

## **Structural and Content Analysis of the Anahita's Crown in the Reliefs of Taq-e-Bostan and the Naghsh-e-Rostam in the Sassanid Era**

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### **Abstract**

Since the Sassanid period is one of the most productive periods of ancient Iranian history, there is a great deal of evidence from this era and more information can be gained by relying on these documents. Goddesses have long held a special place in the historical era of Iran and have been worshiped. The Sassanid period also has many goddesses, but among them the glory of Anahita is heightened. Anahita is water goddess in myths and is portrayed in prominent Sassanidreliefs with a different look, so the issue raised in this article is that the evidence from the Sassanid era shows the influence of the kings on goddesses, especially in the field of clothing. The purpose of this research is to study the crowns of Goddess Anahita in the prominent reliefs of the Taq-e-Bostan and the Naghsh-e-Rostam in this period both in terms of content and appearance structure. The research method is historical-analytical and descriptive, and the data is effective based on library studies, books and valid documents. The question of this text is about the cause of different kinds of crowns in this goddess in the above mentioned motifs, and it is explained by determining the reasons and studying each of them in both the present structures and

the permanent link between religion and power, and the tendency to depict Zoroastrian saints in the form of power.

**Keywords:** Anahita, Naghsh-e- Rostam, Taq-e-Bostan, Crown, Sassanid Period.

### **Introduction**

Many goddess or in a sense plenty of fairies were included in ancient Iran exactly like the beliefs of today's several religions which are believe in the death of the angel or messenger. Every angel was recognized by a specific name, almost like Greek gods except that the Iranian were referred to as the only god commonly known as Ahura Mazda and there are many goddesses in ancient Iran, one of them is Anahita the goddess of rain, germination and fertility that it was raining down on its will and the rivers were flowing. Plants grew and animals and humans were breeding. The full name of this angel was Ardisor Anahita and that means the clean capable river or strong and unpolluted waters. She is the goddess of love and fertility because the fountain of life boils of his entity and that is why he is called the Mother of God. She serves to clean the male semen and prepares the women's womb for childbirth. In the Sassanid era the official religion of the Iranian was and they considered him to be their patron saint. Anahita has always maintained a prominent position among Iranian mythology and ancient, Achaemenes, Seleucid, Parthian and Sassanid governments, but the Sassanians were Zoroastrians from the time of the reign until the seventh century AD, but the godhead of

the Mehr and Nahid were considered important in many meetings and were involved in the ritual. To the attention of the God of the Sassanid era that is enough that Anahita is the god of the Sassanians dynasty and at the beginning of dynasty, their ancestor Ardashir II and Shapur headed the temples of Anahita and throughout the historical period, this symbol of the Persian people has been revered. About lady Anahita there are some evidences that the most important is the book of Avesta and the study of two important outstanding carving, the carving of the Nursy coronation in the Naghsh-e-Rostam and the carving of Anahita in Taq-e Bostan. Many evidence from the Zoroastrian Bible is available in the context of Anahita's cover and iconography, which illustrates the difference in the type of the role Anahita played in the variety of outstanding carvings. In this regard, the following article focuses in particular on the content and structure of Queen Anahita's crown in two important outstanding carving and the writing hypothesis is that the type of the crown of this goddess probably resembles her garment, which, based on our available evidence, is derived from women's clothing in the Sassanid era, as an imitation of the Sassanid kings.

Hence, the key questions of this article are:

- A- How is the appearance of the goddess Anahita's crown in the Sassanid era in the outstanding carvings of Taq-e Bostan and the Naghsh-e-Rostam?
- B- How to study the content structure of the crown of Anahita and its relation to the crown of the Sassanid kings.

