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Investigation and Symbology of Plant Motifs on Iranian Coins from Ilkhanid to Qajar Period

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Abstract

The inscriptions and motifs on the coins have always been influenced by the religion, culture and political-governmental conditions of every period. Coins can be considered as an undistorted historical document to know the conditions of society in every period. Symbols give new value and meaning to an object and trace without destroying its real value. One of the most widely used symbols is plant motifs, which became more effective and powerful in the early Islamic time due to the fading of human and animal motifs in Islamic art. These motifs were painted sometimes abstractly and sometimes realistic. The aim of this study is typology of floral motifs on coins from the Ilkhanid to the Qajar period and also to study these motifs from a symbolic point of view in order to answer questions such as: What floral motifs are there on the Ilkhanid to the Qajar coins? And what are the symbolic meanings of these motifs? The present study is a descriptive-comparative and analytical approach and its information is extracted through library resource studies (study library resources) and field surveys (investigating the samples of various inside and outside museums) on more than 100 coins. The results of studies showed that plant motifs have been used on coins as in other industries objects. In the Ilkhanid and Timurid periods, these motifs were mostly limited and were used marginally to fill the background space and sometimes for creating frames, but from the Safavid period onwards, these motifs can be seen on coins with more quantity and distribution, it is why we can find fewer coins in this The period without plant motifs. The most common plant motifs are lotus and rosette flowers and Arabesque(Eslimi)-Khatai and Bergamot motifs, and symbolically, the selection of these motifs is all based on ancient Iranian beliefs and is rooted in the belief in immortality, blessing, fertility and believing in the Iranian utopia.

Keywords: Plant Motifs, Symbolism, Coin, Middle Islamic Period, Late Islamic Period.

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Introduction

The study of coins has always been of great importance as one of the most abundant archaeological findings. Because of its metal, the date and place of minting engraved on the coin can play a major role in identifying the history, culture, art, and economic and political conditions of each historical period. It is also important to study the designs and decorations on the coins, separate from the historical value in terms of symbology and symbolism. Symbolization based on beliefs, lifestyle, and geography has always been an inspiration for artists, and the use of symbols can be considered the oldest method for the purpose of the artist. In order to accurately understand a work and understand its meaning and content, it is necessary to have the basic elements that express the main attitude of a nation, an era, a philosophical or religious period, let it be clear for us (Akhawan Aghdam, 2014: 34). The root of the widespread presence of plant motifs, each of which contains deep meanings and concepts in the art of the historical and Islamic era of Iran, should be sought in the ancient belief in the sanctity of plants and the deep respect of Iranians for nature. These motifs have been used in all Iranian arts and industries, including coins, since the distant past. Since most of the studies related to motifs engraved on Iranian coins have focused on inscription motifs and their themes, and the typology of other motifs has been less investigated.

In this research, an attempt has been made to introduce and typify the plant motifs found on the coins of the major Islamic governments in Iran after the Mongols, i. e. the Ilkhanid to Qajar periods, and to examine these motifs from the point of view of symbology. Therefore, the purpose of the present research is to typology of plant motifs engraved on coins from Ilkhani era to Qajar period and also to examine these motifs from the aspect of symbology.

Research Background

The researches carried out in the desired field can be classified into two groups: numismatics and studies focused on plant motifs. Coins and numismatics are one of the effective and influential sciences for cultural, artistic, economic and historical researchers.

In the field of various aspects of numismatics from Ilkhani period to Qajar period, extensive research has been done. At the top of this section, we can refer to a book that has introduced the coins of each period in the form of a list, and a book such as Iran's coins in the Mughal patriarchal period. by Bahram Alaeddini (2018 a) and the Iranian coins of the Gurkan

period by the same author (2018 b) or the coins and seals of the Safavid kings by Ismaili (2006). In addition to these books, there are articles such as Abbas Sarafrazi's article (2009) titled "Political and Religious Tendencies Based on Ilkhanate Coins" in Isfahan University's Research History Journal, while addressing political and religious issues based on Ilkhanate coins. The decorations of the coins of this period are also mentioned.

Also, Shamsi and Shateri (2018) in the article on the analysis of the legitimization process and Ilkhani coins have investigated the types of legitimizations applied to Ilkhani coins. Farzaneh Qayini (2015) in the book *Coins of the Safavid Period* examined the designs on coins based on the symbolism of animal motifs, but they did not mention plant motifs.

Jahanbakhsh Sawaqib, Shahab Shahidani and Siavash Amrai (2016) in the article on the transformation process of motifs and religious poets on coins of the Safavid period, only to the fact that Islamic and vegetable motifs became more important in Safavid coins and to the point that the coins of this period repeat the coins of Ilkhani is indicated by the addition of animal and plant motifs.

Also, Mahmoudi and Mahdavi (2013) in the iconographic article of ruling visual elements and motifs of Ilkhanid coins have mostly mentioned the inscriptions and frames used in Ilkhanid coins.

In the second group, there are research sources related to plant motifs and their symbolism on various works of art.

For example, Zahra Housein Abadi and Abul Qasim Dadvar (2011) in the article examining the symbolic plant motifs of Shahr e Sokhteh pottery have mentioned the semantics of plant symbols. Also, Mohammad Afrogh (2011) in the article on Iranian hand-woven carpet motifs, elements and symbols from national identity to motifs Vegetation and their symbolism is discussed.

Zahra Barsam and Masoud Wali Arab (2016) have also pointed out the decorative elements of this period, including the combination of lines and plant motifs, in the article on the study of decorative motifs of Iranian Islamic architecture based on the Ilkhanid period. Therefore, as can be seen, in none of the published researches, plant motifs on coins have not been focused on, and on this basis and the necessity of presenting an independent and comprehensive research in the field of plant motifs on the coins of the period in question and examining the symbology. They were seen more and more for a deeper understanding of the cultural contexts and worldview of these periods.

Vegetal Motifs on Coins

The use of animal, human, plant, and even mythological motifs on coins is more ancient than inscription motifs, although due to the place of coins in ancient civilizations, the motifs engraved on them are based on political, religious, cultural, and artistic reasons. But the presence of non-inscription motifs even in the most primitive coins shows that these motifs are rooted in popular beliefs. For this reason, by examining the evolution of these motifs, it is possible to examine the beliefs and opinions of the lifestyle and customs of the cultural, religious, political and even economic developments of each period.

The use of plant motifs has long been prevalent in arts such as metalwork, architecture and Iranian coinage, but after Islam, Muslim artists turned to abstract arts and the use of abstract and symbolic motifs due to the relative limitations and cautious position of iconography and sculpting. They turned out to be the instigator of their beliefs and beliefs in the past and the continuation of pre-Islamic beliefs, especially during the Sassanid era.

