

Symbol of lotus in ancient world

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Abstract: This research has been performed in purpose of definition and explanation of Total quality management advanced model and investigating its role in organizations' strategic evolution. This article is in type of developmental researches and its performance method is survey and library studies. Moreover information collecting tool is taking notes. In literature of subject of this article initially the principles of total quality management has been discussed, so that we can obtain better perception in order to applying this system in business and improvement of organizations' performance. In order to apply total quality management in organizations strategically, we have examined TQM movement in Japan and some cases about using of this method have been mentioned. In fact, in this article the model which has been named Total Quality Management Advanced Model (TQMEX) is based on TQM facts and has been modeled according to instructions of this model. A referendum which has been done in Japan, Hong Kong and South Korea indicates the importance of Japanese system of total quality management advanced model in order to implement total quality management system in organizations. Finally, results and information obtained from this research provide criteria and methods for which are the result of the large organizations' experiences that not only have passed two world's oil crisis and Asian financial crisis successfully, but also have continued their growth while these two crises.

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1. Introduction

Myths have formed very most important part of believes and routine life of ancient people. Since the plant has had very important role in human life and also now it has, some of myths have formed around plants and gradually enjoyed of high strength. These mythos believes could be traced through symbols in art of ancient nations. Symbolism is a tool of old knowledge and the eldest and most fundamental means for explaining conceptions. Symbolism has placed during the times and centuries and in thoughts and dreams of different races. Symbol, motivates thought and leads human to spread thought without speech. Symbol operates in art in different levels and according to believes and social customs which induces artist. In another level, there are thoughts that are related to worship. In this way, artist by giving substance and identification to existents which their form is unknown, gives a symbolic imagine (Hall, 2008, preface). These symbols mostly are formed in one cause and are transferred to another nation and during this transferring are evolved and / or partly are caused a little change in nature. Investigation of this trend of transfer and changes can give us worthy information about art and architect.

2. Investigation and Analyzing

Lotus with 12 rose leaves in square form is portrayed in ancient designs and specially, in

Achemenian art. We know that 12 has been a holy figure in ancient world and indicates full round and in a type is perfection and may be for this reason the figure 13 had been unlucky, because caused exit of this evolution. Lotus means spiritual bloom because its roots is in lack mud and although grow up in the direction of sky.



Figure 1. It goes out of dark waters but its flowers grow under sun and sky light. Lotus was also the beauty transcendency. Roots of lotus are the symbol of eternity and its peduncle is the symbol of the umbilical cord, which connected human to his origin and its flower symbolizes sun lights.

Ra', sun-god and the creator of the ancient Egypt is represented in the form of a child who sleeps on the Lotus or his head goes out of the lotus. Nefertum, the god relating to Ra', has a crown of the lotus on his head with two feathers on that. Hathur, Egyptian sky-goddess, in one of her faces, which was related to Ra', had sometimes a lotus in hand. Capitals of Egyptian temples, were decorated so that

Lotus, on them sometimes were curved in the form of bud and sometimes open and the form of bell. (Hall, 2008, 310).

Lotus in ancient East is as important as Rose in the West. In the 8th BC the image of lotus is transferred from Egypt into Phoenicians and then to Mesopotamia and Iran. The Phoenicians goddess have lotus in hands as the symbol of their creation power. This plant was worshipped in ancient Egypt and in many parts of Asia. The holiness of Lotus goes back to its aquatic environment because the water was the ancient symbol of an old ocean, which the world has created from that and the floating lotus on that was the symbol of uterus. Since Lotus is opened at the rising of the sun and closed at sunset, seems to be like the sun. In the art of ancient Egypt lotus is the symbol of north Egypt.

In a relief of pillar column bellow of huge statues of Rameses II, in front of big temple of Abosimbel in 1200 to 1300 BC, two gods of Nile are seen who tie ropes of Lotus and Papyrus as symbol of union of north and south of Egypt. The god of the left side is as north Egypt and has a crown of Lotus on head (View, 2005, 129). In Amun's temple located in Karnak, there are columns decorated by Lotus and Papyrus. In a scene of the dead book, Oziris has sat on a bed that a lotus containing four Horous, is grown of that bed (the same 2005, 147).