Therefore, the main subject of the present article is the study and analysis of the structure and content of the crown of Anahita in the Sassanid era in two important mentioned outstanding carving,

therefore this article pursues the following goals:

A Study of the causes of the difference of the crown type of Goddess Anahita in the outstanding carvings

A Content Study on the Diversity of the Anahita Crowns and Identifying Its Relation to the Sassanid Kings

Obviously, any scientific research should examine previous studies and relied on them somehow, but with an overview of previous research, an analytical study of the crown of Anahita in the Sassanid era and its outstanding carvings has not been undertaken. (Raygani, 1977) In a research paper on the differences between the goddesses of Anahita and the outstanding carvings of the Naghsh-e-Rostam and Taq-e Bostan expresses the different types of garments of this goddess in these two outstanding carvings. And he studies the similarity and differentiation of the garment of this goddess with other gods in other civilizations. (Purmand & Tavousi, 2010) In the article of the water god, Anahita, studies how this god and his temples are worshiped. (Mehranfar, 2016) In the article on the sanctity of the goddess Anahita Goddess of water in Bishapur temples, analyzes the architecture of Anahita Temple. (Sattari & Khosravi, 2013) In this article, examines the Anahita's self-work and her connection with the matriarchy and its beginning and its relationship with the goddess Anahita. (Pourbekhtiar & Khosravi, 2015) In the article Goddess of Water in Sassanians beliefs deals with the position of Goddess Anahita and briefly describes the stone carvers of Anahita and Nursy. But the crown type of Anahita has not been studied and everything is back to the type of clothing and location of Anahita; therefore, so far, no research has been done on the structure and content of the Anahita crown. The difference between the present study and previous research is that the aforementioned studies have only

examined the spatial analysis of temples related to Anahita or her position in ancient Iran. In this article, however, it is intended to study the structure of the crown of Anahita in two important outstanding carvings. Finally, the content analysis of the symbols and motifs used in the crowns of the goddesses is done in the above mentioned outstanding carved motifs.

### **Research method**

The research method used in this article is analytical-historical and descriptive and the way it was done was by gathering library information through the study of authoritative articles and books and whatever was possible for the researcher to use.

### **Findings**

#### **Anahita and her symbols and her presence in the Sassanid era**

In Iran, Nahid has deep respect and is the source of life and it has received a deep and sincere gratitude, and it still does. (Teacher and Tafazali, 1391: 41) It is natural that in many religions the source of life and fertility is imagined as a material creature. In Iran, the goddess Ardisura Anahita is the source of all the water on earth. The many gifts and sacrifices offered to Anahita show the great importance of this goddess. Anahita had acquired one of the social bases of religion in Mazda's ritual and worshiped beside the "Mehr". (Isma'ilpour, 1377: 132) Therefore, this angel was respected and sanctified by the people and many temples and statues have made for him. Undoubtedly the existence and continuation of the mythological, religious beliefs emanating from the heart of Iranian culture and history is the most important factor in Anahita's constant presence. Because Anahita's historical existence and existence belong to an Iranian spiritual heritage that reflects the importance of water in the form and expression of myth on the Iranian

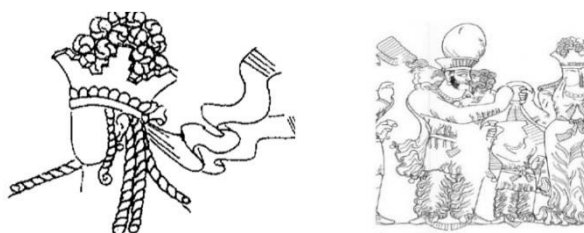
plateau and is a symbol of capital and cultural and historical values, and somehow reflects the importance of water at the root of ancient Iranian society. He is not only the god of all the waters on earth but also the source of the cosmic ocean (Haram Panahi, 2002: 331) Anahita was apparently also associated with war and he is believed to help warriors who vow to him; During the Sassanid era one of the gods was worshiped by Iranians. (Monfared, 1382: 75) Anahita's glory reaches its peak in the Sassanians era and for the first time, Anahita has appeared on the metal containers of this era, with a different appearance, such as the type of clothing, body gesture, and different type of object on her hand. (Abdullahi, 1996: 24) Many documents and evidences are available about goddess Anahita, which the most important is the book of Avesta. Anahita is dressed in gold as described by Avesta and in her hand precious pendants and embroidered earrings of gold, and a necklace hanging on her chest from the gemstone, and on her head an eight-wing golden crown a thousand stars adorned with a hundred precious and brilliant stars and ornaments. Anahita is a supporter of pure and unadulterated love, which is the foundation of the marriage covenant and the formation of healthy and clean families. Worship and praise of Anahita in the Sassanians era have shown the importance of Anahita. (Pourbekhtiar & Khosravi, 2015: 4) Other features of Anahita can be said to be that she is a young, good-looking, tall, white woman with white arms, a graceful body, a tight belt to adorn jewelry, a golden collar, the rectangular earrings in the ears, the golden overlay and plicate overlay, has shining shoes and a strong, wise woman. (Teacher and Tafazeli, 1377: 267) As for the symbols and symbols of Anahita, it should be said that the variety of symbols around Anahita is a feature of this goddess. The nature and hometown of this goddess have influenced

