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### Original Research Article

## The Visual Arrangements of Prophet Zechariah Martyrdom Miniature in Qisas Al-Anbiya

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### Abstract

**Problem statement:** “Qisas Al-Anbiya” is a set of stories derived from the events of the lives of the prophets. Some of the writings in this book are decorated with miniatures and figures to show the concepts expressed more clearly. The most famous manuscript of the “Qisas Al-Anbiya” is the manuscript available at Topkapi Palace Museum, and one of the most significant of these stories, illustrated in the book, is the account of the martyrdom of Prophet Zechariah. In this work of art, the painter tried to visualize Zechariah's being oppressed against Iblis's blasphemy and shows the divine support of him.

**Research objective:** the purpose of the present study is to examine the visual arrangement based on three characteristics of visual elements (line, color, texture, and form), composition (golden spiral, index square, golden rectangle, and guidelines) and symbolism from three perspectives of personality, event, and dialogue in this miniature. To achieve this goal, first, the pattern of communication between the parameters of these three mentioned features of the arrangement are explained.

**Research method:** The present study was performed through descriptive-analytical method.

**Conclusion:** In this miniature, the characters remain faithful to the two fields of narration of the book and the tree which shelter Zechariah from the Iblis's onslaught. Rotating composition, inducing the position of the tree by using the triangular composition of the elements in such a way that the top of the triangle emphasizes the tree, inducing the sense of peacefulness and stability by using the elements in the golden rectangle, symmetry of human forms, using vertical guidelines to replace the elements, the use of rectangles  $\sqrt{2}$  and  $\sqrt{3}$  to arrange the inscriptions and miniatures side by side, the association of peacefulness, low-diversity and semantic texture due to the use of visual elements of point and line and finally the arrangement of the spiral structure of the clockwise and counterclockwise elements are the most important points in the arrangement of this work of art. Besides, the use of monotonous azure in the background, the atmosphere of sadness and illusion, the bright yellow in the Iblis's dress, the emphasis on his character and the use of orange color in the narrator's dress have caused the colors to rotate in the composition of this work of art. In general, the work is painted with flat and bright colors, without shadows.

**Keywords:** *Zechariah's Martyrdom, Qisas Al-Anbiya, Arrangement, Miniature.*

### Introduction and statement of problem

The Safavid period in the middle of the sixteenth

century AD was the beginning of the greatest religious movement in the history of Iran with the recognition of the Shia Islam in which religious thought took a new and serious form in communication and social

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developments at that time (Asl Najafi Fard, 2013). The miniature of this period, especially the religious transcripts, such as “Qisas Al-Anbiya”, have different methods and styles of execution and historical and spatial diversity, which are slightly different in terms of composition, cluster and clothing style of the people in the figure from the miniature and books of other periods. The painters of the miniature of the “Qisas Al-Anbiya” had an innovative style of execution due to their special stories. The stories represented in these versions are generally important stories taken from the Qur’an and in many cases the miracles of the prophets or the special ethnic torment narrated in the Qur’an. Among these the stories of the prophets who owned the book and the Sharia were important. The main goal of illustrating these stories was to inform and influencing people’s vision and thought about Qur’an’s verses and events narrated in the stories of this holy book.

However, it should be noted that Iranian Miniature painting has long been closely associated with literature, and painters have largely derived their work from epic, lyrical, and religious poems. When writers found ordinary language unable in transmitting their experiences, they inevitably turned to unfamiliar language and used symbolic, cryptic, and mythological language to convey emotions and expressions. Meanwhile, the painter imagines the offspring of the imaginary world of the story and illustrate them in a symbolic language in the field of expression.

One of the surviving miniatures from the Safavid period is a painting of “Qisas Al-Anbiya” (16th century AD), which is kept in the library of the Topkapi Palace Museum in Istanbul and the painter is anonymous. In the present paper, in order to study the visual arrangement of the miniature based on the three characteristics of visual elements, composition, and symbolism, first, the pattern of connection of the parameters of these three features is explained and then the analysis of the arrangement is analyzed.

