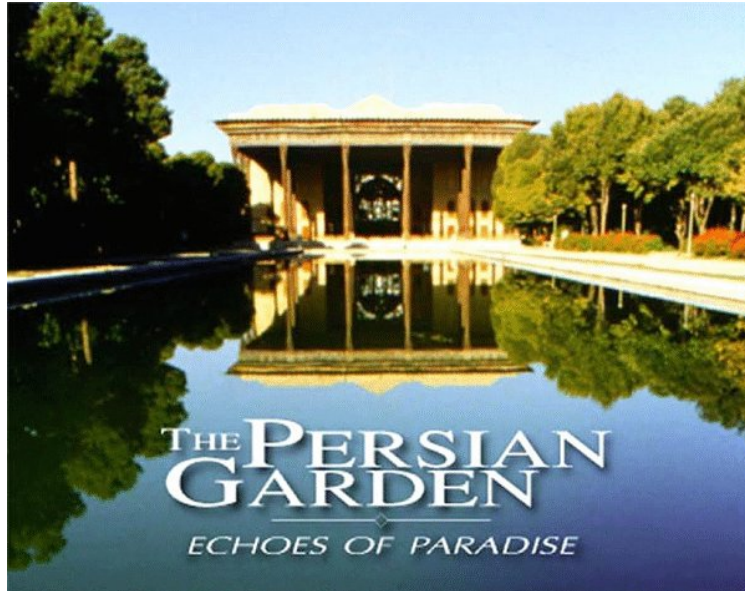


The Persian Garden: Echoes of Paradise

M. R. Moghtader, Mehdi Khansari
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M. R. Moghtader, Mehdi Khansari : The Persian Garden: Echoes of Paradise before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Persian Garden: Echoes of Paradise:

0 of 0 people found the following review helpful. Five Stars By L. Moghtader Beautiful book and great texts, learned a lot about history and gardens. 3 of 5 people found the following review helpful. In the name of Iran By Peyman ADL DOUSTI HAGH This is a great book to have, it begins to illustrate ancient Iran historical castles from Ctesiphon all the way to Safavid Dynasty of Iran and how Iranian people has been contributing to arts, agriculture and watering system of Iran which comes to point of paradise. And paradise is a Persian word. The book also can be used for travel agency because it has countless colorful pictures about Iran. Enjoy reading this book. 3 of 4 people found the following review helpful. Great Book By CAKE This is a beautiful book that perfectly balances information with stunning photographs.

For more than three thousand years, the Persian garden has been a focus of Iran's national imagination, influencing its art, literature, and even religion. The Persian garden's inspirational role has, however, extended far beyond the land of its origin; its precepts have exerted a profound influence on garden design around the world. The Persian Garden: Echoes of Paradise chronicles the history of the Persian garden, from the magnificent sanctuaries and hunting parks of fifth-century b.c. Persepolis to the magical nightingale gardens of nineteenth-century Tehran. All were seen as a kind of earthly paradise (the English word paradise has its roots in the old Persian word pairi-daeza meaning a walled space). To an astonishing extent, that vision seems justified. This book was meticulously researched and created over a period of six years in, Paris, Tehran and Washington by photographer, Mehdi Khansari and architect Minouch Yavari, together with the renowned Persian architect and architectural historian Reza Moghtader. It explains the philosophy behind Persian garden design and offers an authoritative account of its development introducing new historical material in the process. This extraordinary story is enhanced by vivid descriptions of Persian gardens as seen through the eyes of travelers to Iran during the past five hundred years. Over 240 illustrations in full color, complement the text. They

include magnificent color photographs, old plates and engravings, as well as exquisite architectural renderings and plans of the sites and the gardens. A selection of the finest Persian garden-carpets, textiles, miniature paintings, stone reliefs, painted tiles, pottery, and poetry, augment the reader's experience of an ancient art form that for centuries has sought to meld the physical and the spiritual.

About the Author Mehdi Khansari was born in Tehran and studied photography at the School of Visual Arts in New York. He has coauthored with his wife, Minouch Yavari, *Espace Persan* (Pierre Mardaga, 1986), a book on traditional architecture in Iran, and *The Persian Bazaar: Veiled Space of Desire* (Mage, 1994). M. R. Moghtader was born in Tehran in 1931 and received his architecture degree in Paris in 1956. From 1958 to 1981 he practiced as an architect in Iran where his designs include the master plan for the city of Tabriz, the Shiraz University complex, and the Tehran University Faculties of Theology and Economic Science. Since 1981 he has been living in Paris, where he researches and practices architecture. Minouch Yavari was born in Tehran and received her architecture degree in Paris. She has worked since 1984 as an architect in Tehran and in France. She has coauthored with her husband, Mehdi Khansari, *Espace Persan* (Pierre Mardaga, 1986), a book on traditional architecture in Iran, and *The Persian Bazaar: Veiled Space of Desire* (Mage, 1994). Excerpt. Reprinted by permission. All rights reserved. The Persian garden stands in opposition to its landscape. It is experienced as much in terms of what it is not as what it is. Outside its high walls and the garden is always walled may brood barren mountains and vast expanses of pitiless desert; within, all is calm. The garden becomes the still point in a turning world, a field of constant, subtle change held in delicate balance by man-made design. From the surrounding desert (or bustling city), one enters a gate and passes through an airy summer pavilion to see a long, cascading waterway flanked by shady walks and cypress avenues. Here the sun's glare is no more than gilding in a moving filigree of light and shadow, the desert wind the breath that wrinkles and slides on still water and whispers in the branches of the trees. -- From the Preface