The plant motifs engraved on the coins show that these motifs were used in both natural and realistic and geometric-abstract ways. These motifs with different shapes and compositions are placed on all kinds of coins and since the motifs on the coins represent the intellectual and cultural background of each period, examining the manner and quality of using these motifs is of special importance in understanding the cultural context.

Vegetal Motifs on Coins of the Ilkhanid Period

The Ilkhans were the descendants of Genghis, who ruled in Iran from 654 to 750 AH (1256 to 1335 AD). Iran's Ilkhanid coins are famous in terms of quantity and quality. The Mongol rulers of Iran converted to Islam through their Iranian ministers, and because they were humiliated and ridiculed by them and their Muslim subjects for destroying civilizations, they tried to make Iran as it is now. Unlike their predecessors, they considered it as part of their territory and returned it to its original state and prosperity. For this reason, one of the programs that was undertaken was the publication of coins, and for this reason, the period of Ilkhans is famous for the abundance of coins and their quality (Sarafrazi, 2009: 48). The coins minted by the Mughal Ilkhans were made of gold, silver and copper, and in terms of the variety of designs and the beauty of the lines and motifs, they are among the best coins of the post-Islamic rulers in Iran, in addition to the variety of inscription patterns in the Ilkhanid coins, plant motifs Such as cypress, vine leaves, lotus, rosette, bergamot are seen.

On the other hand, from the beginning of the 6th century AH onwards, especially from the Ilkhani and Timurid periods, we can witness more diverse developments and innovations in the Kufi script and its types. One of these developments was the popularization of using a type of decorative Kufi script with plant motifs (Mushajjar, Mozahhar and Muwarraq). In this type of Kufi script, the heads of the vertical lines of the letters lead to the branches (Kufi Mushajjar) or the leaves of trees (Muwarraq) (Fazaeli, 1983: 53).

For this reason, in the typology and classification section, plant motifs on coins and inscription motifs decorated with plant motifs have also been taken into consideration (Table 1).

It should be noted that in Iranian-Islamic painting, two groups of plant motifs, i. e. bergamots and lotus flowers, are drawn very similar to each other, and both categories serve as a general frame for other motifs, especially inscription motifs. They are used on the coins and cannot be separated from each other. Plant motifs of both categories (bergamots and lotus flowers) are placed on a single floor in the tables of each period.




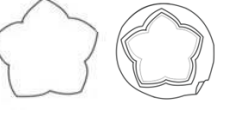











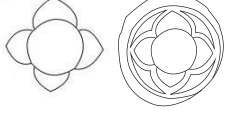

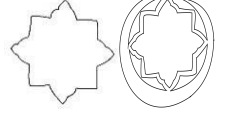



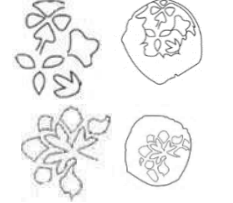

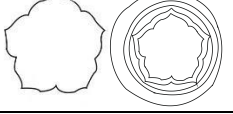
Vegetal Motifs of Timurid Period Coins


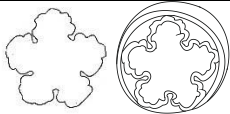

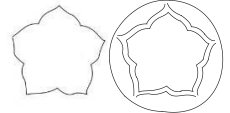

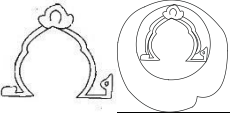



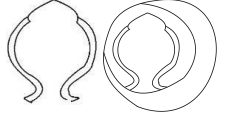







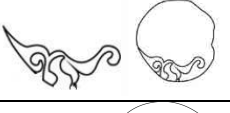






Timur was non-Iranian, and considered himself as a descendant of Genghis, although many cities were destroyed due to Emir Timur, but the city of Samarkand became the seat of his command. After his death, his fourth son Shahrukh, who loved art and culture, came to the throne and during the rule of him and his children, special attention was paid to architecture and industrial arts, and Herat and Samarkand became the center of artists.

At the very beginning of his rule, Amir Timur based his monetary system on the basis of monometal and silver coins according to the size of the coins of the Chagatai Khanate, but after some time in 892 AH, he minted new silver coins (Rahmati and Yusufvand, 2013: 91). This coin was called Tenke Silver, which was derived from the Indian word. The weight of each silver coin in the time of Timur was equal to 5.38 grams, which was decorated with Islamic words. After Timur, Shahrokh minted a new type of silver coin, which was lighter than Timur's coin, and became known as Shahrokhi (Takstan and others, 2005: 71-71).

The Herat School is one of the most important and valuable schools of painting that had a direct impact on all the arts and crafts of the Timurid period and after. The plant elements used in this school, while using the


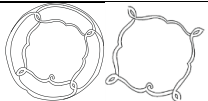







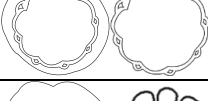



















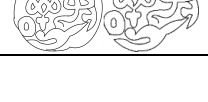
Table 1: Of the typology of plant motifs of Ilkhani coins (Authors, 2020). ▼

No	Motif	Coin Sample	Design of plant motifs of coins	Description	Source
1	Bergamot and Lotus			Gold coin of Ghazan Mahmoud, Tabriz mint, bergamot molding in the shape of a five-petaled flower	Tokakte.dk
				Abu Saeed Ilkhani silver coin, Arbil mint, bergamot frame in the form of a vine leaf or a five-petaled flower	(Alaeddini, 2018 A: 119)
				Fulus coin, Ghazan-Mahmoud, Baghdad minted, bergamot frame in the shape of a five-petaled flower or vine leaf	Tokakte.dk
				Gold coin of Abu Saeed minted in Baghdad, bergamot molding in the shape of an eight-petaled flower	Tokakte.dk
				Abu Saeed silver coin, minted in Jajarm, middle frame in the shape of an eight-petaled flower	Tokakte.dk
				Muhammad Khodabandeh (Ol-Jaitu) silver coin, Soltanieh mint, in the shape of an eight-petaled flower	(Alaeddini, 2018 A: 267)
				Toghatimur Fulus coin, mint unknown, lotus flower (similar to the flower of Shah Abbasi)	Tokakte.dk
2	Rosette			Satibek gold coin, minted in Barda, bergamot frame in the form of a four-leaf rosette	Tokakte.dk
				Silver coin of Sultan Mohammad Khodabandeh, minted in Shiraz, bergamot frame in the shape of an eight-petaled flower	Tokakte.dk
				Mohammad Khodabandeh (ol-Jaitu) silver coin, Soltanieh minted, bergamot frame in the shape of a three-petal flower	(Alaeddini, 2018 A: 26)
				Fulus coin from the Ilkhanid period with the pattern of multi-feathered flowers (rosette), on the coin a four-feathered flower, on the other side a four-feathered flower and several three-feathered flowers.	Private collection Samie
3	Vine leaves			Gold coin of Abu Saeed Kashan mint, framed with a five-leaf bergamot in the shape of a vine leaf	Tokakte.dk

