in some way. All the Haft Peykar poems have been read in full to get acquainted with the tone and meaning of each verse. The poems related to the architects were then identified and divided in such a way as to reflect the three personalities of the architect. The findings at this stage are without precedence or lag. Then, to re-read the concept of the architect in the poet's mind, using his poems and descriptions of these three architects, five different clusters were defined, each cluster expressing a macro attribute of these three characters. Each of these clusters has subsets that contain the micro-attributes of architects, attributes that are directly extracted from the verses.

The structure and nature of Nizami's Haft Peykar

Artistically, Haft Peykar is considered the best among Nizâmî works and is undoubtedly the urbanite viewpoints that have been put into words (Ripka & Klima, 2002, 299). This is the fourth Masnavi of the five Masnavis of Nizami, which is called Haft Peykar and was composed in the octave meter khafif and is arranged in 5130 verses (Shahabi, 1955, 252). Haft Peykar has an introduction and a story from seven domes, the most verses of which belong to the first dome (522 verses) and the least to the second dome (213 verses). Haft Peykar is a story about Bahrâm Sasani, from his childhood to his reign and from his reign to his disappearance in a cave. Meanwhile, the seven stories are narrated by seven princesses from seven territories. Each of these stories is told on a day of the week when Bahrâm goes to a ceremony of each princess. At the end of the anecdotes, there is a story of the destruction of the land and the spread of oppression by a minister called "Rastroshan" who has abused his power. The result

of the Shah's awareness of this issue is the treatment of the oppressed and the prisoners on whose behalf the seven oppressed have come to sue. In addition to punishing the minister, Bahrâm investigates the complaints of the oppressed and forms a court. This is the beginning of the story of his disappearance in the cave ⁴ (Servat, 1991, 54).

Structurally the stories of the Haft Peykar are divided into parts in the way that the meaning of each story itself can not represent the main structure. Rather, it is the totality of the work that reflects it. Therefore, Haft Peykar has a story in the story (labyrinth) structure. This kind of arrangement is one of the most complex and richest storytelling structures in Oriental literature (Bakhtiari & Alavi Talab, 2010, 171). This layering of symbolic and historical Iranian texts has paved the way for scholars to provide different interpretations based on different social attitudes, gender, psychological capacities, and different moral types (Khaefi & Houshyar, 2011, 71).

Contrary to Ferdowsi's style in the Shahnameh, which has considered the truths of history, Nizâmî has added his details to the stories where necessary. Such attention to innovation has given Nizâmî much more art than Ferdowsi, and to some extent has caused his stories to be filled with new similes and subtle metaphors. Based on this, Nizâmî has been able to deal with various fantasies and interpretations with a relaxed mind (Zarrinkoub, 1976, 177). It is his art that extends the realm of history to the realm of fairy tales. Although the Haft Peykar anecdotes are shown beyond reality, the people of the anecdotes appear surprisingly real and humane. His stories are a collection of temperaments of real people, whose thoughts and ideas can be seen in their words and deeds (Zarrinkoub, 1999, 204). In describing the characters of the story, Nizâmî has consciously decided not only to be explicit and impartial, but also to introduce the character to the audience wherever necessary, both during the narrative dialogue and beyond the narrative action (Golparvar & Mohamadi,

2012, 214). As many Haft Peykar myths are based on individual and social psychology, this wise artist, like a psychoanalyst, shows the inner struggles and anxieties of man (Ardalani, 2011, 222).

Research Findings

A trilogy can be found among Nizâmî's poems in Haft Peykar and within his anecdotes; the three personalities of the architect, each of which is depicted by their different characteristics among the verses. In the beginning, we will give a brief description of the narration. As it has been said, Yazdgerd was a cruel and hard-hearted man who had many flaws. The greatest is considered to be that he uses alertness, literature, and what he has learned where it should not and the small mistakes and little faults seemed to be very great to him. When Bahrâm was born, his father, Yazdgerd called the astronomers to determine the fortune of his son. The astronomers did the same and said to him: Bahrâm should be sent to a land where the Persians do not live. Thus, Yazdgerd chose the Arabs as his guardians (Tabari, 1996, 608-614). According to Nizâmî, "Nu'man", who is the owner of the Yemeni property and is in charge of raising Bahrâm, has decided to build his palace in a pleasant place. This is how he searches for a suitable architect and after a little inquiry, he finds "Sinmâr" (Khadiivi & Alipour, 2013, 15). After a while, Yazdgerd passed away and Bahrâm with the help of Nu'man sent an army from Yemen to Iran, took the crown from the claimants, and began his rule. After years of rule, the Khaqan of China decided to conquer this land, which was defeated by Bahrâm's plan and returned to China. After these events, Bahrâm organized a ceremony and was resting with his relatives that a freeborn named "Shida" was present at the party and expressed the idea of creating the seven domes. By building a mansion with seven domes, every seven days of a week, Bahrâm would go into one of the domes that belonged to the color of the planet of that day. He would also wear the same color and the