## Research background

There are various Sources, including books and

articles, about the story of the martyrdom of Prophet Zechariah (AS) available in the Qisas Al-Anbiya. Among these, we can mention the book of Mazandarani (2000) entitled “Manaqib Al-Abi-Talib” which described the martyrdom of Prophet Zechariah in Iblis’s conversations with Imam Hadi. The story of “Qisas Al-Anbiya” written by Abu Ishagh Neyshabouri (2003) with the effort of Yaghmaei has several written stories about the lives of the prophets in which in its sixty-sixth story, he dealt with the story of the life of Prophet Zechariah and the birth of Yahya and then the martyrdom of Zechariah. In Khial Quarterly, an article was written by Hosseini (2005) entitled “Qisas Al-Anbiya narrated by paintings” depicts three elements of personality, event, and conversation in the miniature of two Qur’an’s stories (belonging to the tenth century AH) in which the killing of Abel by Cain and the torment of the AD people has been compared with the narration of these stories in the Surabadi commentary (belonging to the fifth century AH). Based on this, it has been concluded that in the “Qisas Al-Anbiya”, sometimes all three elements and sometimes only one of the elements have been considered and in addition to them, movement, time and place play a decisive role. Sedaghat (2008) in an article entitled “Ulu l-’Azm prophets in the miniatures of the Qisas Al-Anbiya Abu-Ishaq of Neyshabur” has dealt with the visual elements and artistic expression in various miniature found in this book and in this regard has come to the conclusion that the illustrators of this book have had an innovative style due to their special stories. However, the present study, while briefly referring to the event and the manner of the martyrdom of Prophet Zechariah, examines the arrangement of that martyr miniature of prophet in the miniature of “Qisas Al-Anbiya” by explaining a pattern based on identifying the parameters of the three characteristics of symbolism, composition and visual elements.

## Theoretical framework

In this section, the visual arrangement and its constituent parameters are defined and then the

relationship between these parameters is explained so a pattern can be presented to examine the arrangement.

#### • **Arrangement**

Arrangement is a set of visual factors that are used to achieve an effect or a set of specific effects (Jensen, 2015). In other words, the form and structure of the work of art can be understood by recognizing its arrangement. The arrangement of a work of art is related to the visual elements and principles of composition and constitutes the type of influence of the elements in the work. Arrangement a work of art is the result of the order of visual forces and is not achieved simply by putting the elements together (Pakbaz, 2008, 293).

#### • **Symbolism**

Symbols refer to the signs or actions that convey meaning based on a set of common norms. In fact, the visual interpretation of an abstract subject through the conversion of the dynamic characteristics of that subject into special attributes of shape, color, and movement is called a symbol (ibid., 604). Identifying and introducing each of the symbols used in this miniature is called characterization. The answer to the question of what event the symbols used in this work of art has been depicted and what those symbols say about other symbols in their own language is called event and conversation in symbolism, respectively.

#### - **Personality**

One of the concepts that has been considered and discussed with human beings since the beginning of the formation of thought, and have studied by thinkers in various fields, is personality. The word personality which is called "personalite" in Latin is rooted in the Latin word persona. The basic concept of personality is a formal and social image and is drawn based on the role that the individual plays in the society (Dehkhoda, 1993, s.v. "Shakhsiyat"). The specific personality of each person is considered to be the set of internal factors and emotions (feelings, emotions, and thoughts) of that person (Moein, 2003, s.v. "Shakhsiyat").

#### - **Event**

In physics, and in particular, in relativity, an event

refers to a physical situation or happening that occurred at a specific time and place (Dehkhoda, 1993, s.v. "Rouy-dadan"). Events are unrepeatable and irreplaceable points that include their changes, situations, and conditions (ibid., s.v. "Rokj-dadan").

#### - **Dialogue**

The literal meanings of "dialogue" as used in Dehkhoda's "Loqat-name", are conversation, debate, dialogue, negotiation, discussion, talk, Speech, arguing, aggression, and controversy (ibid., s.v. "Goft-o-gou").

#### - **Composition**

The logical placement of visual elements in the desired space at the two-dimensional or three-dimensional level is called composition (Halimi, 1997, 224). To evaluate the composition of a work, its coordination, unity, balance and proportions are measured, and evaluated. (Grabar, 1999, 84).

#### • **Visual Elements**

Visual elements are the first components that the eye receives (Jensen, 2015, 20). Visual elements include dots, lines, forms, textures, and colors that form the basis of all visual phenomena, including the works of visual arts (Pakbaz, 2008, 359).

According to the above explanations, the connection pattern between the parameters that make up the arrangement can be suggested as shown in Fig. 1 This model is used to investigate the organization of the miniature of the martyrdom of Prophet Zechariah based on the "Qisas Al-Anbiya" in this research.

It should be noted that in this model, visual elements and compositional principles are related to visual arrangements. Visual arrangements are a set of visual factors such as visual elements and compositional principles that are used to achieve a particular effect or effects in that work of art. Therefore, knowing how the visual arrangements work helps to interpret that work of art (Jensen, 2015, 23).