				Timur Jahan silver coin, Vine leaf bergamot molding	Tokakte.dk
				Coin of Fulus Ol-jaitu minted in Baghdad with a five-leaf bergamot frame in the shape of a vine leaf	Tokakte.dk
4	Cedar			Abu Saeed Ilkhani gold coin minted in Shiraz, framed in the shape of cedar	Tokakte.dk
				Silver coin of Anoushirwan Ilkhani, minted in Ardebil, framed in the shape of cedar	Tokakte.dk
				Abu Saeed Bahadur Khan coin, minted in Arzanjan, central framing in the shape of cedar	Tokakte.dk
5	Olive			Coins of Sultan Ghazan Khan. Maragheh minted, inside the center of the leaf and olive fruit pattern.	Tokakte.dk
6	Eslimi			Hulagu gold coin, framing leading to Eslimi shape	Tokakte.dk
				Arghun silver coin minted in Urdu Bazaar, slim design on the upper edge of the coin	Tokakte.dk
				Arghun Khan Ilkhani Fulus coin, Yazd minted, Islamic motifs on the bottom edge of the coin	Tokakte.dk
7	Vegetable Kufi Typography decorations			Ilkhani gold coin with Mowarraaq calligraphy, the words Allah and Muhammad decorated with leaves.	Tokakte.dk
				Arghun silver coin, minted in Baghdad, Kufi Mowarraaq, decorations	Tokakte.dk
				Ghazan Mahmoud's Fulus coin, Baghdad coin, Mowarraaq Kufi decorations	Tokakte.dk

plant symbols of ancient Iran, show the evolved effects of these symbolic elements. In the Timurid coins, like the Ilkhanid period, the role of plant materials such as cedar, lotus vine leaves, rosettes, bergamot, Eslimi designs and Kufi script with plant decorations can be seen (Table 2).

Table 2: Typology of plant motifs of Timurid coins (Authors, 2020). ▼

No	Motif	Coin Sample	Design of plant motifs of coins	Description	Source
1	Bergamot and Lotus			Gold coin, Sultan Hossein Bayqara, Harrat minted, frame in the shape of a bergamot	coincircuit.com
				Silver coin of Shahrukh mint Ij, framed in the shape of a bergamot	(Alaeddini, 2018 b: 78)
				Timurid Fulus coin framed in the shape of a bergamot	En.numista.com
				Timurid gold coin, checkered framing in the form of a lotus flower	coincircuit.com
				Timurid silver coin, Kerman mint, central bergamot molding in the shape of a lotus flower	(Alaeddini, 2018 b: 88)
				Mahmoud Chagatai and Amir Timur Fulus coin, Adlich Shiraz mint, lotus flower	Malek Museum
2	Rosette			Timurid silver coin striking Sabzevar mint with four rosettes	davidmus.dk
				Timurid copper coin with floral linear decorations and four-leaf rosette	Malek Museum
3	vine leaves			Silver coin of Sultan Mohammad Timuri, Tabriz mint, bergamot frame in the shape of a vine leaf	Malek Museum
4	Cedar			Silver coin of Abul Qasim Babur, probably Sari mint, framed in the shape of a cedar-like bergamot	Malek Museum
5	Eslimi Khataei			Silver coin of Amir Timur and Mahmoud Chagatai, framed in a bergamot shape with simple Islamic motifs in the margin	Malek Museum
				Timurid Fulus coin, the text is filled with Islamic and Khatai motifs	Malek Museum
6	Vegetable Kufi typography decorations			Timurid gold coin, Isfahan mint, Kufi Mowarraq script	numisbids.com
				Timurid silver coin, Kufi Mowarraq script	Malek Museum
				Timurid Fulus coin, Kufi Mowarraq script	Malek Museum

Vegetal Motifs on Coins of the Safavid Period

The Safavid kings were the descendants of Sheikh Safi al-Din Ardabili, who, in addition to creating political freedom and creating unity in the society, also caused the flourishing of art and industry, and this period can be called the golden period of Iranian art. In this period, coinage, like other arts and crafts, underwent a fundamental transformation. The use of calligraphy and literature, which was rarely seen before, flourished from this period, especially during the time of Shah Abbas II.

The currency of the Safavids was Toman, gold coins (Ashrafi), silver coins (Bišti, Mohammadi, Shahi and Abbasi) and copper coins or called Fulus (Sarfaraz and Avarzamani, 2000: 244).

The use of motifs and poems and their composition and coordination together in this period created coins with visual beauty. The use of plant motifs in the mining industry of the Safavid period is a significant part of the characteristics of the coins of this period. Unlike the previous periods, when plant motifs were used less in minting, almost all types of Safavid coins have a background covered with plant motifs, three-petaled, five-petaled and eight-petaled types of plant motifs common on gold and silver coins. Ismaili (2006: 23) In addition to these motifs, the tree of life, cypress, palm, olive, leaves grape, lotus, rosette, bergamot can be seen in the coins of the period (Table 3).




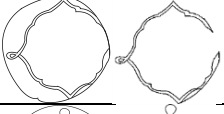







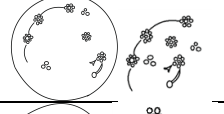

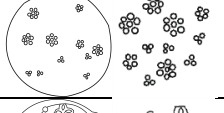














Vegetal motifs on coins of the Afshariya period




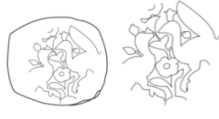

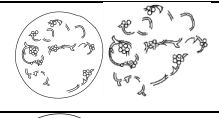

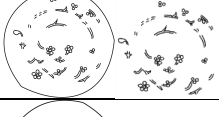






The first Afshari coins related to Nader Shah's accession to the throne have the phrase "Al-Khair fi Ma Waqah" (Good is in what happen) along with the date of coronation in Abjad letters and a poem on it. Later, Nader Shah removed "Ali Wali Allah" and the names of the 12 Imams from the coins to resolve the differences between Shiites and Sunnis, and minted the words "Khalad Allah molkah" (May God make his property eternal) which was accepted by all.

But his successors did not follow this method, and the writings and poems engraved on their coins show their devotion and dependence on the pure Imams, especially Imam Ali and Imam Reza.

The coins of this period were minted from gold, silver and bronze, and the most common of them was silver (Sarfaraz and Avurzamani, 2000: 263). The plant motifs minted in the coins of this period are mainly lotus, rosette, bergamot, and slimy motifs. (Table 4).