seven princesses would narrate him seven legends in a week (Amani-Tehrani, 2004, 92). In the tale of the Princess of the Fourth Climeon Tuesday in the red dome, Nizâmî describes a beautiful princess who has decided to build a strange castle on the mountain to be safe from harm. This beautiful princess is Banoo-ye-Hesari (the Princess Guarded in the Castle), which is the last architecture mentioned in the Haft Peykar. Seven domes are a representation of the connection point between heaven and earth, and a manifestation of the connection of art and a sacred thing that tells of Nizâmî's view of the world (Aliakbary & Hejazi, 2009). He has used astronomy to create the Haft Peykar and by disrupting the cosmic order of the planets; it gives another meaning to Bahrâm's life. This creation begins with the blackness of Saturn, which is an allegory of ignorance and moves towards the whiteness of Venus, which is a sign of knowledge and awareness (Yavari, 2008, 141 & 142). When the use of imaginative elements in poetry reduces the poet's connection with the audience, the reflection of astronomical beliefs in the verses, keeps this relationship strong (Elhami, 2009, 43).

Sinmár

Sinmár is known as a Roman architect who is known for his skill and art in the world and has built palaces in Egypt and the Sham⁵. The art of Roman and Chinese artists, who are known for their craftsmanship, is worthless compared to the art of Sinmár. He is an architect who measures terrestrial dimensions with celestial scales.

And, of sound judgment, he can tell the secrets of the stars as well (Nizâmî, 1995, 37)

Munzir and his son Nu'mán found him and hired him when they were looking for an architect to build Bahrâm Palace. He built a palace and named it "Khawarnaq"⁶. But after the building was finished, Nu'mán ordered that he be thrown down from the roof⁷. Because, according to Nizâmî, after receiving a higher salary than promised to him - perhaps out

of excitement - Sinmár stated that if I had known, I would have built a more magnificent building than this.

However, Sinmár had done an amazing job. On the wall of one of the rooms of Khawarnaq Palace had drawn a picture of the daughters of the kings of the seven regions of the world. Sinmár seems to set an example and with that example announces a new cosmic position. This new cosmic position is a creation report in the future. He tells a story that happened and will unfold in the future. On the other hand, the architect of the new building is not Sinmár, because he is a symbol of anything formless that has not yet taken shape, anything virtual that has not yet come true. This is why Sinmár is killed like a phoenix to create seven domes out of his ashes (Aliakbary & Hejazi, 2009, 50). Sinmár is a master and builder who knows construction techniques. He has golden hands⁸ and is an astronomer, called a famed man who also benefited from supernal knowledge. He is also aware of spells (Table 1).

Like Apollonius wise, he can devise and lose all talismans

(Nizâmî, 1995, 37)

Shida

Shida, who was a master artist and had been a trainee of Sinmár for many years, asked the king for permission to build seven domes for the seven princesses of the nave, like seven fences, each one with a different ornament and color that each is in harmony with the mood of the dome. Each of the domes was in a color of a star and in proportion to a day of the week when the king's visit was arranged. From then on, Bahrâm's joy in these seven domes was to hear stories from the seven princesses. It is worth mentioning that the narration of these anecdotes has occupied almost half of the poet's entire work (Zarrinkoub, 1999, 142). And this is how Shida acts like a wise sage and gives an example of a dome. This presentation was based on two aspects; It is

Table 1 . Characteristics of Sinmár in the Haft Peykar. Source: authors based on Nizâmî, 1995, 9.

