



## The Comparative Study on Role of Tree Pattern in Quranic Illuminations and Pre-Islamic Artifacts of Iran

MARYAM KHODAM MOHAMMADI<sup>1</sup>, MOHSEN MARASY\*<sup>2</sup>

<sup>1</sup>MA student Department and Faculty of Art, Shahed University, Iran  
<sup>2</sup>Assistant Professor, Department and Faculty of Art, Shahed University, Iran  
\*Corresponding Author; email: Marasy@shahed.ac.ir

### ABSTRACT

The art was assumed as a means to express religious paradigms before the primitive communities and the primitive art mainly played role of protection of human from natural disasters among them the drawn pictures were either inspired from surrounding nature or beyond of them. Tree is one of the premier and widest recognizable patterns in artifacts in Iran at pre-Islamic era. Continuity and variation of this pattern in artistic works in Iran during post-Islamic period, particularly wide application of this pattern in illumination of Quranic copies has caused to deal with a comparative study on role of tree pattern in Quranic illuminations and Persian pre-Islamic era in the present investigation. According to research findings, one could observe the tree patterns like what they have been used in artifacts from pre-Islamic period at Iran and especially in Mesopotamian Civilizations, Iran during Achaemenid Era and Iran at Sassanid Period in signs of patterns in 5-verse part of Quran, the linked sign patterns at Sura Onset and Quranic signs of portion (Hizb) and part (Joz) and decorative illuminations.

**Keywords:** Tree, Quranic Illumination, Book Decoration, Persian Pre-Islamic Art

### INTRODUCTION

Along with architecture and its relevant decorations, calligraphy of Quran can be assumed as the foremost art among Muslims. Similarly, one could attach position higher than physical aesthetics for decorative patterns in Islamic-Persian Art. With their strong history that was deep-rooted in pre-Islamic Iran and other adjacent civilizations, these decorative patterns were put at service of decoration of Quranic verses with emergence of Islam. The respect and admiration of Muslims to Holy Quran stimulated the utmost attention and efforts by Islamic artists in decoration of Quranic pages and Quranic illumination was deemed as an apt art in Islam along with calligraphy and acquired special position among them. Likewise, due to the importance and high position of Quran for Muslims, illumination of Quran with the most precious materials was done by the best and skilled artists and with the highest care and fineness.

Multiplicity and variety of tree thematic patterns caused the authors to conduct a comparative study on tree patterns in artifacts at pre-Islamic era of Iran and Quranic illumination. The present research looks for an answer to the following question:

Are there some similarities among tree thematic pattern in Persian artistic works before Islamic period

and in Quranic illuminations? The methodology of current study is of analytical-descriptive type and the given data have been collected by means of librarian and observation method in these works and data analysis is done by qualitative technique.

### RESEARCH HISTORY

In an article of a book under title of 'A survey in Persian art', Richard Ettinghausen has examined the general features of illumination art from Islamic early period up to Safavid Period in Iran in a chapter of this book that has been devoted to technique of illumination and decoration of handwritten copies and at the same time several samples of the existing outstanding copies have been analyzed in the world museums. In this book, he deals with formation and development of each of these decorations including decoration of headline of chapters and margins in the books and sufficed to general implication of decorations and signs such as the end of verses and fifth and tenth sign of verse and divisions among Quranic parts (Joz) and he has discussed about illumination in non-Quranic books, especially since Tymurid Era as the main theme. Studies of Ettinghausen in this regard will be noticeable for the studied subject. First to fourth volumes of collection

of Islamic art books written by Naser Khalili are considered as the paramount printed Quranic collections. The conducted investigations about either of these copies are only descriptive and no analysis has been done in this regard and it has been dealt with calligraphy developments and techniques and illumination in any period only in a few pages at first part of any chapter. It should be noted that the copies of artifacts have been sorted according to historical order in this collection. He introduces generally Quranic decorations in a chapter of this book under title of principles of Quranic illuminations in which he refers to the signs indicating every five or ten verses as well as sign of prostration as one of the places for Quranic decoration. In an article titled 'The analysis of effect of the portraiture decorations remain from Manichaean Era in decoration of Qurans at Islamic early centuries in Imam Reza (PBUH) Quran Museum', Dr. Ali Asghar Shirazi and Abolfazl Sadeghpour review and adjust Quranic decorations with Manichaean portraitures after examining the features of the used decorations in Quran copies during 6-12<sup>th</sup> AD centuries. This article has considered all of Quranic decorations including Sura Onsets, margins, and signs at the end of verses as well as 5-verse and 10-verse parts. But the importance of the given research is related to their compliance with Manichaean patterns and it has not been dealt with development trend of each of the Quranic decorations.

#### **Exploitation from role of tree pattern in Quranic illuminations**

Most of researchers have assumed the decoration for verse- separation signs at the end of any verse as the first Quranic decorations. Illumination in Quran copies at Islamic early centuries included the end parts of verses, Sura Onsets, and or decorations at the beginning of Sura and in some Quran copies the decorations at the end of Sura. These decorations were usually drawn very simple and with geometric patterns and plant decorations were gradually added to them as well. Martin Lings writes about the first Quranic decorations as follows: 'It can be implied that Quran includes some opportunities, which stimulates the religion per se and the most salient sample of these facilities is the headline of the Sura (Sura Onset) and interval among verse. In addition, the signs of showing every five and or ten verses may provide an opportunity for regular iteration of decorative signs at margin. It is better for Quran reader to know in what place s/he should prostrate. Hence, this is also shown with a decorative sign. Moreover, it is natural that when the beginning of a Sura includes such a decoration, the start point of the first Sura and as a result start points of total book