Table 3: The typology of plant motifs on Safavid coins (Authors, 2020). ▼

No	Motif	Coin Sample	Design of plant motifs of coins	Description	Source
1	Bergamot and Lotus			A gold coin of Shah Tahmasab I, Soltaniye mint, framed in the shape of a bergamot	saleroom.com
				Silver coin of Shah Abbas I, Duraq minted, framed in the shape of a bergamot	Malek Museum
				Safavid Fulus coin, framed in the shape of an octagonal bergamot	vcoins.com
				Gold coin of Shah Tahmasab I, bergamot frame in the shape of Shah Abbasi flower or lotus	Malek Museum
				Silver coin of King Ismail I, bergamot molding in the form of an eight-petaled flower	sekeha.com
2	Rosette			Gold coin of Shah Sultan Hossein, Qazvin minted, multi-feathered flowers scattered in the text	(Ismaili, 2006: 111)
				Silver coin of Shah Sultan Hossein, minted of Isfahan, multi-feather flowers scattered in the text	(Sarfazar Avrazmani, 2000: 255)
				Safavid Fulus coin, multi-feather bouquets	ebay.com
3	vine leaves			Shah Tahmasb gold coin, Yazd minted, central bergamot in the form of a vine leaf	Malek Museum
4	Cedar			Gold coin of Shah Ismail I, minted in Tabriz, bergamot frame in cedar shape	saleroom.com
				Safavid silver coin, Barfarosh minted, bergamot molding in the shape of cedar	Parscoin.ir
				Safavid Shah Tahmasb silver coin, cedar-shaped bergamot frame	(Ismaili, 2006: 76)
				Safavid Fulus coin, Shushtar minted, Cedar pattern	(Alaeddini, 2012: 78)
5	olive			Coin of Shah Suleiman the First, olive branches	pinterest.com

6	palm branch			Shah Safi I's Fulus coin, palm trees Fulus coin, Shah Sultan Hossein Safavi, Minted Shamakhi, palm branches	sekeha.com (Shariatzadeh, 2014: 261)
7	life Tree (tuba)			Fulus coin, probably Shah Tahmasab I Safavid, Minted Isfahan, design of a plant (symbol of the tree of life)	Malek Museum
8	Khatayi and Eslimi			Gold coin of Shah Sultan Hossein, Isfahan minted, circulation of flowers in the text	vcoins.com
				Safavid silver coin, mint of Tabriz, circulation of flowers in the text	sekeha.com
				Fulus coin of Shah Suleiman Safavi, probably minted in Tabriz, circles of flowers in the text	Malek Museum
				Silver coin of Shah Sultan Hossein, Tabriz mint, simple Islamic motifs in the margins	Malek Museum
				Safavid Fulus coin, Qazvin mint, Islamic motifs in the margins	Malek Museum

Plant motifs on coins of the Zend dynasty

During the peak of his rule, Karim Khan ruled almost all of Iran, but he refused to crown himself and called himself the lawyer of the subjects.

His simple life is clearly visible even on his coinage (Sarfaraz and Avarzamani, 2000: 269).

The plant motifs minted on the coins of this period include lotus flowers, rosettes, bergamot and slimy motifs (Table 5).




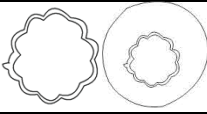



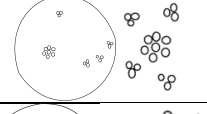






Plant motifs of Qajar period coins

The main units of Qajar money were Rial, Tuman, Qeran, Mahur, Shahi and Dinar.

In 1294 AH, a new style mint was established in Iran. In this year, which coincided with the 33rd anniversary of the reign of Naser al-Din Shah, a new Qeran was minted with a 90% grade, which was equal to the franc.

Qajar coins are very diverse in terms of motifs and lines compared to other Islamic periods. Vegetal, animal and human motifs were used in many and diverse coins of this period.

Table 4: Typology of plant motifs on Afshar coins (Authors, 2020). ▼

No	Motif	Coin Sample	Design of plant motifs of coins	Description	Source
1	Bergamot and Lotus			Silver coin of Shahrukh Shah, Rasht mint, Bergamot frame	vcoins.com
				Gold coin of Shahrukh Shah, Mashhad mint, bergamot molding in the form of a lotus flower	Shariatzadeh, 2014: 272
				Silver coin of Kingdom Nadershah, framed in the shape of a lotus flower	Moshiri, 1971: 41
2	Rosette			Gold coin of Shahrukh Shah, Mashhad mint, scattered multi-feathered flowers	coinsbook.net
				Silver coin of Nader Shah, Mashhad mint, with many scattered flowers	numismall.com
				Coin of Nader Shah, Yazd mint, multi-feather flower bush	vcoins.com
3	Slimy and Khataei			Silver coin probably of Azad Khan, Afaghaneh conquest (Afshari period to Zandi), Isfahan mint, Eslimi Khatai circulate	Malek Museum


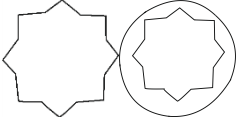

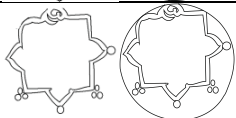

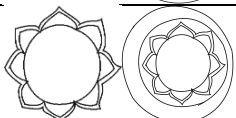

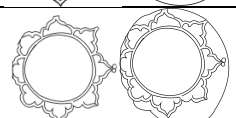

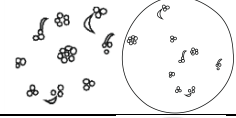




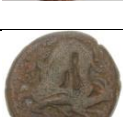







Vegetation of olive, oak, artichoke leaf, lotus, rosette, bergamot, slimy patterns can be seen in the coins of this period (Table 6).

Symbology of plant motifs engraved on coins from Ilkhanid period to Qajar period

A symbol expresses and represents the thinking and beliefs of a society and a nation, which has a long history in the history of humanity. The history of symbolism shows that anything can have a symbolic meaning, such as natural objects (stones, people, mountains, valleys, sun, moon, water and fire) in fact, the whole world is a potential symbol. Humans, with their natural tendency to create symbols, unconsciously change things and thereby give them a very important psychological meaning so that they take on a religious or ritualistic state.


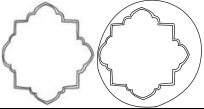







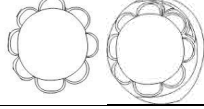

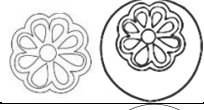



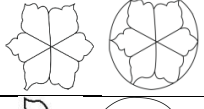



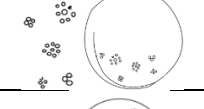

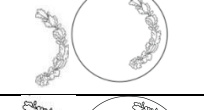






Religion and art have always been close to each other from the past, and this shows that the symbols were meaningful to the ancestors and excited them (Jung 1998: 352). If we want to express some simple definitions of a symbol, a symbol is anything that can be used to introduce something else in a meaningful way (Robertson, 1992: 80).