mythical designs so to get the symbols of Anahita we have to go back to the reality of nature. (Pourbekhtiar & Khosravi, 2015: 8) Symbols that are reminiscent of Goddess because of their direct connection to water include: Lotus flower, goose, duck, cypress tree, stork and pigeons, swans, fish and pomegranates, dolphins, pearls and cedar can be named. In addition to these symbols, the Anahita sub-symbols that abound can be referred to as dogs, fish, and water jar. (Shahbazi and Marouf, 1977: 248).

### **The superficial structure of the Goddess Anahita's Crown in Rostam and Taq-e Bostan outstanding carved motifs**

#### **Rostam motif (the outstanding carved motif of Nursy coronation)**

Nurses's coronation ceremony of Goddess Anahita is considered as one of the turning points of Sassanians historiography in the political debates of the process of change in the worship and importance of Zoroastrian worship. (Raygani, 1977: 47) The quality of the coronation and the God- donated-monarchy of Nursy has been carved on the boulders of Rostam motif, in this outstanding carved motif, King and Narsa are in the middle of the stage and Anahita is on the right. His body shape is shown in full face and from a face to face perspective. While head to Anahita who is standing in front of him and is carved in side view. In this motif, Anahita holds the crenate crown and the clumped hairs on the top appear as a mass of curly hair. (Afkhami et al., 1395: 237) Elsewhere, it has been stated that Anahita has a loose crenate crown that is specific to the gods seen in the Sasanian motifs. (Yasemi, 2010: 240) (Picture 1-2)



Picture 1 - Design of Rostam outstanding motif (Afkhami et al., 2016: 238)

Picture 2 - Design of Anahita's bust in the Naghsh-e-Rostam (Afkhami et al., 2016: 238)

Picture-3 In this motif Nursy's coronation, the first Shapur's son is performed.

Picture 4- An image of Sasanian king Shapur I is seen. (Picture-4)

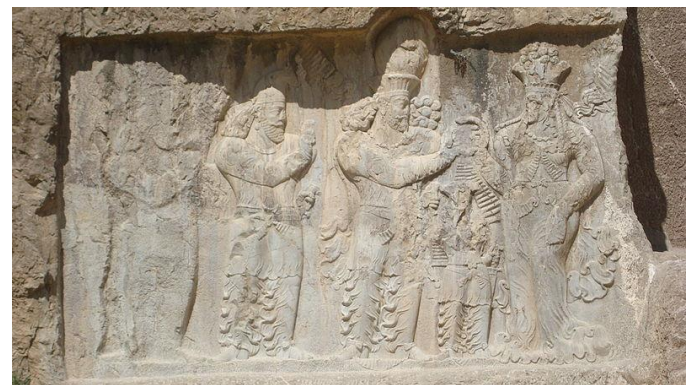


Figure 3 Nursing Coronation Ceremony of Anahita, Naghsh Rostam, Fars Province, Iran, sudavar, 2003.159





Image-4- King of Sassanid, Shapur I, [www.iranatlas.info](http://www.iranatlas.info)

This motif is very likely to have been created in the early Shapur period. The longevity of Shapur I's reign (32 years) and, most importantly, the thrilling artwork of carving in this king's era, make the work more likely to be attributed to Shapur I. (Hosni, 2014: 29) Nursery has the sphere-like crown which is higher than the crown of Anahita. This refers to his dignity and greatness. Anahita appears for the first time as a human visualization; the stonecutters should, without trial and error, transfer the garment and image of the important goddess among the Sassanid clan based on the king's opinion and religious spirituality, from a simple plan to stone. (Raygani, 1977: 48) So the crown of Nursery's Father (Shapur I) is placed on Anahita's head.