should enjoy noticeable aesthetics.' (Lings, 1998: 72) Similarly, Ettinghausen writes about five-verse (*Khoms*:<sup>1</sup> quinary) and ten-verse (*Oshr*:<sup>2</sup> decile): 'It was a place for pause, end of daily recital and division of Quran among other parts of this book including at fifth and tenth verse.' (Ettinghausen, 2010: 223). Of the first Quranic decorations in 7-9<sup>th</sup> AD centuries, one could refer to sign at end of verses and Sura Onsets. From the beginning, the Sura Onsets were drawn in thin decorative strips and they were used in interval among the end of former Sura and the start point of the next Sura. The primary samples lack writings and they were only decorated with curved lines and geometric patterns. But gradually this thin decorative strip was converted into Sura Onsets, which consisted of information about the previous or next Sura like title of Sura, place of descending, number of verses etc. some of these thin decorative bands and Sura Onsets are ended to some signs at side of external edge of page and or in both sides of the page where it was usually decorated with plant patterns including palm tree or cypress or other related trees to ancient Iranian culture or Middle East (Fig 1). Some of these Sura Onsets comprise of writing and lacked certain decoration at Sura Onset that was finally ended to decorative pattern at the margin. In addition, the full decorated pages with horizontal frame proportional to size of book and filled with (usually geometric) patterns and without writing can be also seen among pages of primary copies of Quran. There was a great sign among this decorative page at the external margin of this page that was decorated with plant patterns similar to the patterns used in the linked signs in Sura Onset (Fig 2). Martin Lings called this decoration frame as 'stemma' (Lings, 1998: 73) and Ettinghausen implies palm leaf patterns, which occasionally cover the background or place of inscriptions (Ettinghausen, 2010). One of the other Quranic divisions, which had been prevalent in the past time and now it is less used because of marking the sign of Sura and verses, was symbol of 5 verses and 10 verses that employed at the end of every 5 or 10 verses and thereby the reader

<sup>1</sup> - *Khoms*: or *Takhmis* is one of Quranic divisions, which have been prevalent further in the past time and now due to counting of Sura and verses it is less used. In the past, some of artists inscribed word '*Khoms*' at end of every five Quranic verses. Some others wrote letters '*KH*' at this point (Khoramshahi, 1998: 1004). Similarly, it has been mentioned in Encyclopedia of Holy Quran that the reason for this punctuation at the end of every 5 or 10 verses was in that they trained their pupils 5 to 10 verses up to end of everyday (Islamic sciences and culture research center, 2003).

<sup>2</sup> - *Oshr*: is one of Quranic divisions and it means 10. Before counting Quranic verses, every ten verses were identified under title of '*Oshr*' to distinguish verses of any Sura and they used term '*Oshr*' to indicate them (Khoramshahi, 1998: 1456).

of Quran was informed about the end of every 5 and 10 verses. These signs were utilized by calligraphers and upon writing of verses but later the illuminators designed and decorated these signs. The signs of five-verse that was used in Kofi pattern (technique of Ibn Muqla) (Fig 3- a) appeared in the margin since 11<sup>th</sup> AD century and they were revealed as cypress or palm tree patterns at the margin of external edge of pages. The signs of 5- verse were drawn with cypress theme and by drawing azury patterns and diameter greater than circumferential lines of the figure in azury color and by creation of indented lines in several millimeters distant from the main format and inscribed by floral pattern inside the space of these signs (Figs 3-b and 3-c). Since 14<sup>th</sup> AD century, this cypress- like form was characterized as circular at the center and drawing petals around it in drawing 5-verse sign (Fig 4) and gradually this cypress- like space is composed of arabesque and chinoserie (Khatai) designs or various petals. With exploitation from images with trees patterns in horizontal form located in linking signs in Sura Onset, sign of portion (*Hizb*) and part (*Joz*) of Quran and decorative signs it can be observed that the similar patterns have been utilized in drawing them and they are mainly up to the end of 12<sup>th</sup> AD century in Quranic copies. Some examples from application of tree thematic patterns in Quranic illumination can be seen in Table 1.

#### **Picture of tree in Persian artifacts before Islamic period**

According to opinion of Pope and Ackerman, the represented works used in the artifacts and during previous centuries have been excerpted from celestial bodies and the global universe that predestined the human's fate including land, symbolic trees and animals and based on their view various designs were built from these works at three different orders comprising geometric, plant, and body designs (Pope & Ackerman, 2009: 3123). To acquire the pleasure of supporting goddesses, humans worshiped their agents; for example, the sample tree was respected and worshiped as symbol of forest (Godard, 1998: 13). Life tree is a composition of several plants in Mesopotamia where the people assumed it as sacred due to lifetime, beauty, and profitability so among the holy trees in Iran and Mesopotamia one can refer to lotus, palm, vine and cypress, pomegranate, and myrtle trees.

According to belief of people in ancient Persia, the *Sene tree* (Omni-seed tree) or tree including all of seeds in which seeds of all species of plants existed grew within the waters of *Varookasheh* or Endless Sea (universal wide sea on Alborz Range). A huge bird is nested on peak of this tree in which whenever this bird opens its feathers the plants seeds fall due to

shaking the branches of tree on the ground. The eternity elixir was stored in the same place there on mysterious *Hoom Tree* (Life tree), which also grew from the endless depth of Varookasheh Sea (Allen et al, 2005: 31). The plant is the fourth creature of the world of genesis in Zoroastrian Myths. According to John Russell Hinnells in narration of *Bundahesh* book of Avesta: 'The first plant grew within the ground with a few long pads and lacked branch and skin and without prick and it was sweet. This herb included all types of plant species inside and water and fire elements were survived by the aid of this plant... *Amordad Amshapasand* (guard of life) that the plant belonged to it and it is the boss of plants pulverized and ground the plant and mixed it with the water that it had acquired from *Tishtar* star (Sirius) and *Tishtar* poured it as rain throughout the earth and thus the plants grew like growth of hair on head of people. Then, ten thousand plants grew out of which ten thousands of hundred thousand species and all types of plant and trees were created from those seeds on the earth (Hinnells, 2004: 460). Similarly, he adds in other point: 'Two trees grew inside the Varookasheh universal sea or endless sea on Alborz peak including a tree with all of seeds out of which all trees have grown and the latter is *Gocarneh* or *White Hoom tree* of which the people receive immortality elixir in reconstruction of world' (Hinnells, 2004: 66). In rites of Ancient Persia, the people drank extract of *Hoom* herb that was ecstatic for the drinker. Based on people of ancient Persia, genesis of physical world started from time of killing the cow by *Mithras* so the useful herbs grow from its corpse. Likewise, according to belief of people in ancient Persia, the first human spouses (*Mashy* and *Mashianeh*) were born from a plant called *rhubarb*. The life tree is placed in various species often among two nuns or two mythical animals, which are assumed as guardians for it in these images. Tree is deemed more sacred and important especially in desert areas. Trees like cypress, pomegranate, Omni-seed tree, vine, and myrtle trees are mythical in Persian culture.