Architect	Clusters of attribute	attribute	verses	Number of verses	
Sinmár	Technical and scholastic	expert builders	They summoned expert builders; smoothed the way for such a task	667	
		master	Until Nu'man heard news that such a master was within his reach	669	
		builder	Although a builder, clearly he a myriad artist holds in sway	675	
		wise	Like Apollonius wise, he can devise and lose all talismans	678	
		[Technical]	He'll raise a vault from earth so high that it will plunder from the sky The stars' bright lamps	681	
	Personal and moral	wondrous	How all wise men expressed their blame that he that wondrous man had slain	1914	
		famed man	A famed man dwells in Grecian lands; clever stone's wax within his hands	670	
		clever			
		[agile]	Learned and skilled, of matchless art; of Sam's race, and his name Sinmár	671	
	Art	Art learned skilled	Learned and skilled, of matchless art; of Sam's race, and his name Sinmár	671	
		[Master of Painter]	Although a builder, clearly he a myriad artist holds in sway	675	
		blacksmith	The master's hands all measured well. Five years he labored on	687	
		golden hands	Until he with his golden hands had made a silvery palace of stone and clay	688	
		[Predictor]	And, of sound judgment, he can tell the secrets of the stars as well	676	
		[astronomer]			
		Knowledge and understanding of celestial objects	[astronomer]	His gaze draws o'er the sphere a web, like the spider of the astrolabe	677
				He knows the veiled ones of the sky, the moon's raids, the sun's hostile eye	679
	[predictor]				
		[has loosed all talismans]	Like Apollonius wise, he can devise and lose all talismans	678	

both a prototype and an ideal design (AliAkbarý & Hejazi, 2009). Shida is a man of worth, freeborn and upright. He is knowledgeable about land measuring, geometry and is a wise human being. In the Haft Peykar, the master of design has been described, and the one who skillfully paints pictures is a master in painting and building. Besides, he has fully studied astronomy (Table2).

Who knew the stars' connections, bent his mind to choose a fair portent
(Nizâmî, 1995, 103).

The Princess Guarded in the Castle

This princess, who is the daughter of the king of the Russian land, is incomparable in beauty. She is an artist and is aware of each science, and masters various techniques. Her fame and beauty have seduced others to strive for her with gold or coercion. The princess, who finds her father incapable of responding to the suitors, goes to a mountain and builds a castle on it, and because she is aware of the sciences of the time, she places many obstacles and spells on the way to the castle so that no one enters

Table 2. Characteristics of Shida in the Haft Peykar. Source: authors based on Nizâmî, 1995.

Architect	Clusters of attribute	attribute	verses	Number of verses	
Shida	Technical and scholastic	surveyor	A master of the design was he, surveyor famed. Geometry	1868	
		geometer [aware of natural science]	Geometry, Physics, astronomy: all these were like wax in his hands	1869	
		geometer			
	Personal and moral	freeborn			
		upright of noble birth	There was with them a man of worth, freeborn, upright, of noble birth	1866	
		Reason's apprentice	Reason's apprentice he; Sinmârhâd his first master been	1872	
	Art	[designer]	Named Shida, brilliant as the sun, who all things, black or white, adorned	1867	
		master of design surveyor famed	A master of the design was he, surveyor famed. Geometry	1868	
		[Elegant designer] [Illustrator]	And he A master-builder was as well and painted images with skill	1870	
		[Illustrator] [Elegant designer]	In Khawarnaq, at that rare task, he'd helped his master	1873	
		painter [mud worker]	In painting, building, you would say God's art inspires me	1878	
		[Illustrator]	Then for that work, upon a day by Bahrâm's aspect graced, Shida	1906	
		Knowledge and understanding of celestial objects	Astronomer	Geometry, physics, astronomy: all these were like wax in his hands	1869
			[astronomer]	For I can weigh the sky, and know the stars, my wit their work does show	1877
	[astronomer]		Who knew the stars' connections, bent his mind to choose a fair portent	1907	
[predictor]					

it and survives (Zand-Moghadam, 2006, 61).

*A builder in a month would ne'er have found it,
more than Heaven's door*

(Nizâmî, 1995, 161)

The Princess Guarded in the Castle is an adjective

for this, the only female architect in the Haft Peykar, and her name is not known. Unlike Sinmâr and Shida, who were famous in geometry and land measuring, this princess is more of an artist. She is a calligrapher, painter, designer, and penman of

literature that has studied and read various books. After all, she loves solitude. For this reason, she is aware of astronomy. And in that part of the story, where she places the spell in the middle of the path and states the condition of marriage to open the spells, it can be found that she is aware of the spell and the opening of the spell¹⁰. This princess is the only example in this trilogy that is an author (Table 3).