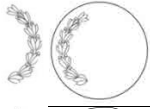









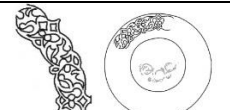


Table 5: Typology of plant motifs on Zend coins (Authors, 2020).

No	Motif	Coin Sample	Design of plant motifs of coins	Description	Source
1	Bergamot and Lotus			Mehrashrafi Karim Khan Zand gold coin, Shiraz Darul Alam mint, framed in the shape of an eight-leaf bergamot	Partisan-g.mihanblog.com
				Silver coin of Alimiradkhan Zand, Shiraz mint, eight-feather bergamot design with multi-feather flower decoration	sekeha.com
				Talakarim Khan coin, Yazd mint, bergamot frame in the form of an eight- leaf lotus	Malek Museum
				Silver coin of Karim Khan, minted in Dar al Ebad, Yazd.	Malek Museum
2	Rosette			Karim Khan gold coin, Yazd Dar al Ebad, minted, scattered multi-feathered flowers	Malek Museum
				Karim Khan silver coin with scattered multi-petalled flowers	Malek Museum
				Zandi silver coin, Karim Khan, minted Ganja, toranji frame in the shape of a multi-feathered flower	Shariatzadeh, 2014: 275
				Fulus Zandieh coin with flower bush pattern	Malek Museum
3	Slimy and Khataei			Karim Khan gold coin, Dar al Elam minted, Shiraz, scattered circulations with scattered flowers	Partisan-g.mihanblog.com
				Zandiye silver coin, Isfahan minted, Khataei circles with multiple flowers	Malek Museum
				Zandiye silver coin, Karim Khan, Ganja minted, Slime motifs inside a multi-feather bergamot	Shariatzadeh, 2014: 275

The Persian word “symbol” is defined as a manifestation, appearance and representative (Farhang Amid, 2009: 1030), representation, representative and manifester (Dekhoda, 1998, Vol. 14: 22731). In general, it can be said that a symbol means giving a special meaning to an object or image so that it does not lose its true and original meaning.

Table 6: Typology of Qajar coins plant motifs (Authors, 2020). ▼

No	Motif	Coin Sample	Design of plant motifs of coins	Description	Source
1	Bergamot and Lotus			Qajar gold coin, Darul-Saltaneh minted of Tehran, one-quarter toranji frame	coinsbook.com
				Silver coin of Fath Ali Shah Qajar, mint by Darul-Saltaneh Tehran, Toranji frame	Malek Museum
				Fulus coin of Naser al-Din Shah Qajar, Isfahan minted, framed with eight-feather bergamot	vcoins.com
				Qajar gold coin, minted of Dar al-Khelafeh of Tehran, framed with eight feathers	Malek Museum
				Silver coin of Mohammad Shah Qajar, minted of Dar al-Khelafeh of Tehran, framed with eight feathers	Numismaclub.com
				Qajar Fulus coin, Astrabad minted, eight feather flower	Alaedini, 2012: 146
2	Rosette			Gold coin of Mohammad Shah Qajar, minted in Rasht's Dar al-Marz, multi-feathered rosette	Malek Museum Shariatzadeh, 2014: 287
				Gold coin, Naser al-Din Shah, mint by balade al Tayebeh of Hamadan, framed with six feathers	
				Qajar silver coin, coin of Astan Quds Razavi, multi-layered flower	Malek Museum
				Fulus coin of Naser al-Din Shah Qajar, Isfahan minted, multiple flowers	Malek Museum
3	Oak			Naser al-Din Shah Qajar gold coin, machine mint, oak cluster in the margin	Malek Museum
				Silver coin of Ahmad Shah Qajar, Minting machine, oak cluster	Malek Museum
				Qajar Fulus coin, Mohammad Ali Shah, common minted of Iranian countries, oak cluster Minting machine.	Hamrani, 2019: 24
4	Cedar			Naser al-Din Shah gold coin, minted in Balad al Tayebeh of Hamedan, Toranji frame in the shape of a tree	Shariatzadeh, 2014: 287

5	Olive			Gold coin of Naser al-Din Shah Qajar, Minting machine, olive leaf	Malek Museum
				Silver coin of Naser al-Din Shah Qajar, minted of Dar al khelaphe of Tehran, olive leaf	Malek Museum
				Qajar Fulus coin, Qazvin Dar al-Saltaneh mint, olive leaf	Malek Museum
6	Eslimi and Khataei			Gold coin of Fath-Ali Shah Qajar, Dar al-Saltaneh minted of Tabriz, Islamic motifs in the margin and Khataei circles with flowers and leaves in the text.	mintageworld.com
				Gold coin, Fath-Ali Shah Qajar, Dar al-Saltaneh minted of Isfahan, eight-feather bergamot in the text and Islamic motifs in the margin and multi-feather flowers in the text	Shariatzadeh, 2014: 280
				Qajar silver coin, Tabriz minted, Islamic motifs in the margin and Khataei circles with flowers and leaves in the text.	Hamrani, 2019: 20
				Naser al-Din Shah Qajar Fulus coin, circular Khatai and multi-feathered flowers	Malek Museum

Plant motifs are one of the most common motifs used on the oldest works of art and industries around the world, which have their own special place in terms of semantics and symbolism among all ethnic groups, and this attention is due to the important role that nature plays in human life.

Life in nature, the need for food and lifestyle, natural disasters and human beliefs in the past have made some trees, plants, fruits and flowers sacred. The tree is a sign of inexhaustible life, so it is equivalent to the symbol of immortality (Green and others, 1997: 165). In general, the belief in the existence of the tree of life and the immortality and fertility of plants is the same in almost all civilizations, and the type of sacred tree or plant is different for each ethnic group only based on the environmental conditions.

The study of plant motifs on the ancient works shows that during his turbulent life, man has conveyed many concepts by using the visual signs in his surroundings, and in this way, nature has given him the opportunity to create different meanings in his mind the with help of the dominant visual features (Hossein Abadi, Dadvar, 2011: 48). Belief in the birth of a

plant in ancient mythology can be considered the most definitive symbolic relationship between humans and plants and a sign of the sanctity of plants and trees (Pour Khaleghi Chatroudi, 2001: 48).

If we take a look at the past lives of Iranians, we will see that plants have played an important role in their lives. The presence of gardens in architectural decorations, pottery, metals and coins with plant motifs have expressed the sacredness of plants for Iranians. Iranian artists have used flowers and trees throughout the ages. They have drawn as decorative pictures for buildings (Nadim, 2007: 14).

The most widely used plant motifs that appeared in all types of artistic and industrial works of Iranians from ancient times to the present day include motifs such as the tree of life, trees such as: cypress, palm, vine, lotus flower or lotus leaf or olive and oak clusters as well. Plant motifs are abstract such as types of Eslimi motifs, bergamots, and geometric plant motifs.