### **Research method**

The research is of fundamental-theoretical type since it deals with the explanation of the causes of formation and the aesthetic features of the facts and the martyrdom of Prophet Zechariah in the book "Qisas

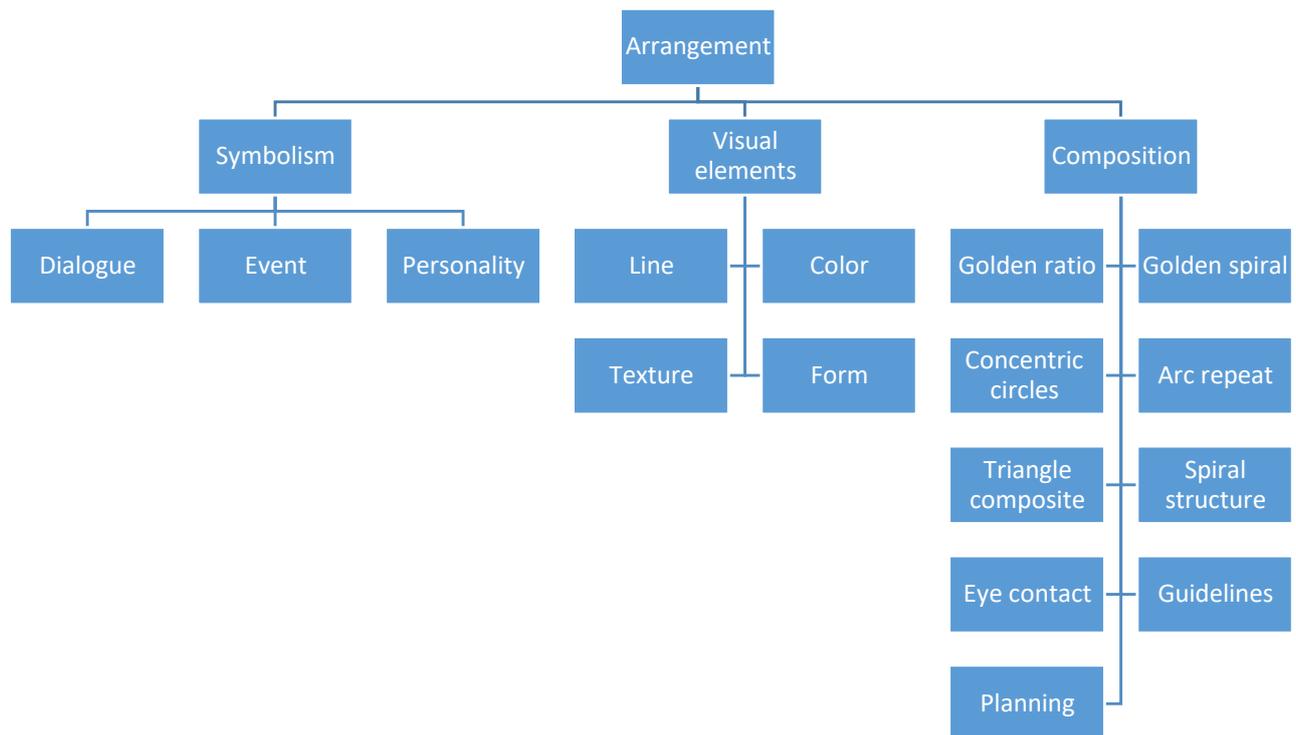


Fig. 1. Connection patterns between the parameters that make up the arrangement. Source: authors.

Al-Anbiya” in the form of a story in the following miniature. The research method is descriptive-analytical and the results of the analysis are presented qualitatively. In the analysis of forms along with the components and symbols, a structuralism approach based on the explained theoretical foundations has been used. In content analysis, induction and analogy have also been used. Also, documentary and library studies have been conducted by referring to articles, image archives, using reputable scientific databases, and specialized resources.

### Qisas Al-Anbiya

The word “Qisas” in Arabic refers to the verbal root of “asas” from which the word “Qisse” is derived, mostly from a real story or event in the past tense. The word in Arabic means to follow or stories from the past. Storytelling in the Qur’an is closely related to this meaning. The events mentioned in the Qur’an are some from the distant past and some from the recent past, and their purpose is to teach and invite the man to God. Qur’an’s stories are considered realistic from a literary point of view because the main feature of these

stories is that they were true and happened truly. In general, the Qur’anic stories include the invitation of the prophets, their denial by the people, and finally the revelation of the divine punishment on the disobedient people. The Qur’anic stories contain a divine message in which the prophets have a unique experience and message. In Iranian miniature, the stories of the Qur’an are introduced with the names of the stories of the prophets, the journey of the prophets, Sirat Al-Nabi, the fortune-tellers and the ascension letters. One of the oldest and most famous books of the stories of prophets is “the Ara’is al-Majalis” or “Stories of the Prophets” by “Abu-Ishaq Neyshabouri” known as “Thalabi” in 1035 AD/ 427 AH (Sedaghat, 2008, 7). Undoubtedly, the original text of the book of the “Qisas Al-Anbiya” written by “Abu-Ishaq Ibrahim Ibn Mansour Ibn Khalaf Al-Neyshabouri”, on the basis of which the books of the “Qisas Al-Anbiya” are later illustrated and painted, is one of the precious literary and spiritual treasures of Persian prose which is at the same level of books such as “The history of the Prophets and Kings” and “Tafsir al-Tabari” are among the masterpieces of the first period of Persian prose

(known in khorasani or morsal-simple prose style). This miniature originated in the fifth century (AH) and contains 114 stories from the history of the prophets. In this book, the historical order of the anecdotes has been observed to some extent. The book begins with the story of the creation of the sky and ends with anecdotes about the companions of the Holy Prophet and the Rashidun caliphs (Neyshabouri, 2003, 13).