'Cypress tree is symbol of plant goddess in Persian mythology. Mehr is relatively assumed as symbol of vegetation goddess. Image or pattern of cypress tree is seen in many *Mithras* temples' (Bahar, 1991: 275). From the past, the tall cypress has been assumed as special sign for Iranians. According to some narratives, Zoroaster brought two branches of cypress from paradise and planted one of them in Kashmar and the other one in Faryoomad (near Sabzevar city) (Yahaghi, 2009: 466). It has been mentioned in other narrative that Zoroaster plants a cypress tree by his own hands and it became later as the tallest cypress

tree in the world. According to teachings from Zoroaster, the godly forgiven soul will spend posthumous life in a fragrant garden under the shade of this tree (Allen et al, 2005: 50). Zabeti Jahromi introduces another sacred cypress before ancient Iranians and according to him; it has been narrated in Beihaghi Historic Book, Zoroaster also brought this cypress from paradise and planted it in Faryoomad village near to Sabzevar. Similarly, some of Persian tribes worshiped cypress tree (Zabeti Jahromi, 2010: 53). Based on statement of Mehrdad Bahar, the followers in western Asian polytheist religions by 1<sup>st</sup> millennium BC and in some regions up to 2<sup>nd</sup> and 3<sup>rd</sup> AD centuries built a sacred garden like a temple at the piedmont or on a holy hill that was near to a sacred spa or river in which those trees were assumed as symbols of goddesses. Apparently, Cyprus tree was considered as symbol of *Izad Mehr* (Sun Goddess). There was already a holy garden on top of Susa Hill before Achaemenid period where the people transferred water from Karkheh River to irrigate that place. According to opinion of Mehrdad Bahar, Bistoon included numerous great spas and gardens had been one of the orchards or sacred gardens and paradise on land. Similarly, he added in a point that the tree have played great role in decorations of this building in Takht-e-Jamshid (Jamshid Throne). The sacred cypresses and water lilies with their abstract manifestation indicate the blessing and abundant role of this building and Apadana columns and throne place are assumed as the symbol of a holy garden. Mircha Iliadeh considered sacred places along a holy tree or holy spa and assumed sacred trees as symbol of universe. He sees group of stone, tree, and water as important variable factors in development of human's civilization and he expects these three elements to be converted into one element over the time. In fact, the ancient tree is imagined as a universe column and the columns and altars, which have been decorated with tree and floral patterns, may sanctify the temples and holy palaces of kings at that period and become more durable and better substitute for trees (Bahar, 2011: 20-27).

Based on opinion of Mehrdad Bahar, the column was assumed as vegetative aspect in ancient Iran. He considers the columns with emboss on top of them as sign of palm tree and deems the Sassanid architectural capitals totally as symbol of plant and tree. Cypress is an evergreen tree and it shows high flexibility during breeze of strong winds. The start point of belief in cypress returns to Elamite, Mesopotamian, and Achaemenid civilizations. Various types of trees may be observed among the porcelains with patterns of Susa seals from third millennium BC as well among them one could refer

to tree-branch tree and a tree with two guarding animals etc. In the first seals, which have been excavated from Susa region (Fig 5) at early third millennium BC, a cypress-like tree is seen on top of which a tapered hill was formed and two animals have been symmetrically drawn on it (Ackerman, 2008: 219). The most ancient image of cypress (Fig 6) had been drawn a stone relief as reminiscence from king of Ur in which a cypress tree had grown on a stone and this tree is similar to a cypress located on northern step of hall of Xerxes I or the embossed reliefs on Jamshid Throne (Kosen, 2008: 451). Achaemenid kings assumed trees as holy objects and they performed religious rites for tree regarding the kingdom paradigm and concept. Buildings of Jamshid Throne are full of tree patterns. According to view of Mehrdad Bahar, Iranians probably assumed cypress as symbol of Izad Mehr (Bahar, 2011: 25). During Arsacid Period, there were also some statues from Parthian princes, who had cypress tree leaf in their hand (Fig 7). These samples express the importance of cypress at this period. The image of palm or date tree could be seen in most of artifacts in Iran before Islamic period where in some of these works, placement of two animals surrounding them the concept of life tree may be imagined. In Sassanid literature and religious texts of *Mazd Yasna* (part of Avesta), many implications have been mentioned about palm tree. In one of the ancient texts, a poetic collection had been versified in Pahlavi language under title of *Assyrian Tree* during Sassanid Dynasty that contained the dispute among palm tree a goat. In this poetic collection, palm tree is the symbol of advanced agricultural life and the goat is symbol of Bedouin retarded life. But history of Assyrian Tree Collection is dated back to the period before Sassanid (Zabeti Jahromi, 2010: 284). Among the vessels found in Jiroft zone at Kerman province, tree is deemed as the most essential themes in which several animals have been drawn in both sides of them. Various trees have been portrayed in these vessels like pomegranate, palm, myrtle trees, and other sacred trees before Arataic tribe. Bearing of human from the plant is reminder for holiness of plant.