According to Georg Hart "it seems that priests of Heliopolis used the allegory of lotus to make clear the birth of Amon, the sun-god. From one of masculine gods in Egyptian creation fable grew a lotus and the sun-god, who was yet developing himself, came out like a baby. Lotus was recognized later as the god Nephertum and worshiped in Memphis, one of the important cities of ancient Egypt. Therefore there are some incantations in the book of the dead which transferred the dead to Nephertum because he is lotus in the nose of sun. In Cairo museum the most beautiful image of this concept in a wooden painting lotus can be found, in which the head of sun-god baby comes out (Hart, 2005, 14).

In Assyrian-Phoenician and in Greek-Roman art Lotus means burial and funeral ceremony and indicates death and second born, resurgence and eternity life and new-born forces of the nature and in Greek and Roman myths is marked sign of Afrodite-Venus. Lotus myth after arising from Egypt in its root to Iran, first reaches to Mesopotamia. Mortgat nominates two cylindrical seal belong to Mesopotamia one of which is London museum and another one in Berlin Museum and shows similar subject with different combination. In both two pictures ruler in a trimming cloth is feeding two holy ships Innin. Seal of London Museum shows a myths

and religious scene. Ruler is approaching to two ships and by his hand has taken Second seal also has these holy pictures. The king is wearing a trimming cloth and has branches of rose in hand and winged ship is seen between two Innin ring flags (Mortgat, 2008, 28). May be this is for the first time in



Figure 2. Mesopotamia art that a holy plant is placed in king's hand (which itself also is holy) in a holy space doing custom practice to inspire more holiness giving aspect.

In Assyrian reliefs we encounter a scene that has pictured a holy marriage in Takistan. In this relief the king is rested in bed and near him queen is sitting in a chair and attendants behind them while have taken up fly flaps are standing. Both king and queen are drinking wine. The king takes in his hand a bud of flower very similar to lotus in Achaemenid's designs. This relief which belongs to northern palace of Ashurbanipal from white marble which now is maintained in Britain (same, 2008, 287). In another Assyrian relief belonging to Sargon II, he has been shown with a court authority. The king while is sitting and takes in his right hand the royal stick has fastened to the same hand a bracelet adorned with a picture of louts (Mac Call, 2007, 31).



Figure 3. Sample of picture

Samples of these pictures in them high rank officials have fastened to their wrist lotus symbol is found plentifully which we just refer to some samples

of them: In famous picture of Gilgamesh¹ hero which has taken his hunted lion in hand and has gained of a relief in Khorsabad² belonging to 8th BC, the hero has fastened to his two wrist a lotus bracelet. This picture now is maintained in Louver museum (Zhiran, 2003, picture 31). And or in relief of north western of Namrood place belonging to 900 BC two feminine winged figure are seen in two sides of holy tree who they also in the same manner has fastened around the wrist a lotus bracelet (Zhiran, 2003, picture 36). As it was referred, above samples are only a little part of all reliefs which in Mesopotamia, the picture of louts is used in them and indicate importance of this picture in that land.



Figure 4. In ancient Iran, the first time trace of lotus symbol.

In ancient Iran, the first time trace of lotus symbol is seen in Elam art; Central dome indicates a glazed tile belonging to 2nd BC shows design of a 12 rose leaf flower which is very similar to designs of lotus of Achaemenid' period. Color used in decoration of this tile is white and yellow. This tile is keeping in Louver museum. In addition, on a crockery dish in form of cylindrical box belonging to 7th or 8th BC, rose flowers and twin bloom of 12 rose leaves Lotus, has been designed on it (Majidzadeh, 1991, 82). These two samples of application of lotus role in Elamite art, is introduction of presence of this ancient symbol in Iran land which plentifully has been used in Achaemenid' art and after that in Sassanid designs. In Achaemenid palaces both in Susa and Takht-e-Jamshid, the Lotus has pictured so that statistically more includes visual symbol. Lotus holds in hands of kings and his crown prince (successor) in

¹ One of the mythos heroes of Mesopotamia which on the basis of texts about 2600 AC has been one of young rulers and has semi-divine characteristic. Story of his famous epic poem in 12 chapter as several inscription has been reached to our hand (Mac Call, 2007, 51).