Neyshabouri’s text has been used in many versions of “Qisas Al-Anbiya” to illustrate the stories and narrations of the prophets which shows the importance of this literary example among other miniatures of Persian language and literature, especially with the content of the story of the prophets (Hosseini, 2005, 114-115).

### Introducing the sample

The sample examined in this article is a miniature of the martyrdom of Prophet Zechariah, which is in the manuscript of the “Qisas Al-Anbiya” by Abu-Ishaq Neyshabouri, and kept in the treasury of “Topkapi Museum” today. The dimensions of this miniature are 28.2 in 42 cm. This miniature has no figure and its painter is unknown. Fig. 2 shows a sample of the study.

### Findings

The results are categorized and listed in three components (composition, visual elements, and symbolism) and based on what was explained and divided in Fig. 2 as follows.

#### • Introducing and reviewing the symbols used in the miniature from the perspective of personality, event, and dialogue

Table 1 examines the three main symbols of the story, including Prophet Zechariah, Iblis, and the tree, based on three factors: personality, event, and dialogue.

#### • Composition

In this miniature, according to Fig. 3, the use of circular (rotating) composition and arrangement of symmetrical curved lines of elements and components of the miniature by the painter, draws the viewer’s maximum attention to the center. The painter’s emphasis on the

position of the tree and the hostile performance of the ignorant and his portrayal in the center of the frame in the composition of the miniature expresses the position of the individuals. The elements are worked in the form of a triangular composition and the vertex of the triangle emphasizes and points to the tree. In this way, the viewer is drawn from the bottom of the miniature to upwards. The use of the flat blue sky in the background is a symbolic effect of the infinite sky. Also, the use of elements in the golden rectangle is such that they inspire calm and stability. The composition of the miniature is coherent and balanced, and the human forms, which are separated from the inside of the miniature in the form of a rectangle, have a symmetrical shape and indicate asymmetrical composition of the miniature.

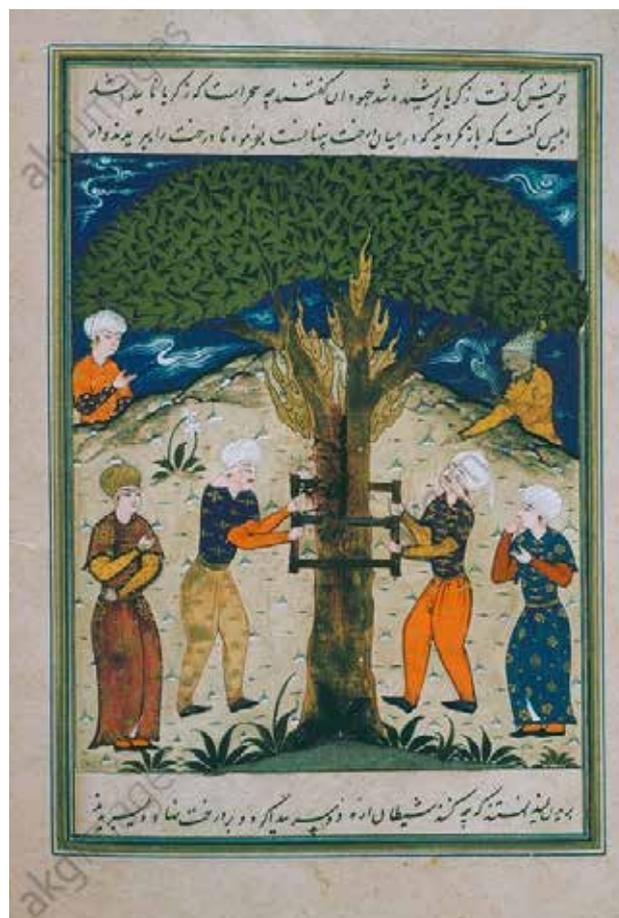


Fig.2. Miniature of the martyrdom of Prophet Zechariah. Source: www. akg-images.de

**- Using Guidelines and Vertical Axes in Miniature**  
 Guidelines have been used to place elements in this miniature. In this miniature, vertical guidelines have been used mostly in the placement of elements, however, horizontal and diagonal guidelines have also been rarely used (See Fig. 3).