Palmette or palm-leaf decoration is symbol of a plant that has been revealed over the historical period and even prehistoric era on several objects with different figures. The perfect image of this tree or its leaf has been always noticed in different civilizations during various historical periods by the artists. Embodiment of palm role in Jiroft and Elamite civilizations and Mesopotamian artifacts is one of the first examples of these works. Similarly, the primary examples of palm leaf may be observed on the vessels acquired from Lorestan zone in 9<sup>th</sup> century BC (Fig 8). The life tree

in Mesopotamia is composed of several plants like lotus tree with precious wood and palm tree that gives date as well as the vine tree with clusters of grapes and pomegranate that is mystery of fertility (Bokor, 1997: 13). Some pictures of palm tree can be seen on Achaemenid seals (Fig 9). According to Grishman, in most cases for selection of patterns on Achaemenid cylindrical seals, the related subjects have been inspired from ancient seals in oriental land (Grishman, 1967: 268). Comparative study on role of tree in Quranic illuminations and Persian artifacts before Islam. There was a type of symmetry in plant symbols in Iran before Islamic period. One could refer to element symmetry as one of the paramount features of Persian art. The main origin of symmetric pattern may be seen in patterns from third millennium BC on Mesopotamian seals and even before that period on the artifacts acquired from Jiroft zone. In addition, such symmetry can be also observed in book decoration in Iran and drawing designs. Of thematic patterns, which are highly seen especially in Sassanid period, one can refer to a pattern similar to palm or vine leaf or lily that Upham Pope has called it palm pattern (Pope and Ackerman, 2008: 3134) and in another chapter of this book, Baltrusaitis defines this pattern as palm leaf (Baltrusaitis, 2008: 777). But it seems that this pattern refers to tree leaf; however, it does not identify type of this pattern. Similarly, history of this pattern is dated back to bronze artifacts in Lorestan and some samples of that kind can be also seen in Achaemenid period. Moreover, this pattern can be also observed in Assyrian embossed relief (Fig 10). Two feathery animals have been placed around a plant, which seemed to be the life tree, based on paradigms of Mesopotamia and Iran and this plant may be attributed to this case. During Sassanid period, this pattern (Fig 11-a) and its composition with other designs may create aesthetic patterns, especially in moldings in this era. Exploitation from this plant pattern can be seen in illumination of Quranic pages in Fig (11). The cypress tree (Fig 12) or other plant patterns like palm leaf of Sassanid moldings (Fig 11) have been usually utilized in drawing signs of 5-verse and in drawing the linked signs to Sura Onset and decorative designs at the center of page, the plant patterns, especially cypress, palm, and multi-branch life trees (Fig 13) have been inspired. Likewise, during Sassanid Dynasty, branches of tall and standing and flexible and meandrous trees were drawn and this pattern was particularly revealed in branch and leaves of vine tree while such twisting design prepared the background for creating arabesque and chinoiserie bands in these patterns (Fig 14).

## CONCLUSION

One can observe some patterns derived from thematic tree design in the first Quranic decorations including the linked signs to Sura Onset and the separating signs for every five or ten Quranic verses as well as decorative signs at the center of pages and the linked signs to Quranic portion (Hizb) and part (Joz). Several trees like cypress, palm, and multi-branch types of trees may be distinguished in these illumination patterns. By approximately 12<sup>th</sup> AD century, tree designs have been used directly in decoration of Quranic copies but since 12<sup>th</sup> AD century such an inspiration was only restricted to cypress tree in drawing signs of five verses in general form where several decorative designs have been inscribed within this cypress-like space. The vertical tree design have been employed in signs of every 5- or 10- verse at the margin of pages and they have been drawn in the linking signs to Sura Onset or decorative signs at the center of pages as well as linking signs to inscription of Quranic portion (*Hizb*) and part (*Joz*) with horizontal design. After analysis of design and decoration in pre-Islamic Persian artifices during various historical periods, one can refer to role of different trees like cypress and palm trees and other trees such as life tree with a long history in Iranians' paradigms before Islamic period and they have been utilized in decoration of their artifices following them as well.

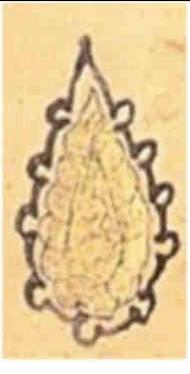
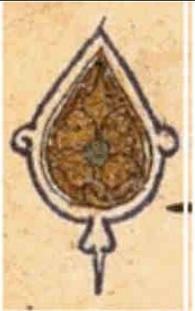
The results of this investigation showed that one could find the existing several similarities among thematic tree designs in aesthetic works in pre-Islamic Iran and Quranic illuminations by analysis design and decoration in Quranic illuminations and Persian artifices before Islamic era in Iran and such similarity can be mainly observed in embossed reliefs in Mesopotamia, Achaemenid embossed reliefs and vessels, and the architectural relevant decorations and the objects acquired from Sassanid period.

## REFERENCES

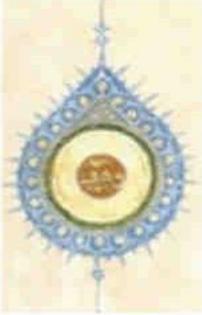
1. Ackerman, Phyllis, (2008), "The first seals", Dr. Pope Arthur and Ackerman Phyllis (authors), A survey in Persian art (Chap. 14), Tehran scientific and cultural publication.
2. Allen Tony, Philips Charles, Kerrigan Michael, (2005), "Persian myths and legends", transl. Hedayati, Karimian Ramin, Tehran: Ney Pub.
3. Artistic creation institute and organization of libraries, museums, and Astan Quds Razavi Documents Center (2012), "Artistic masterpieces in Astan Quds Razavi foundation: A collection of precious Quran copies since the beginning up to fifteenth Ad century", Mashhad: Padidavarandeh Pub