² One of the cities of Mesopotamia.

formal ceremonies, also its picture in hands of greats of court in stairs of Achaemenid palaces is inducing a type of spiritual and holy condition. In addition in border of many designs and or on neck of guardian winged caws we are witnessed of in entrances and capitals application of these designs.



Figure 5. Lotus in feasts of the Near East

According to William Kalikan believe, Lotus in feasts of the Near East, before beginning the feast offered to each other or whom they are accepted in his presences and this itself has been of old tradition of these areas (Kalikan, 1979, 97).

One of the famous tablets of Daryoush about excavation of Suez Canal was discovered in 1869 near of this canal. In face of this tablet an inscription in three characters of ancient Persia, Babel and Elami and in its overleaf an inscription in Egyptian Hieroglyph has engraved. In upper part of Hieroglyph inscription, the design of Ra' God (winged disc) and design of Gods in knotting ceremonies of Lotus and Papyrus flowers around oval frame of pharaoh is seen. (Mohammadpanah, 2009, 89). Symbol of Lotus is entered through Iran to India and Buddha custom. In India Lotus was related to a sun-God. Souria vedaic God, who is personification of sun, has a Lotus in each of its hand. Lotus also is related to mother of Indian Gods and has been as a symbol of universal uterus. After victory of Arians, Indian Gods mainly became in the form of man that in head of them there was Brahma, Egyptian Creator God. In a recent myth in Rig Veda has been referred,

it is mentioned that how the universe created from a gold Lotus which was flowing on universe waters and from it Brahma was born. When his ceremonies replaced with Vishnu ceremonies, later he was imagined in a form that is sitting on a Lotus which is growing from Vishnu's umbilicus. Ceremonies of Mother-God in India never abolished. This goddess appears as Hinduic goddess and in the name of Padmapani which its lexical meaning is a woman how has Louts in hand. Shaketies i.e. spouses of Gods who are representative of creator force who shifts universe, nearly always among their numerous features have Lotus with themselves. Lotus was main Goddess of Buddhism Prajna-paramite which has keep Louts on a book. In Buddha instructions, the Lotus to the extent enters into metaphysics territory. Thus Louts is shown in Buddhism temples among decorated ceilings specially, in Central Asia. Statues of sitting Buddha on a bed of Lotus flower shows him as ruler of universe. Later, nearly, all Buddhas and follower of Buddha are sitting or standing on Lotus. Lotus is a part of eight symbol of auspiciousness in sole of Budha (Hall, 2008, 310).

Lotus in Chinese culture is symbol of innocence, spiritual elegance, peace, fertility and womanish personification and sign of one the four season of year i.e. summer. Chinese know Louts appearance of past, present and future, because it is a plant that simultaneously blooms, flowers and seeds. Thus is appearance of decency because appears of contaminated waters but doesn't accept its contamination.

Conclusion:

Symbol of Lotus because of its natural characteristics is considered by ancient people and gradually a halo of holiness and innocence has embodied it. Arising this symbol of ancient Egypt and its movement through Mesopotamia to Iran and India and then China, is a symbol of cultural exchanges and even believing exchange of ancient world. Believes around myths and symbols, for long years has remained in mind of people. For example in Ancient Iran symbol of Lotus even was remained up to Sassanid period and individual together with Sassanid king during receiving monarchy ring from Ahora Mazda, is sitting on Lotus flower (Hinler, 2002, 152). Evolution of symbolic myth of Lotus is indicating multilateral communication between last nations in one side and staying their religious and mythos believes in another side.

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