**- Using golden ratio in miniature**

Based on the division of golden ratio in this miniature, the visual text of the miniature was in rectangle  $\sqrt{2}$  and the miniature (including pictorial text and text

inscription) was in rectangle  $\sqrt{3}$ . The index square is also used to create the miniature space. The painter has used the Iblis and the narrator, who are human elements and forms, in two symmetrical positions to emphasize the index square and the text of the miniature at the bottom of the page to reemphasize this division (See Fig. 3).

**- Arc repeat pattern**

In this miniature, according to Fig. 3, a very beautiful, skillful, and harmonious the elements, based on the

Table 1. Introducing and reviewing the symbols used in the miniature. Source: authors.

Factors	Symbol	Description
Personality	Prophet Zechariah	Prophet Zechariah, father of Prophet Yahya.
	Iblis	Satan, the devil, and the father of the devil - the perpetrator of the murder of the Prophet Zechariah.
	The Tree	The role of the tree is rooted in the idea of ancient people that considers trees as living creatures. They considered the tree to be as intelligent as a human being, and they thought it as a living creature. So, in their belief the ability of a tree was not surprising. This idea is also seen in other elements of nature (Darius, 2012, 1). The tree is the originator in a mass of mysterious that spreads in countless branches and is formed in the context of various myths, arts, and civilizations. Trees such as the Sacred Tree, the Tree of Life, the Talking Tree, and the Wak Wak Tree, which is a tree with human and animal symbolic fruits, and in close proximity to this sightseeing, one of these miniatures is a tree in which Zechariah hide from the devil and appears in the light of the symbol and mystery. The symbol of Tree has always been updated and depicted in religions, literature and cultures with different shapes and symbols.
Event	Prophet Zechariah	A story that refers to the martyrdom of Prophet Zechariah is the legend of the sawing of the Prophet Zechariah, who is hidden in a tree and the ill-favored finds him with the help of the devil and started cutting the tree, but Prophet Zechariah, thanks to God, did not feel any pain when the tree was cut down. (Ibn Babawiyah, 2000). However, it is noteworthy that the non-suffering of the merciful Prophet of God did not diminish the ugliness actions of the Israelites. (Where is the avenger of the blood of the prophets and the children of the prophets?) A concept of mourner's symbolic expression of Zechariah in the form of golden flames crystalized inside the branches and the leaves of the tree and taking refuge to the sad atmosphere of the blue sky and the heaven of Prophet Zechariah has been illustrated.
	Iblis	The great enemy, among the greedy of the blood of Zechariah, started toward the Prophet and looked at the trees and pointed with his finger at the cloth protruded from a tree and said: "This is his cloth!" Whispering culminated: "Zechariah hid among a tree!" The devil turned his mad eyes from top to bottom of the tree and bent down to estimate from the lowest part of the tree to the place where the heart of the Prophet Zechariah was. He tapped his ugly fingers on a part of the trunk of the tree and gave a satanic command: "Cut the tree from here." The savages attacked. They brought a saw and cut the tree in two with its middle gem. Then they left the bloody tree in the middle of the forest. The adulterers were scattered, and Iblis fled from the midst. The innocent prophet of God, without committing a crime, remained bloody in the forest and was left alone (Ibn Al-Athir, 1995, 170-175). Depicting a concept of symbolic expression in bright yellow to emphasize characterization and brutal performance, the shape of a hand that firmly commanded the sawing of the tree, and the spindle-shaped hat that distinguished it from other characters confirms its personality.
	The Tree	According to Muslim legend, the death of a martyr depicted a tree in the literary text that opened up and hides Zechariah. Zechariah was sheltered in a tree that had been miraculously created to hide him, from the driven-out devil, Iblis, who was pointing to the groove of the Prophet's secret place. Satan's forces cut the tree with a double ax, Zechariah, whose common sense showed him as a golden flame among the leaves, is illustrated in the foliage of the leaves.
Dialogue	Prophet Zechariah	---
	Iblis	Iblis introduced himself to Imam Al-Hadi as follows: " I plotted to assassinate Yahya. I ordered to kill Zechariah by a saw". From this statement of the enemy of God, it appears that the first sinister plan to kill the prophets is the corruption that the Israelites did by the command of Satan. (Ibn Shahr Ashob Mazandarani, 2000, 251).
	The Tree	---

pattern of equal arc repetition has been made among the arrangement of the elements.

#### - Eye contact

Since the most important element in this miniature is the human, it is necessary to examine the eye contact between the figures. Eye contact causes rotation and movement in the figure (Naghieb Isfahani & Nazeri, 2015, 104). As shown, the eye contact between the elements has caused movement in the miniature.