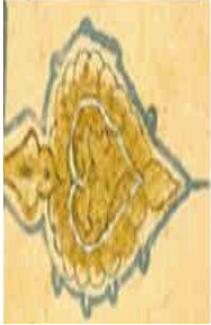
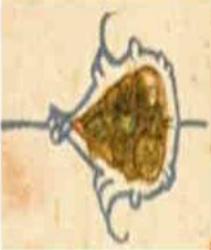
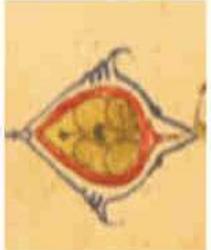
4. Aruz, Joan. (2003): London & new haven : yale university press university.
5. Bahar, Mehrdad, (1991), "From myth to history", Tehran: Cheshmeh Pub
6. Bahar, Mehrdad, Kasraian, Nasrollah, (2011), "Jamshid Throne (Takht-E-Jamshid)", Tehran: Mehr Vista Pub
7. Bokor, Monica Du (1997), "Living mysteries of life", transl. Sattari, Jalal, Tehran Markaz Pub
8. Ettinghausen, Richard, (2010), "Technique of illumination and book processing", DR. Upham Pope, Arthur (Author), a survey in Persian portraiture figures, transl. Ajand, Yaghoob, Tehran: Mola Pub.
9. Ettinghausen, Richard, Yarshater, Ehsan, (2000), "Brilliant peaks of Persian art", transl., Abdollahi, Hormoz & Pakbaz, Rooyeen, Tehran: Agah Pub.
10. Ferrier, R.W. (1989). London & new haven : yale university press
11. Godard, Andre (1998), "Persian art", transl. Habibi, Behrooz, Tehran: Shahid Beheshti University
12. Grishman, Roman (1968), "Persian art at Medes and Achaemenid periods", Transl. Behnam, Isa, Tehran: Book Translation and Publication
13. Hinnells, John Russell (2004), "Introduction to Persian mythology", Transl. Farokhi, Bajlan, Tehran: Asatir Pub
14. Islamic sciences and culture research center (2003), "Encyclopedia of Holy Quran", Vol. 8, Qom: Boostan-E-Ketab
15. Khalili, Naser (2000), "Islamic art collection", transl. Behtash Payam, vol. 1, Tehran: Karang Pub
16. Khalili, Naser (2001), "Islamic art collection", transl. Behtash Payam, vol. 2, Tehran: Karang Pub
17. Khoramshahi, Bahaeddin, (1998), "Quranic encyclopedia and inquiry", (vol. 2), Tehran: Doostan & Nahid pub
18. Kosen, Stanley (2008), "Achaemenid sculpture", Dr. Pope, Arthur & Ackerman, Phyllis (Authors), a survey in Persian art, (Chap 17), Tehran: Scientific and Cultural pub
19. Lings, Martin (1998), "Calligraphy art and Quranic illumination", transl. Ghayoomi Bidhendi, Mehrdad, Tehran: Garoos
20. Lings, martin (2005), Splendors of Quran calligraphy. Thesaurus of islamicus foundation.
21. Pope Arthur, Ackerman, Phyllis (2008), "Tbid", Vol. 7, Tehran: Scientific and Cultural Pub
22. Pope, Arthur, Ackerman, Phyllis (2008), "A survey in Persian decorations", Dr. Arthur Pope & Phyllis Ackerman (Authors), a survey in Persian art (Chap. 66), Tehran: Scientific and cultural Pub
23. Yahaghi, Mohammad Jafar (2009), "Terminology of myths and anecdotes in Persian literature", Tehran: contemporary culture Pub
24. Zabeti Jahromi, Ahmad (2010), "Studies in identifying Persian art", Tehran: Ney Pub

Table (1): Role of tree pattern in Quranic illumination

Identification of work	Type of Quranic illumination	Image	Identification of work	Type of Quranic illumination	Image
<p><b>Date of writing:</b> 9 or 12<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Treasure of Astan Quds Razavi Foundation</p> <p><b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 55)</p>	Sign of 5-verse		<p><b>Date of writing:</b> 11<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Naser Khalili Collection</p> <p><b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 170)</p>	Sign of 5-verse	
<p><b>Date of writing:</b> 11 or 12<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Treasure of Astan Quds Razavi Foundation</p> <p><b>Image source:</b> (Khalili, p 170) (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 101)</p>	Sign of 5-verse		<p><b>Date of writing:</b> 11 or 12<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Treasure of Astan Quds Razavi Foundation</p> <p><b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 76)</p>	Sign of 5-verse	
<p><b>Date of writing:</b> 11 or 12<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Naser Khalili collection</p> <p><b>Image source:</b> (Khalili, 2000: 182)</p>	Sign of 5-verse		<p><b>Date of writing:</b> 12<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Astan Quds Razavi treasure</p> <p><b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center,</p>	Sign of 5-verse	

<p><b>Date of writing:</b> 11 or 12<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 78)</p>	<p>Sign of 5-verse</p>		<p>2012: 107)  <b>Date of writing:</b>                  13<sup>th</sup> AD century-  <b>Place of writing:</b>                  Baghdad  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Istanbul Toopghapi museum library  <b>Image source:</b>                  (Lings, 2005: 33)</p>	<p>Sign of 5-verse</p>	
<p><b>Date of writing:</b> 12<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  Author</p>	<p>Sign of 5-verse</p>		<p><b>Date of writing:</b>                  13<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  Author</p>	<p>Sign of 5-verse</p>	
<p><b>Date of writing:</b> 14<sup>th</sup> AD century-  <b>Place of writing:</b> B Baghdad  <b>Place of sign location in page:</b>                  At body  <b>Place of store:</b>                  Khalili collection  <b>Image source:</b>                  (Khalili, 2001: 65)</p>	<p>Sign of 5-verse</p>		<p><b>Date of writing:</b>                  13<sup>th</sup> AD century-  <b>Place of writing:</b>                  Baghdad  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Istanbul Toopghapi museum library  <b>Image source:</b>                  (Lings, 2005, 0 72)</p>	<p>Sign of 5-verse</p>	