Analysis of findings

Fig 1 shows the frequency of each of these three architects in the narrative structure of the Haft Peykar, and Fig 2 also categorizes the frequency percentage of each of the architects' attributes. As

Nizâmî has described the descriptions of these three architects throughout the verses, each of them has been described in certain proportions. Attributes that separately represent a certain aspect in each architect and help to create a distinct personality in each of them. These small attributes are placed in larger clusters to create a common characteristic, clusters that pave the way for measurement and help to retrieve the concept of the architect in the eyes of the poet. All three architectures mentioned in the Haft Peykar are somehow related to each other in the narrative text. Roman Sinmár is an important architect who is a master and expert. Among the four attributes, "technical and scholastic", "personal and moral", "art" and "knowledge and understanding

Table3.Characteristics of The Princess Guarded in the Castle in the Haft Peykar. Source: authors based on Nizâmî, 1995.

Architect	Clusters of attribute	attribute	verses	Number of verses
the Princess Guarded in the Castle	Technical and scholastic	learned [writer]	She'd every mode of wisdom learned; of every art, a page had turned	2976
		[Reader of books]	Perused all books of magic; read of sorcery and all things hid	2977
		[aware of natural science]	Of nature's elements fourfold their mysteries she all controlled	3001
	Personal and moral	peerless	How can one peerless in her time agree to wed?	2979
		solitary maid	That lovely, solitary maid, seeing her suitors thus arrayed	2986
		skillful	In every art that skillful maid was clever, quick of thought	2999
	Art	[Artist]	Her beauty and sweet smile apart, she wore the ornament of art	2975
		painter	That fortress-dwelling maid knew well the Chinese temple-painters' skill	3016
		designer	Designing with her pen, she drew pictures as fair and fresh as pearls	3017
		painter	With the pen as black as houri's locks, she painted shadow upon light	3018
		calligrapher	From head to foot; and over it, she wrote, in finely crafted script	3021
	Knowledge and understanding of celestial objects	astronomer	she'd read The temper of the starry sphere, and all the elements compared	3000

of celestial objects”, he has been praised for his technical and engineering skills as much as his ability to measure the sky and astronomy. After that, his artistic taste is then described, and finally, a few descriptions of his moral and personality traits are mentioned. For this reason, he can be considered unique in his architectural work, so much so that after the completion of Khawarnaq Palace, he was thrown from the roof by Nu'mán for the fear that such a building would be built again. But little is said about his temperament and personality.

Shida, who is a trainee of Sinmár, has acquired the necessary skills from his teacher. Unlike his teacher, he has been described as an artist with more artistic abilities and after that, astronomy has been named as one of his outstanding features. His engineering and technical abilities, as well as his personality and moral characteristics, are similarly mentioned in the third place. The lady architect is the daughter of the Russian king, above all, she is called a talented artist, and then her moral character and school literacy are mentioned equally. She is not an educated architect. Therefore, it is not surprising that her artistic aspects outweigh her engineering abilities, yet she has made little use of astronomy. The Princess Guarded in the Castle (Banoo-ye-Hesari) is a writer, artist, and recluse who has built castles for her own needs and is the only female architect in the Haft Peykar. But Sinmár and Shida have both been architects in the service of the government to create astonishing works.

Conclusion

There is little knowledge of the architect in Persian historical documents. Therefore, referring to literary writings can be one of the few possible ways to identify the nature of architecture and the concept of the architect in the lived experience of this land. In this study, Nizâmî's poems in the Haft Peykar have been explored as one of his most important works. Because the poet with his poems helps us to get

acquainted with the era of his life, we can use the Haft Peykar to find the meaning of the architect and the semantic boundaries of this word during the life of the poet. The results of this study have identified three architects who have been named Sinmár, Shida, and The Princess Guarded in the Castle, respectively. Sinmár is the most authoritative of them, who is Roman and there is no sign of Shida's nationality who is a student of Sinmár, but both were men. The only female architect is the princess. The classification of the attributes of each of these three architects shows that among the characteristics of “technical and scholastic”, “personal and moral”, “art” and “knowledge and understanding of celestial objects or astronomy”, Sinmár has excelled in engineering and astronomy. Shida has been described most in art, and his qualities have been more than those of the other two architects. The mood and moral characteristics of the Princess Guarded in the Castle are also described more than others in the text of Haft Peykar. Thus, Nizâmî's narration shows a kind of description of the key characteristics of an architect in the sixth lunar century. By studying the attributes of each of the architects in the Haft Peykar, one can somehow understand the concept of “comprehensiveness”. Therefore, comprehensiveness can be considered as the main attribute of the architect in that century. One first increases one's good morals then learns the sciences of the time and various techniques, and finally reaches perfection through art. In Nizâmî's mind, the architect knows from terrestrial geometry to celestial astronomy, and this duality can also be seen in their ability to construct and create details. Future research can find the symbolic concepts and metaphors in the attributes of each architect according to the text. The knowledge of architects in the field of astronomy and its impact on the profession of architecture - whether it means astrology or astronomy- is another important issue that is hoped to be addressed in other studies.