#### - Golden spiral and spiral structure

The spiral shape at the base of the composition causes movement and dynamism and draws the viewer's eye towards the focal point of the absorption effect and away from it again (Marasi, 2005, 43). According to Fig. 3, the golden spiral is recognizable in this miniature. In the aforementioned miniature, in addition to the golden spiral, the arrangement of the elements based on the spiral structure has been done both in a clockwise and counterclockwise direction.

What draws the most attention in this miniature is the adorning and the way the elements are arranged by the painter in the form of a golden spiral (Labyrinth) and a logarithmic spiral, which is formed by a soft movement and without an angle. Inspiral composition, the movement of the eye is constantly directed at the set of elements used.

#### - Planning and location of the main elements of the story

According to Fig. 4, since the role of the tree and the shelter of the tree to Zechariah is the main subject of the miniature, the painter continued by placing it in the center of the frame and choosing the type of placement to emphasize the subject. The shape of the tree trunk in the form of a wide vertical line divides the frame into almost two halves (actually the red line is in the middle of the frame). To overcome this visual expression, the painter uses the umbrella shape of the leaves in the form of a curved and semicircular shape to free the movement of the eye from leaving the frame. By placing human bodies in the form of different characters, sometimes with animal faces, a symbol of the inner devil is symmetrically reduced on both

sides of the tree from the dominant form of the tree in the center, so that the viewer's eye, after a special focus on the tree, which is the main subject, circulates on other visual elements and covers the entire space of the painting. On the other hand, the planning of the studied miniature includes six plans according to Fig. 5.

#### • Visual elements

In the sample, the calligraphy, color, texture, and shape are examined to convey the content according to Figs. 6, 7 and 8 as follows.

#### - Calligraphy

In this miniature, among the elements of visual arts, calligraphy plays the main role in expressing the mood and emotional display of figures. In the form of engraving and thinning and thickening the environmental lines around the surfaces of the colors, it adds to the stability and strength of the lines.

#### - Color

The use of contrasting, complementary, warm, and cold colors in painting has improved the visual quality of the colors. The use of bright, warm, vibrant, and flat colors for clothes (yellow, orange, lazuli) is a feature of this work of art.

According to Fig. 6, the devil's dress in bright yellow is to emphasize the characterization, and the shape of his hand, which strongly commands the sawing of the tree, puts more emphasis on this characterization. The narrator's orange costume (the character in front of the devil) complements the color of the devil's yellow costume, and the narrator's face, which surprisingly tells the story, places more emphasis on his characterization. Yellow and orange are seen throughout the work in the form of color rotation.

In this artwork, the painter narrates an event with flat and bright colors, but at the same time, he depicts the imaginary world with bright, luminous, and shadeless colors. In the miniature above, the manifestation of the sensual and even the evil, in the realm of imagination and moderation and the refinement of light and the golden color of gold, promises the victory of the light of goodness and seems to give eternal light to evil. Other elements are designed with lazuli, yellow and

Fig. 3. Miniature composition. Source: authors.