Tree of Life

The tree is one of the oldest motifs that has attracted the attention of mankind and has used its role in his works of art. This symbol, which was praised as a sacred tree or tree of life in ancient civilizations, has been of interest in Iran since at least 3500 BC. The tree of life is a symbol of fertility and growth or a mediator of good and blessing, and in most cases two guardians (goat or peacock) are guarding this tree. Undoubtedly, the image of the tree in the stone works and ancient buildings of Iran indicates something more than a form or a decorative image. (Afrogh, 2011: 150)

This Iranian ideal and mythological symbol and element has been used in various Iranian arts and forms since prehistoric times, ancient history, and even the Islamic period (Shuja Nouri, 2005: 51).

Researchers such as Stierlin believe that the Toba tree in the Islamic period is the same tree of life in the Orient in the ancient period (Stierlin, 1998:168). This is despite the fact that the Shiite sources consider the Tubi tree and its Quranic equivalents, such as the tree of Tayyaba, to represent the tree of the chain of guardianship that began with the existence of the Islamic prophet and Hazrat Ali and continued until the twelfth Imam (Tabatabaei, 1991, vol. 11: 489; Majlesi, 1983, Vol. 24: 139; Safaipour et al., 2014: 20).

The multiplicity of depictions of this tree in the works of the Safavid period compared to previous periods is undoubtedly not unrelated to this belief, as the increase in the role of the tree of life and Touba on the coins of this period also confirms the same point. Giving importance to the sense of

nationalism and encouragement of patriotism in the Safavid period, which was visually expressed in artistic and cultural works in the form of the use of traditional and ancient Iranian motifs, can be seen as another reason for the widespread use of this.

Cypress

From the point of view of Iranians, the cypress tree is very important and is called a plant symbol, and it is also known as the tree of life among the people. This tree is a symbol of life, happiness, perseverance and freedom in Iranian art and literature due to its resistance to bad weather conditions and being evergreen. Cypress is an evergreen and refreshing tree and is one of the sacred trees in Zoroastrianism, and like other evergreen trees, it is a symbol of immortality, long life and life after death. In the Achaemenid and Sassanid eras, this tree was considered the tree of life and had a high position in terms of rituals (Dadvar 2006: 100). An example of this tree can be seen in the body of the eastern stairs of the Apadana Palace in Persepolis during the Achaemenid period (Zekrgo, 1998: 14). In the civilizations of Elam, Assyria, and finally Achaemenid, the cypress tree is a symbol of happiness and masculinity, and it is the only sacred tree.

It is because of this religious status that the cypress is the only tree in the petroglyphs of Persepolis, and its carving is done with the utmost precision and elegance and with rare details (Parham, 1992: 2071). The image of the cedar tree as a symbol of immortality and long life has always been used for framing on the coins of the four Ilkhanid, Timurid, Safavid and Qajar periods. It seems that these cedar-like frames, considering expressions such as the ruler's name or the place of minting, seek immortality for these expressions.

Palm Tree

The palm tree is considered a sacred tree in ancient Iran, and many examples of it can be seen in Bishapur stucco during the Sassanid period. Another major reason why the date tree was considered sacred in ancient Iran is that its fruits are fertile and its branches are a symbol of fertility, and it is that was known as the tree of life in the Achaemenid and Sassanid eras. The palm tree always grows straight and its leaves never fall and it is always green. This power made people think that it is a suitable symbol for victory, since it bears good fruit in old age, it is a symbol of longevity and old age combined with health. (Hall 2013: 288; Mobini, Shafi, 2015: 48). The role of the broad branches of this tree can only be seen on the coins of the Safavid period.

As mentioned before, due to the use of motifs of this tree as the tree of life and the symmetry of its concept in the Safavid period with the Toba tree and its connection with the Prophet and Hazrat Ali, the palm branches can be used as a symbol of longevity and expansion. considered the growth of Shia in Iran.

Oak

Oak is a stout tree and its fruit was one of the first human foods. Humans made the first covenants under the oak tree, which was a safe tree. The origin of the sanctity of the oak tree is related to Europe and Scandinavia, and many references in the Bible about oak can be found. In ancient Roman weddings, oak branches were carried to ensure a fertile union (Hall, 2003: 280; Warner, 2007: 579 _ 580) The origin of the sanctity of the oak tree is related to Europe and Scandinavia, and many references in the Bible about oak can be found. In ancient Roman weddings, oak branches were carried to ensure a fertile union (Hall, 2003: 280; Warner, 2007: 579). _ 580)

The use of cluster motifs and oak tree leaves in Qajar period coins was probably due to the influence of Westernization and the presence of Europeans in Iran and a symbol of power and longevity.

Vine Leaves

Grapes or vines are other mythological plants that we can see in ancient Iranian art in abundance. In Iranian mythology, grapes were created from the blood of a single cow when this cow was killed in an attack by the devil. In the place where the cow was killed, 55 types of seeds and 12 types of medicinal plants grew and grapes grew from his blood (Vasheqani Farahani, 2010: 243).

The preparation of wine from grapes is attributed to the time of Jamshid. Accordingly, the vine or grape tree through its connection with the intoxicating fruit is often related to the power of life and divinity (Warner, 2007: 589). In many ancient writings, the vine is mentioned along with the plantain because the plantain is the symbol of the king and the vine is the symbol of his wife, and the entwining of the vine and the plantain is a sign of the longevity of the monarchy through blood (Pour Khaleghi Chatroudi, 2001: 116). Therefore, the use of arrays related to vines and vine leaves on the coins of the Ilkhanid and Safavid periods points to the continuity of life and its dynamism, and from the fact that in both periods' expressions such as the name of the ruler and the place of minting were used as frames. It can be considered a sign of seeking immortality.

Lotus Flower

In ancient Iran, the lotus flower is a symbol and sign of life and creation, and it first appeared in the Mehri ritual. In the Achaemenid era, this flower was used in official and court ceremonies.

Since the lotus flower opens at dawn and closes at sunset, it resembles the sun (Mobini, Shafi'i, 2015: 49). The sun itself is the divine source of life, and therefore the lotus flower was considered the embodiment of renewal, so the embodiment of all enlighteners is the creation of fertility and renewal (Bahmani, 2010: 66-68). The emergence of a lotus from the waters that are free from any pollution is a sign of purity, and potential power. This flower represents various symbols and has many common meanings in the culture of other nations such as India and Egypt. In other cultures, the lotus flower is also a symbol of prosperity, power, fertility of the earth, world peace, beauty, love, austerity and worship.

Contrary to the fact that the symbolic origin of the lotus flower is thought to be in Buddhism, it is related to Mehr or Mithraism, which is older than Buddhism (Tabatabaian and Habib 2008: 323).