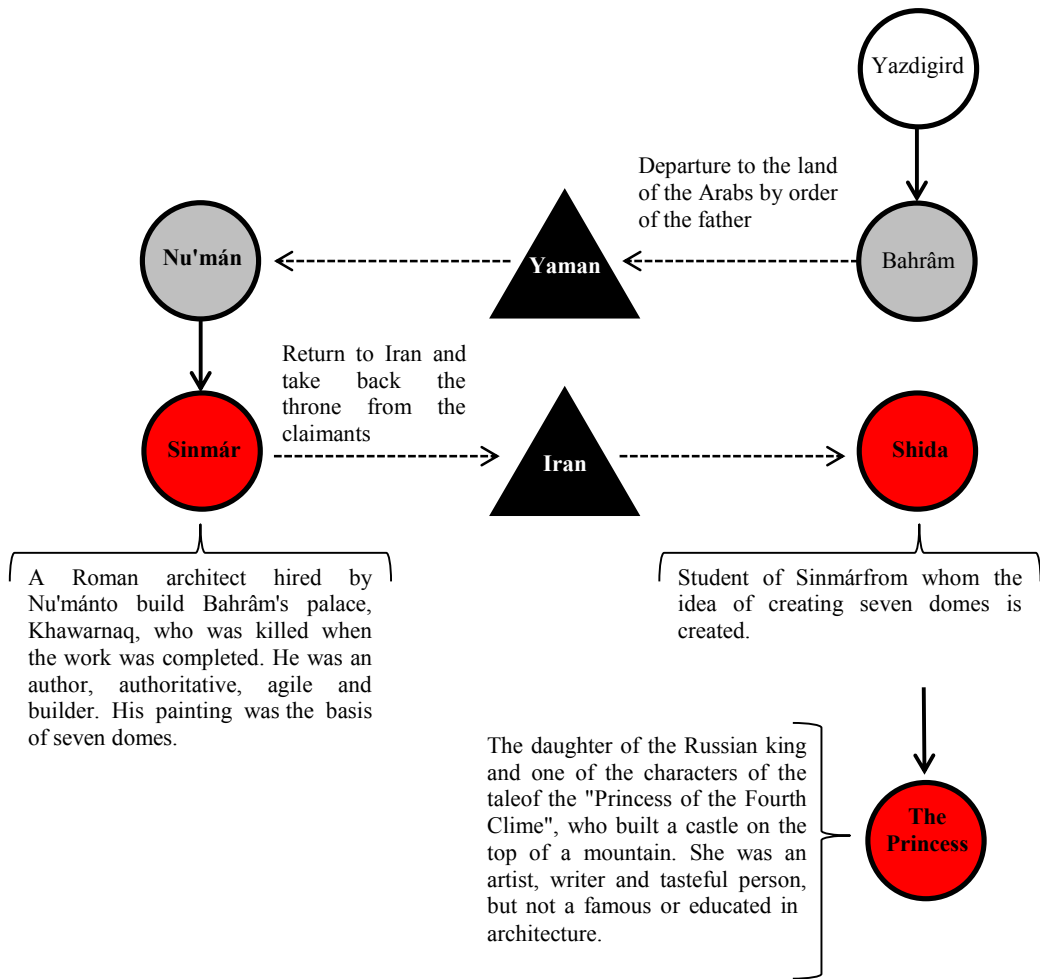


Fig. 1. The names of the architects and their place in the structure of the narrative in the Haft Peykar. Source: authors.