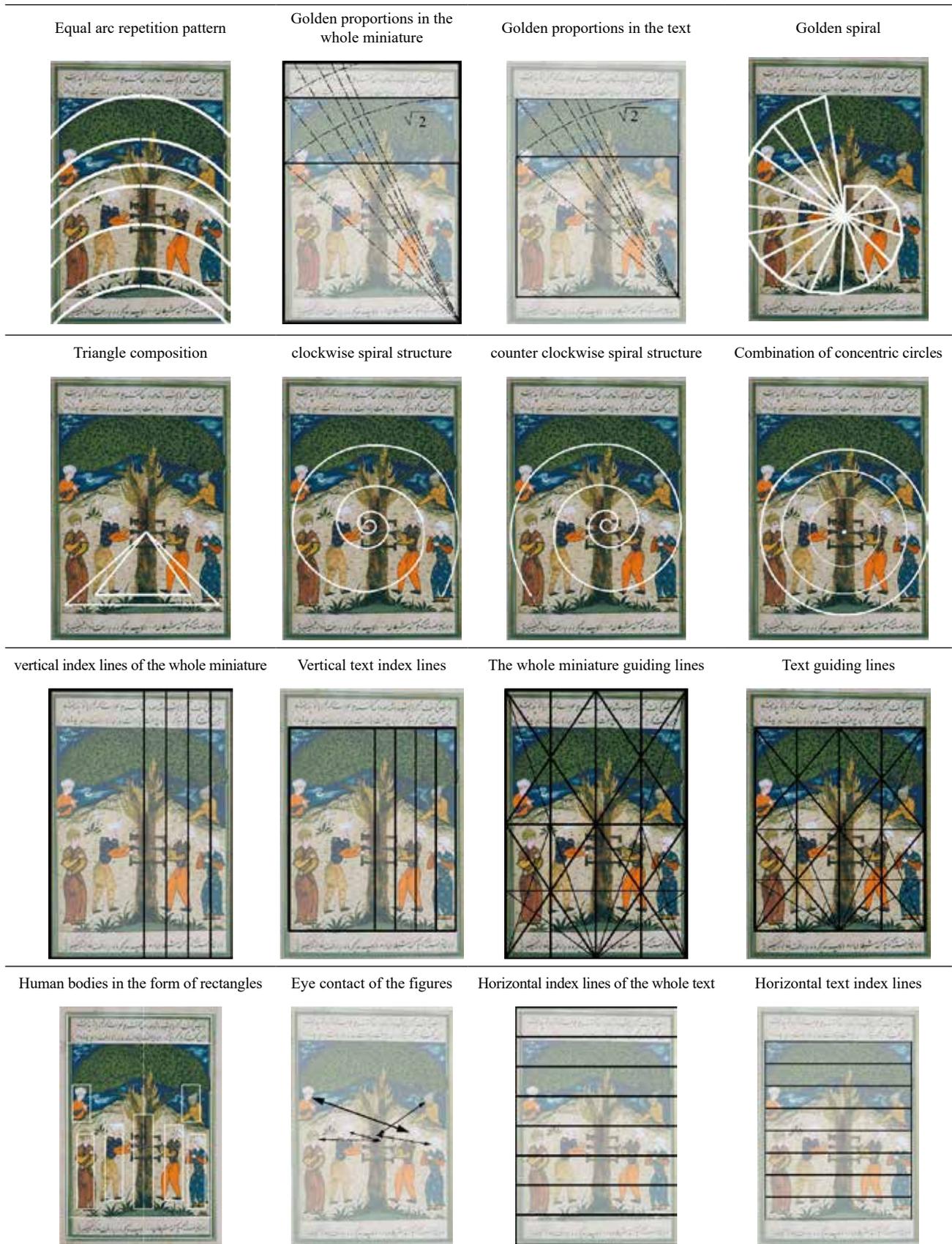




Fig. 4. Structure and location of the main element of the miniature. Source: authors.

orange colors. The rotation of colors is quite evident in the color composition of the effect.

Blue expresses faith and represents the infinite space and the soul. However, when it gets dark and darkens, it takes on the meaning of fear, delusion, sadness, death, and inexistence (Itten, 2005, 218).

**- Texture**

The main factor in creating texture is the element of point and line. The quality of using these two elements is effective in the softness or roughness of the tissue. Besides, in the engraving part, the line has played a role with intensity and weakness and has made it possible to affect the quality of the texture. According to Fig. 8, in terms of figure texture, it has soft and low-diversity textures that add to the silence and tranquility of the space and play an important role in the association with meaning.

**- Shape (Form)**

According to Table 2, the two human forms planned in the foreground of the work that are finger to mouth and surprised mode, have a completely Safavid clothes. The costume of the figures consists of a long-sleeved shirt and a robe on it. However, the cover of the two characters in the work, who are sawing a tree, is different from the other characters and are

free of the usual clothes of that period and without long robes, which, of course, corresponds to their animal-human faces. The devil's Phrygian cap shape depicts him as distinct from the other characters. Profile portrait on the face of the devil, the face of the observer on the right side of the image and one of the two devil-like characters with a combined form of human and animal is used and the ¾ view of the narrator's face, the face of the observer on the left side of the image and another devil-like character with the combined form of man and animal have been used. The faces in this work of art are similar to the faces of the Mongols with almond-shaped eyes, narrow noses, and smallmouths, and lack shadowing and characterization. In the following figure under review, dull faces with conventional exaggerated movements have been used in previous styles of painting. The stage has a wide space. Although the backgrounds may not have the right scale to create events, they fit the body of the heroes well and the characters are located in the center of the figure space.

**Conclusion**

Analyzing the miniature of the martyrdom of Zechariah shows that the depiction of human



Fig. 5. Miniature's planning. Source: authors.



Fig. 6. The devil and the narrator. Source: authors.

emotions and feelings in a religious story based on the lives of Qur'an's prophets is a significant issue and is a completely new achievement. The tree as a symbol of the refuge for Zechariah by performing in the center of the miniature indicates the centrality of the subject. The tree with the golden flames shows the oppressed sigh of Zechariah, which has crystallized among the leaves of the tree and in the sad atmosphere of the lazuli sky. The composition of this miniature and the arrangement of its visual elements, including