In the Islamic period, the lotus flower was gradually transformed and took on a new shape, and its lines changed from simple to decorative and elegant, and its curved and spiral lines became more and appeared in the form of Shah Abbasid flowers in the Safavid period. But it is still used as a general role in coin framings of the Ilkhani, Timurid, Safavid, Afshar, Zand and Qajar periods inducing power, fertility, creation and life.

Rosette

Red flowers, lilies and tulips and flowers with four, five, six and eight feathers, which are part of the Sassanid period plant motifs and are symbols of the gardens of happiness, and their symbols have been entered into people's thoughts more than any other flower. In different cultures, it is a symbol of youth, purity, protection, earthly love and rebirth, the day is also considered the flower of courtship, marriage and even death (Bruce, 2008: 55).

Multi-petaled flowers and rosettes can be seen as common plant symbols on coins of all periods from the Ilkhanid period to the Qajar period. This flower with different shapes and number of petals from four to eight petals has been used as a symbol of birth and new life. The remarkable thing is that the pattern of this flower with considerable variety was mostly used for framing in the Ilkhanid and Timurid periods, but from the Safavid period and after that to the Qajar period, it was rarely used for framing and

mostly in the form of delicate flowers. Feathers are mostly used to fill the background.

Bergamot

Dehkhoda considers bergamot to be a pattern of a large circular flower or several ears that are woven in the middle of a carpet (Dehkhoda, 1998, vol. 5: 6675) and in *Amid Persian Dictionary*, bergamot is a type of pattern that is made from a combination of flowers and leaves and Islamic designs. has been defined (Amid, 2007: 675). The bergamot with an oval and sometimes rhomboid structure is one of the most used motifs in Iranian art, which has various sub-sets such as: bergamot head, bergamot bottom, half bergamot, half bergamot head, (Keshmiri, 2019: 125), but in total bergamot It has been a symbol of the ideal world and the utopia of ancient Iranians (Mirza Amini, Bassam, 2011).

The bergamot is one of the main roles in Iranian art, and it is usually rhombus and almond-shaped, sometimes square, oval or round, such as the sun or a star or a multi-petaled flower, which is often placed in the middle (Sabahi, 2003: 246). Iranians created new forms from different forms of bergamot and its combination with other motifs, including the widely used motifs in the form of bergamot in coins, the motif of the lotus, which has become abstract, the use of this motif on the works of the historical period (Eftekhari, 2008, Vol. 15) and its continued use in the Islamic era on various works of art is a sign of the longevity of this role. In the Islamic era, bergamot is usually carved in different shapes and mostly for the purpose of framing, and the middle of bergamot is generally filled with vegetable, human or animal inscriptions, which is done on coins, taking into account the lines and name inscriptions. Considering the name of the rulers and the place of minting.

Kufi Calligraphy is Muwarragh, Moshajjar and Mozhar

Kufi calligraphy is divided into three categories with the decoration of plant elements, kufi muwarragh (leafy), the background of this calligraphy is decorated with tree leaf forms and is also known as Fatimi kufi. Moshajjar kufi (branch branch) is probably the most primitive decoration of kufi calligraphy and it is done in the form of branching at the head of the vertical line and the end of some letters with a triangular end, and floral kufi (Mozahhar) which is often placed in a background of flowers and leaves. And (Fazaeli, 1983: 153) According to Burckhardt, this continued presence of plant appendages is reminiscent of the Asian allegory of the tree of life, which has leaves of spiritual words (Burckhardt, 1992; 68-70).

Eslimi and Khataei

Researchers have considered Eslimi as an abstract diagram of cosmic trees (tree of life) or earth (especially vine and hum) (Semsar, 1998: 600-603). Eslimi derived from the spiral movement of goat horns or the twisting of plants, especially the hum plant, refers to sacred symbolic concepts has it. The distinctive feature of plant Eslimi is the same movement and reproduction that can be seen in the heart of a natural plant or animal (Burekhardt, 1992: 69). The characteristic of the Eslimi movement is the achievement of unity and perfection, which is one of the means of achieving excellence (Pourjafar, Mousavi Lor, 2002:185). Khatai design also includes the patterns of flowers, stems and leaves that do not exist in nature, but they can be created by inspiration and pollination from different flowers and combining them with each other. Khatai designs, plant motifs and they are flowers and bushes (Keshmiri, 2019: 116).

Eslimi and Khataei designs on coins from Ilkhani to Qajar periods are commonly inspired by the symbolic position of Eslimi and Khatai designs and attention to the fertility and growth of these elements. These designs are generally in the margins of coins and sometimes in the form of flowers. Fine lines are used to fill the background of the coin.

Analysis

According to what has been mentioned, it seems that the use of some plant motifs on coins has been common in all periods, while some motifs have been used only in a certain period, plant motifs such as lotus flowers (eight-petaled flower or the same lotus) rosette (multi-feathered flowers) bergamots, Salimi or Khatai motifs are among the motifs that can be seen on the coins of the Ilkhanid to Safavid periods. On the other hand, some motifs such as the pattern of cypress and vine leaves have been widely used in coins from the Ilkhanid period to the Safavid period, but after this period, they became less popular.

Also, the decorative Kufi script with plant motifs, which is mostly drawn in the form of muwarraq Kufi script, in line with the prosperity of these motifs, have been used more on the coins of the Ilkhanid and Timurid periods, while from the Safavid and Afshar periods and to The reason for the change in the previous lines and the invention and prosperity of the Nastaliq line was that Kufi lines with plant decorations were less used, and in the periods after that, there are no more traces of this type of lines. Vegetal motifs such as oak motifs are engraved only on coins of the Qajar period, and since its motifs are mostly seen on works of art in Europe, its use in the Qajar period is probably the result of the tendency towards the West in works.

The pattern of olive tree leaves was also used in the Ilkhanid and Safavid periods only on copper coins and coins, but suddenly in the Qajar period, it was used in clusters on the edges of coins.

Since the Safavid period was the period of the elevation of art and craft, the industry of minting coins and designs on them did not benefit from this flourishing, and the largest and most diverse plant motifs engraved on coins belong to this period, after the Safavid period, the coins of the Qajar period They have the most variety in terms of plant motifs, and among the coins of the Zandi period, they have the least variety of plant motifs (Table 7).