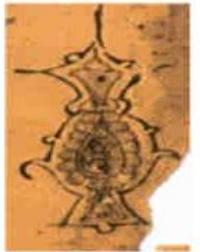
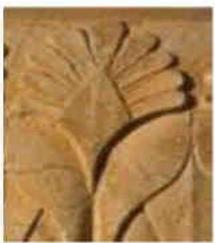
<p><b>Date of writing:</b> 14<sup>th</sup> AD century-</p> <p><b>Place of writing:</b> Baghdad</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Khalili collection</p> <p><b>Image source:</b> (Khalili, 2001: 111)</p>	Sign of 5-verse		<p><b>Date of writing:</b> 14 and 15<sup>th</sup> AD centuries -</p> <p><b>Place of writing:</b> B Shiraz</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Shiraz Shah Cheragh treasure</p> <p><b>Image source:</b> (Author)</p>	Sign of 5-verse	
<p><b>Date of writing:</b> 15<sup>th</sup> AD century-</p> <p><b>Place of writing:</b> Shiraz</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Astan Quds Razavi treasure</p> <p><b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 201)</p>	Sign of 5-verse		<p><b>Date of writing:</b> 9<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Naser Khalili collection</p> <p><b>Image source:</b> (Khalili, 2000: 91)</p>	The linked sign to Sura Onset	
<p><b>Date of writing:</b> 9<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Ancient Iran Museum</p> <p><b>Image source:</b> (Lings, 2005: p 6)</p>	The linked sign to Sura Onset		<p><b>Date of writing:</b> 9<sup>th</sup> or 10<sup>th</sup> AD century-</p> <p><b>Place of sign location in page:</b> At margin</p> <p><b>Place of store:</b> Astan Quds Razavi treasure</p> <p><b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 50)</p>	The linked sign to Sura Onset	

<p><b>Date of writing:</b> 10<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 60)</p>	<p>The link sign to Sura Onset</p>		<p><b>Date of writing:</b> 11<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 92)</p>	<p>The linked sign to Sura Onset</p>	
<p><b>Date of writing:</b> 12<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 121)</p>	<p>The linked sign to Sura Onset</p>		<p><b>Date of writing:</b> 12<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  Author</p>	<p>The linked sign to Sura Onset</p>	
<p><b>Date of writing:</b> 14<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  Probably Baghdad  <b>Place of sign location in page:</b>                  At margin  <b>Place of store:</b>                  Naser Khalili collection  <b>Image source:</b>                  (Khalili, 2001: 103)</p>	<p>The linked sign to Sura Onset</p>		<p><b>Date of writing:</b> 10<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin in center of page  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 61)</p>	<p>Decorative pattern</p>	

<p><b>Date of writing:</b> 10<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin in the center of page  <b>Place of store:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 63)</p>		<p><b>Date of writing:</b> 10<sup>th</sup> AD century-  <b>Place of sign location in page:</b>                  At margin in the center of page  <b>Place of store:</b>                  Ferrier museum gallery  <b>Image source:</b>                  www.asia.si.edu</p>	
--	---	--	---

Table (2): Tree design pattern in Quranic illuminations and Persian artifact in pre-Islamic Iran

Identification of work	Image	Identification of work	Image
<p><b>Type of sign:</b>                  Sign of 10- verse  <b>Date of writing:</b>                  14<sup>th</sup> AD century  <b>Place of writing:</b>                  Baghdad  <b>Place of storing artifact:</b>                  Khalili collection  <b>Image source:</b>                  (Khalili, 2001: 103)</p>		<p><b>Type of work:</b>                  Molding  <b>Date of creation of work:</b>                  Sassanid period  <b>Place of store:</b>                  Berlin State Museum  <b>Image source:</b>                  http://depts.washington.edu</p>	
<p><b>Type of sign:</b>                  Sign of 5- verse  <b>Date of writing:</b>                  10<sup>th</sup> AD century  <b>Place of storing artifact:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 45)</p>		<p><b>Type of work:</b>                  Silver vessel  <b>Date of creation of work:</b>                  Achaemenid period  <b>Place of creation of work:</b>                  -  <b>Place of store:</b>                  Armitage Museum  <b>Image source:</b>                  (Pope, 2008: vol.1- p 473)</p>	
<p><b>Type of sign:</b>                  Sign of 5- verse  <b>Date of writing:</b>                  12<sup>th</sup> AD century  <b>Place of storing artifact:</b>                  Astan Quds Razavi treasure  <b>Image source:</b>                  (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 107)</p>		<p><b>Type of work:</b>                  Stone relief  <b>Date of creation of work:</b>                  2080- 2097 BC  <b>Place of creation of work:</b>                  Mesopotamia- Ur city  <b>Place of store:</b>                  Philadelphia Archeological Museum  <b>Image source:</b>                  (ARUZ, 2003: 443)</p>	

<p><b>Type of sign:</b> Sign of 5- verse <b>Date of writing:</b> 11 or 12<sup>th</sup> AD century <b>Place of storing artifact:</b> Astan Quds Razavi treasure <b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 101)</p>		<p><b>Type of work:</b> Stone relief <b>Date of creation of work:</b> 2080- 2097 BC <b>Place of creation of work:</b> Mesopotamia- Ur city <b>Place of store:</b> Philadelphia Archeological Museum <b>Image source:</b> (ARUZ, 2003: 443)</p>	
<p><b>Type of sign:</b> The linked sign to Sura Onset <b>Date of writing:</b> 9<sup>th</sup> AD century <b>Place of storing artifact:</b> Iran Ancient Museum <b>Image source:</b> (Lings, 2005: 6)</p>		<p><b>Type of work:</b> The embossed relief on stone <b>Date of creation of work:</b> Achaemenid period <b>Place of creating artifact:</b> Takht-E-Jamshid (Jamshid Throne) <b>Place of store:</b> Takht-E-Jamshid (Jamshid Throne) <b>Image source:</b> (Bahar &amp; Kasraian, 2011)</p>	
<p><b>Type of sign:</b> The linked sign to Sura Onset <b>Date of writing:</b> 9<sup>th</sup> AD century <b>Place of storing artifact:</b> Khalili collection <b>Image source:</b> (Khalili, 2000: 91)</p>		<p><b>Type of work:</b> Gold <b>Date of creation of work:</b> 7- 8<sup>th</sup> Ad century BC <b>Place of store:</b> Zivieh (Sakkes) <b>Image source:</b> Metmuseum.org</p>	
<p><b>Type of sign:</b> Sign of 5- verse <b>Date of writing:</b> 11<sup>th</sup> or 12<sup>th</sup> AD century <b>Place of storing artifact:</b> Astan Quds Razavi treasure <b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 76)</p>		<p><b>Type of work:</b> Fabric <b>Date of creation of work:</b> 1<sup>st</sup> and 2<sup>nd</sup> =AD centuries <b>Place of store:</b> Victoria &amp; Albert Museum <b>Image source:</b> (Ferrier, 1989: 152)</p>	
<p><b>Type of sign:</b> Sign of 5- verse <b>Date of writing:</b> 11<sup>th</sup> AD century <b>Place of storing artifact:</b> Khalili collection <b>Image source:</b> (Khalili, 2000: 182)</p>		<p><b>Type of work:</b> Stone embossed relief <b>Date of creation of work:</b> Achaemenid period <b>Place of creating artifact:</b> Takht-E-Jamshid <b>Place of store:</b> Takht-E-Jamshid <b>Image source:</b> (Bahar &amp; Kasraian, 2011)</p>	