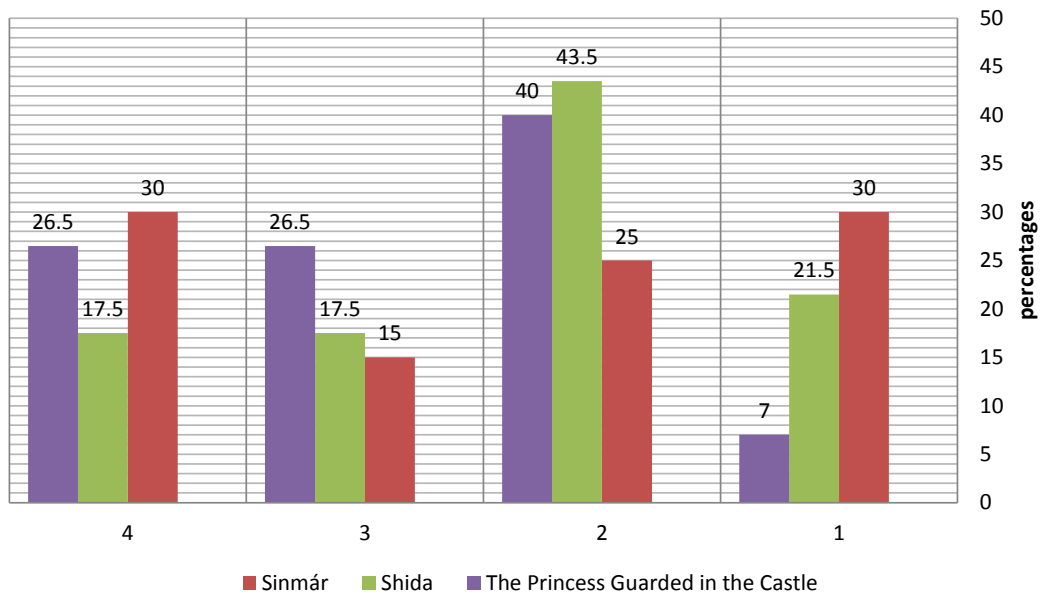


Fig. 2. Percentage of the frequency of each set of attributes regarding each architect in the Haft Peykar (1- technical and scholastic, 2- personal and moral, 3. art, 4- Knowledge and understanding of celestial objects). Source: authors.

Endnotes

1. The Masnavi is a kind of poem written in rhyming couplets, or more specifically a poem based on independent, internally rhyming lines. Most of them follow a meter of eleven, or occasionally ten, syllables, but had no limit in their length.

2. The qaṣīda often translated as ode typically runs from fifteen to eighty lines, and sometimes more than a hundred used extensively for philosophical, theological, and ethical purposes.

3. Futuvvetnâme is the title of a group of books and treatises attributed to generosity and magnanimity in different historical periods of Iran. These books are in fact part of practical ethics that explain the manner of manliness and generosity in every profession and class.

4. Hakim Ali has quoted about writing the Haft Peykar:

I strove that this fair jointure, too, should be adorned in foreign hue.
Again I sought, from books concealed and scattered through the world's
broad field;

*From Persia's speech, and Araby's; Bukhari's pen, and Tabari's;
From other texts, all scattered wide: each pearl, in hiding, cast aside.
The pages coming to my hand I wrapped in leather, tied with band.
When all was chosen, ordered well, when 'neath my pen's black ink all
fell,*

*A poem I wrote that would win praise, and not the scholars' laughter
raise.*

(Nizâmi, 1995, 11)

5. Today is called Levant.

6. The name of Khavarnaq Palace, the ancient fortress of Hirah, has long been considered in Eastern Islam with unparalleled earthly beauty. The word Khavarnaq, which comes from Middle Persian, means porch. All historians confirm that Shah Nu'man built this palace for the prince's foster home (Khadivi & Alipour, 2013, 15).

7. When Simmâr had achieved his task accomplished more than he was asked...

*Nu'mân gave him the news of such a great reward, the half of which...
'If I had known before', said he, 'of all the king has promised me...
A palace built whose brilliance would daily increase, long as it stood...
'Nu'man's face kindled at these words, his store of human kindness
burnt...*

His men were called to cast him from the fortress walls.

(Nizâmi, 1995, 38 & 39)

8. Ali has used the lexical combination of "golden hands" only once in his works and in Persian poetry this combination has rarely been used, according to the second stanza of this verse, this adjective is considered as an artistic attribute.

9. The translation of the verses mentioned in all tables as well as in the article is taken from the Nizami Ganjavi (1995). The Haft Peykar: A Medieval Persian Romance (Meisami, Julie Scott.). New York: Oxfordand is different from the original Persian text.

10. The first condition is his good repute, and beauty, if he would wed me. The second test is that he loose these talismans by wit And judgement; and the third, that when he's broken all the talismans,
*He must reveal the fortress gate; by door, not roof, must be my mate.
If this condition be fulfilled, let him go to the city, till
I come there, to my father's court, and question him on every art.
If he gives answers fitting, I will be his wife, most loyally;
That worthy man alone I'll wed who can accomplish all I've said.*
(Nizâmi, 1995, 162)

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