Table 7: Frequency table of the role of plant substances and their symbology on coins from the Ilkhanid to Qajar periods (Authors, 2020). ▼

No	Vegetable Motif	Symbol	Ilkhanid	Timurid	Safavid	Afshariya	Zavdieh	Qajar
1	bergamot	An ideal world and an Iranian utopia	*	*	*	*	*	*
2	Lotus	Life and creation, fertility, renewal and immortality	*	*	*	*	*	*
3	rosette	Gardens of happiness and prosperity	*	*	*	*	*	*
4	Eslimi /Khataei	Movement and reproduction	*	*	*	*	*	*
5	Cedar	Immortality, long life and afterlife	*	*	*			*
6	Leaves grape	Life force and divinity	*		*			
7	olive	Peace, tranquility and victory	*		*			*
8	palm tree	A manifestation of longevity and old age combined with health			*			
9	oak	Strength, protection, longevity, courage, truth, man, human body						*
10	tree of life	Fertility and growth, the mediator of blessings			*			
11	Kufi calligraphy plant decorations	Representing the decorative aspect, the Asian allegory of the tree of life with leaves of the spiritual word	*	*				

Although plant motifs in accordance with the Islamic culture and teachings enjoyed a special place in Iranian art, but mostly it is rooted in the beliefs of ancient Iran, which have changed with the arrival of Islam to the same original meaning, as stated behind each of these motifs. In addition to the visual and artistic beauty, there is a symbolic and religious meaning that can be understood by deciphering the ideas and beliefs of each period. From the aspect of symbolism, the tendency towards immortality, believing in the ideal city and its gardens, as well as the blessing of growth and birth, have been among the aspirations of Iranians since ancient times, who have used them in the form of symbolic

This idea has not only been continued in the Islamic era, but patterns beyond the purely decorative aspect have been enriched in line with Islamic principles, according to the results and presented tables of bergamot, lotus, rosette, and Khatai and Islamic motifs that are on coins of different periods. Engraved together, they all refer to the immortality of birth and the ideal gardens of Iranians, and perhaps the use of these elements can be seen as a symmetry seeking immortality in addition to the direct reference to “Khalad Allah Molkah” of the coins (Table 7).

Conclusion

Plant motifs in the Islamic period are one of the most common roles used in various works and industries, which have an important semantic position among the people. Ancient symbolic concepts have been consistent with the main lines of Islamic thought, and this is the most important reason for the frequent use of these motifs. Coins are no exception to this rule, and although these roles have been used less in the mining industry compared to other works of art and industries, the existence of these roles cannot be ignored.

Based on the investigations carried out on the statistical population, it has been determined that the plant motifs engraved on the coins from the Ilkhanid period to the Qajar period include the tree of life, server, palm, olive, oak, vine leaf, lotus, rosette, bergamot, and Eslimi /Khatai motifs. Also, there are Kufi calligraphy with plant decorations, all of which are drawn abstractly and for the purpose of framing or filling motifs.

The selection of these motifs from among the multitude of plant motifs in Iranian Islamic culture and civilization shows their symbolic position in the culture and beliefs of Iranians, which are rooted in ancient pre-Islamic beliefs that have evolved and become more fruitful in the Islamic era.

By comparing these motifs with their symbolic meanings, it is possible to realize that all motifs are related to the ideas, beliefs and rituals of their creators and to the common beliefs of immortality, dynamism, fertility and heavenly gardens and the ideal world the Iranian Utopia It points out

The use of the phrase “Khalad Allah Molkah” on the coins of the Islamic era is very common, perhaps the use of these motifs and plant symbols mentioned on the coins of any period can be a double emphasis on this and in the direction of seeking blessings, achieving immortality and longevity. And reaching the ideal world was considered by the rulers of each period as the creators of coins. The present research has focused on the classification and comparative typology of plant motifs and their

symbolism in the Ilkhanid to Qajar periods. Investigation and typology of plant motifs found in the coins of Sadr and Middle Islamic regimes in future studies can provide a general and more complete view of the evolution of these motifs.

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بررسی و نمادشناسی نقوش گیاهی سکه‌های ایران از دوره ایلخانی تا قاجار

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چکیده

ضرب‌نوشته‌ها و نقوش روی سکه‌ها همیشه تحت تأثیر مذهب، فرهنگ و شرایط سیاسی-حکومتی هر دوره بوده است. سکه‌ها را می‌توان به‌عنوان یک سند تحریف‌نشده تاریخی برای شناخت شرایط حاکم‌بر جامعه در هر دوره دانست. ازسویی هر نقشی که بشر می‌آفریند نمادی از اعتقادات و باورهای اوست. نمادها ارزش و معنای جدید به یک اثر می‌بخشند بدون این‌که ارزش واقعی آن را از میان ببرند. یکی از پرکاربردترین نمادها، نقوش گیاهی هستند که با ورود اسلام به دلیل کم‌رنگ شدن نقش‌مایه‌های انسانی و جانوری در هنر اسلامی، جایگاه مؤثرتر و قدرتمندتری یافتند. این نقوش، گاه به‌صورت انتزاعی، و گاه واقع‌گرایانه نقش می‌شدند. پژوهش حاضر با هدف گونه‌شناسی نقوش گیاهی حک‌شده بر روی سکه‌ها از عصر ایلخانی تا دوره قاجار و هم‌چنین بررسی این نقوش از جنبه نمادشناسی و در راستای پاسخ‌گویی به پرسش‌هایی چون: چه نقوش گیاهی روی سکه‌های دوره ایلخانی تا قاجار وجود دارد؟ و این نقوش از لحاظ نمادشناسی چه مفهومی دارند؟ انجام شده است. روش پژوهش، توصیفی-تطبیقی و تحلیلی، و گردآوری مطالب و تصاویر به‌روش یافته‌اندوزی از طریق مطالعات کتابخانه‌ای و میدانی بر روی بیش از ۱۰۰ سکه صورت‌گرفته است. نتایج حاصل از مطالعات نشان‌داد نقوش گیاهی هم‌چون سایر صنایع در مسکوکات نیز کاربرد داشته است. این نقوش در دوران ایلخانی و تیموری عمدتاً بسیار محدود و به‌صورت حاشیه‌ای و به‌منظور پرکردن فضای پس‌زمینه و گاه به‌منظور ایجاد قاب‌بندی به‌کاررفته‌اند؛ اما از دوره صفویه به‌بعد این نقوش با کمیت و پراکندگی بیشتر روی سکه‌ها دیده می‌شود، به‌گونه‌ای که کمتر سکه‌ای از این دوران می‌توان یافت که فاقد نقوش گیاهی باشد. رایج‌ترین نقوش گیاهی، گل‌های لوتوس و روزت، و نقوش اسلیمی-ختایی و ترنج هستند و از نظر نمادشناسی، گزینش این نقوش، همگی برمبنای باورهای کهن ایرانیان و اعتلای آن براساس مبانی آئین اسلام صورت‌گرفته و ریشه در اعتقاد به جاودانگی، برکت، باروری و آرمان‌شهر ایرانی داشته است.

کلیدواژگان: نقوش گیاهی، نمادشناسی، سکه، دوره میانه اسلامی، دوره متأخر اسلامی.

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