<p><b>Type of sign:</b> The linked sign to Sura Onset</p> <p><b>Date of writing:</b> 10<sup>th</sup> AD century</p> <p><b>Place of storing artifact:</b> Astan Quds Razavi treasure</p> <p><b>Image source:</b> (Artistic works creation institute and organization of libraries and Astan Quds Razavi document center, 2012: 63)</p>		<p><b>Type of work:</b> Agate seal</p> <p><b>Date of creation of work:</b> Achaemenid period</p> <p><b>Place of store:</b> Britain Museum</p> <p><b>Image source:</b> (Ettinghausen &amp; Yarshater, 2000: 96)</p>	
<p><b>Type of sign:</b> The linked sign to Sura Onset</p> <p><b>Date of writing:</b> 10<sup>th</sup> AD century</p> <p><b>Place of storing artifact:</b> Gallery of Ferrier Museum</p>		<p><b>Type of work:</b> Silver cup</p> <p><b>Date of creation of work:</b> Sassanid period</p> <p><b>Place of creating artifact: -</b> <b>Place of store:</b> Armitage Museum</p> <p><b>Image source:</b> (Pope, vol. 7; 2008: 222)</p>	



Fig (1): A page of Quran, the linked sign on Sura Onset, 9<sup>th</sup> AD century (Lings, 2005, p 6)

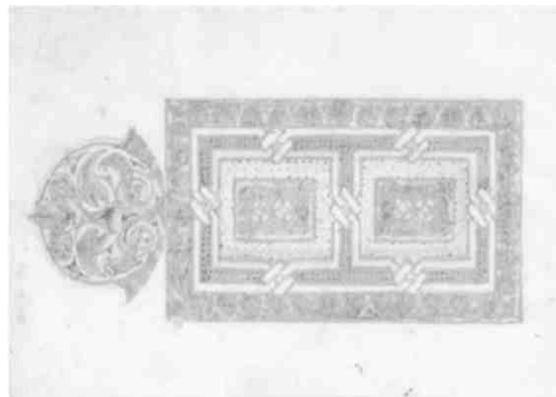
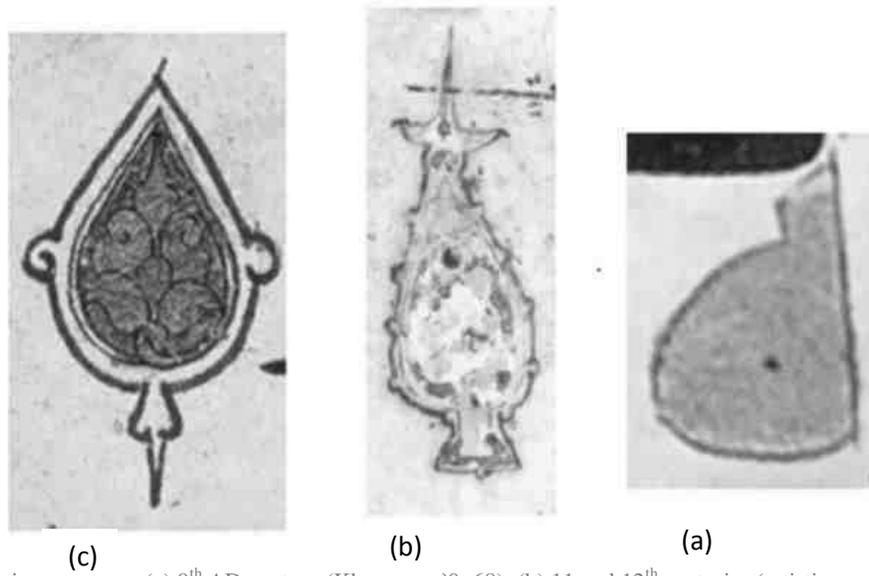


Fig (2): A page of Quran, decorative sign, 10<sup>th</sup> AD century ([www.asia.si.edu](http://www.asia.si.edu))



**Fig (3):** 5- verse sign ... : (a) 9<sup>th</sup> AD century (Khalili, 2000: 68); (b) 11 and 12<sup>th</sup> centuries (artistic creations institute and organization of museum libraries and Astan Quds Razavi document center, 2012: 101); (c) 11 and 12<sup>th</sup> centuries artistic creations institute and organization of museum libraries and Astan Quds Razavi document center, 2012: 76)



**Fig (4):** 5- verse sign in Quran, 14<sup>th</sup> AD century (Lings, 2005, p 72)



Fig (5): Patterns of seals- Susa 3<sup>rd</sup> millennium BC (Pope, 2008: 367)



Fig (6): Cypress pattern on stony reliefs at Mesopotamia- 3<sup>rd</sup> millennium BC (ARUZ, 2003)