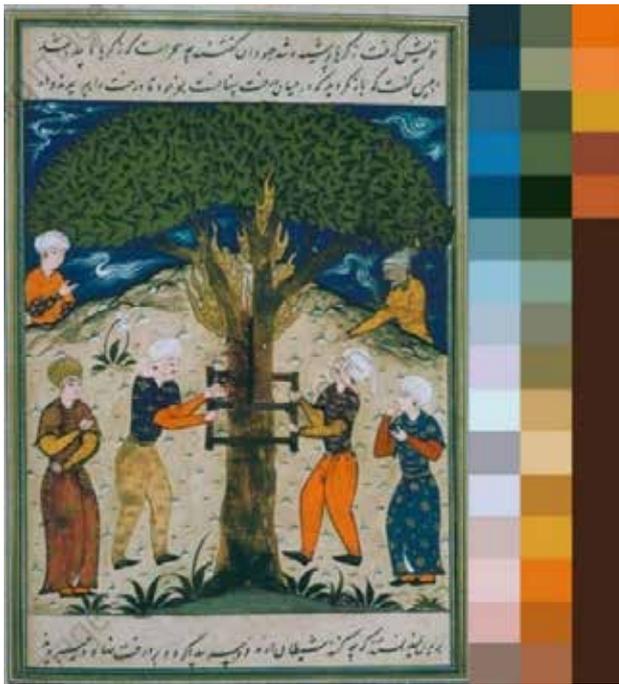


Fig. 7. Colors used in miniature. Source: authors.

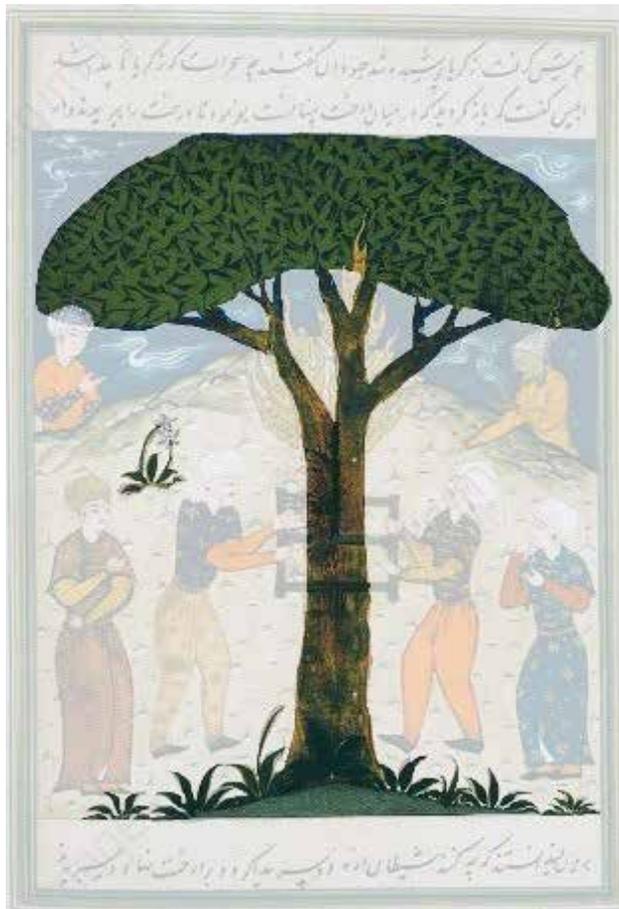


Fig. 8. Types of plant tissues. Source: authors.

shape, color, and texture, are affected by the subject. The composition of this painting evokes stability and serenity, and the painter tries to express the subject with hints. In the form of symbolism, the painter tries to create a crystallized miniature of the sad artistic and religious atmosphere and to shape the work of art of that period along with religious themes along with mystical literature. In general, this image can be considered faithful to two areas. First, a book whose images represent the text. Second, the Zechariah refuge tree, which has been attacked by demon-

Table 2. Miniature face painting. Source: authors.

Face Image	Description
	The face of the observer on the left side of the picture. 3/4 of face view
	The faces of the devil-like characters with the combined form of man and animal on the right. 3/4 of face view
	The narrator's face on the left side of the picture. 3/4 of face view
	The face of the observer on the right of the picture. Profile view
	The faces of the devil-like characters with the combined form of man and animal on the left. Profile view

possessed humans with human and animal forms. The characters of the story, who are the devil, the narrator, and the common people, are all depicted symbolically on a golden spiral, using a solid composition in a golden rectangle, and while preserving the identity of the painting tradition of that period, they have been rich in pictorial expression.

## Endnote

1. The name of Zechariah is mentioned seven times in the Qur'an in Surahs Al-Imran, Anbiya, Imran and An'am. The Qur'an does not mention anything about the life of Zechariah other than his prayer for his child, the answer to his prayer and the birth of his son Yahya, and had not mentioned his fate. However, in very authentic hadiths from Shiites and Sunnis (especially the narration narrated from Imam Sadiq) it is stated that his people killed him with the guidance of Iblis while hiding in a tree trunk (Neishaburi, 2003, 13).

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