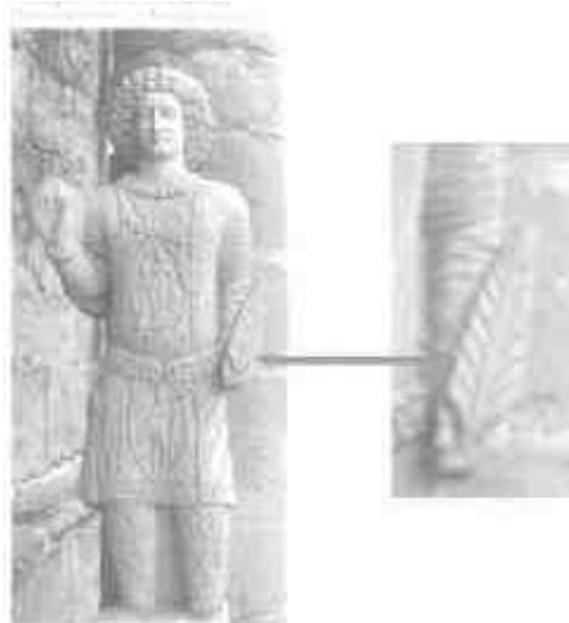


Fig (7): Arsacid statue – Hatra- Iraq- Parthian Empire (Ferrier, 1989: 51)



Fig (8): Bronze cup- Lorestan- 9<sup>th</sup> century BC- McKinley collection (Pope and Ackerman, 2008: 69)



Fig (9): Cylindrical seal of agate belongs to Darius I period- Britain Museum (Ettinghausen & Yarshater, 2000: 96)

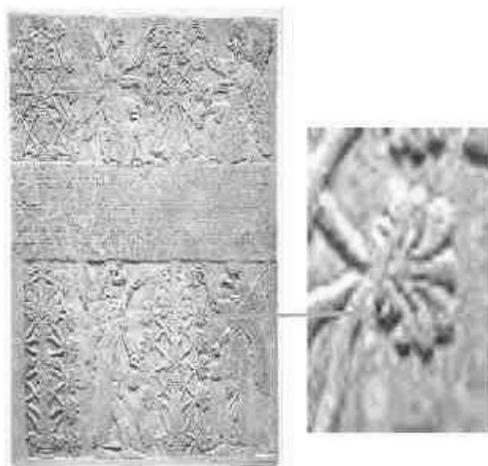
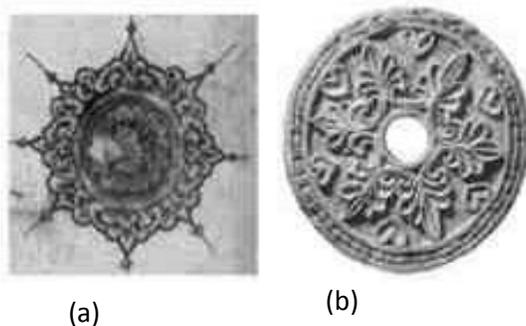
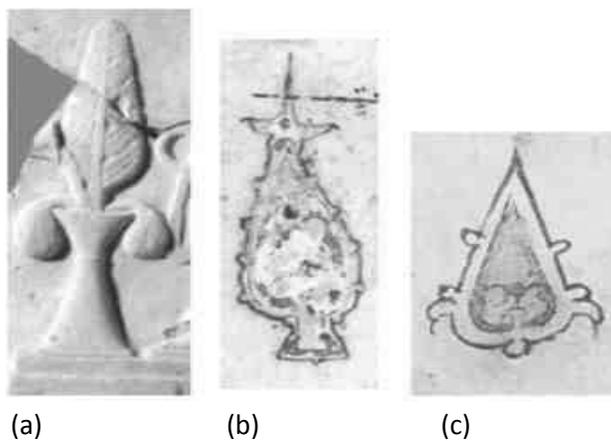


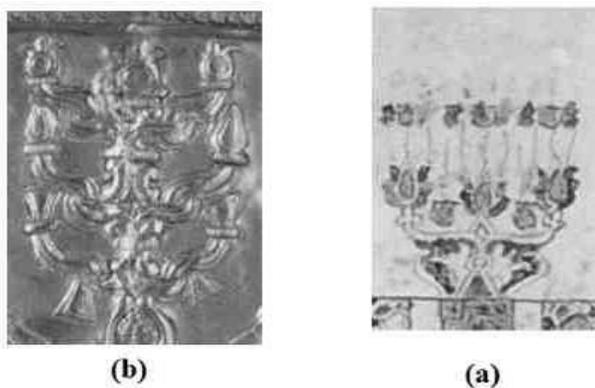
Fig (10): Assyrian embossed relief- Metropolitan Museum ([www.metmuseum.org](http://www.metmuseum.org))



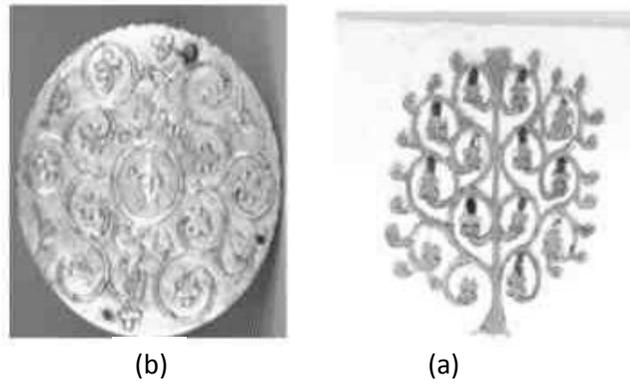
**Fig (11):** Plant leaf thematic patterns. (a) sign of 10- verse, 14<sup>th</sup> AD century; (b) Sassanid Ctesiphon moldings



**Fig (12):** (a) Embossed relief from Mesopotamia (2080 BC) Cypress thematic pattern; (b) sign of 5- verse, 11 or 12<sup>th</sup> AD century (c) sign of 5- verse, 12<sup>th</sup> AD century;;



**Fig (13):** Thematic pattern of life tree: (a) the linked sign to Sura Onset (9<sup>th</sup> AD century); (b) Zivieh gold (Scythian gold)



**Fig (14):** Thematic pattern of life tree: (a) The linked sign to Sura Onset (9<sup>th</sup> and 10<sup>th</sup> AD century); (b) Sassanid vessel

In Table (2), some samples of drawing several tree designs are shown in Quranic illuminations and some examples of them are seen among Persian artifacts before Islamic period.