### Taq-e Bostan

This outstanding carved motif is sometimes attributed to the first victor and sometimes to the second Khosrow, which has been one of the most controversial Sassanid motifs and it is located in the great porch of Kermanshah Taq-e Bostan. In this outstanding motif, Anahita is giving the ring of power to a Sassanid king. (raygani, 1397: 49) (Picture -5)



Ahura Mazda is donating the crown to Ardashir II in Taq-e Bostan, Kermanshah, Iran. (Javad and Arazmani, 2009: 177)

Anahita in the outstanding motif of Taq-e Bostan described in Section 128 of Aban, has worn a 100-star crown with the same pearl-set ornament. Ornamented with ribbons and streamers and at the top has turned into a hoop (Haman, 1977: 50). In (Figure-6), this pearl-shaped crown is well seen with its ribbons.



(Figure-6) A drawing of Anahita bust in Taq-e Bostan, (Afkhami et al., 2016: 238)

This prominent role is important because we have access to an important source of history, make-up and cover in the Sassanians era. Anahita's garments in this motif is a very expressive expression of women's clothing in the Sasanians era (Haman, 1397: 50). In this era, crown withdrawing of Khosrow Parviz from Ahuramazda and Anahita takes place. Ahura Mazda is on the right, donating Sultan's Ring to the King. (Hatam, 2002: 93) Ormazd has a crenate crown on his head and has turned to the Shah. King Parviz is in the middle of the stage. In this prominent role, the crown of Anahita is like the crown of Ormazd. Two bunches of long woven hair have fallen over the temple on the chest and two more bunches on the ears on Anahita's shoulders that was a typical Sassanid style of adorning among women (Figure 7-8).



Figure-7 Anahita-Taq Bostan-Kermanshah Bust Image, [www.dalaho.com](http://www.dalaho.com)

Figure -8 Ahur Mazda bust image –Taq-eBostan room[www.dalaho.com](http://www.dalaho.com)

### **Content structure of the goddess Anahita's crown in outstanding carved motifs of Rostam and Taq-e Bostan**

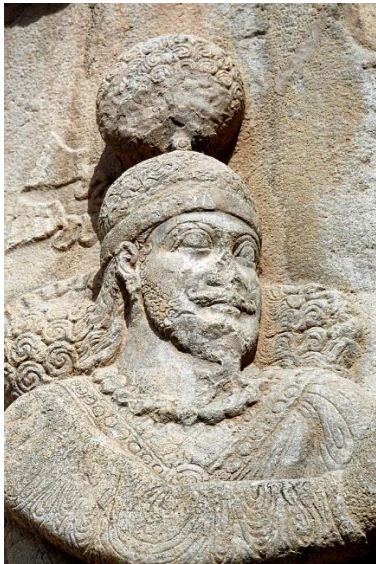
#### **Rostam Motif (Nersy Coronation)**

It is said that the fifth order of the Mehrcreed is "Persian" And with the symbols of the cluster of cereals and sickles because such a guard was called the guardian of the fruit which is like the moon and the star seen in the Sassanian crowns. (Prada, 1357: 309). The role of the star has also had a high role among the Mazda worshippers as the Sassanid princes decorated their crowns with shining stars. The motif of the star on the Sassanid crowns is a symbol of the Tishtriki, an important and beloved religion of ancient Iran. Therefore, the Sassanian kings decorated their crowns with its symbol, the star, to praise and cherish the god of Thatcher. (Dadoor, 2011: 29) The motif of congresses of the Sassanid rulers is probably of the style of the Achaemenid crown, especially the crown of the last king of that period, Darius III. Pope believes spheres symbolize heaven's three classes are inscribed in the sky dome and the jagged

ring that symbolizes the three classes of heaven and the sky is on top of it. (Anahita, 2012: 28) Anahita's crown is the paternal crown of Shapur I with fine pearls and orbs. In the descriptive part of Anahita we mentioned that she is always depicted with a pearl and eight-wing crown. While it has long been used in the Zoroastrian Rite, the codename of the sun in the Zoroastrian religion, the octagonal pillar and the octagonal hallway, and eight was considered a happy number therefore, in ancient Iran, the goddess of water was always pictured with an eight-wing crown. (Hosseini and Harghui, 2014: 36)

#### **Taq-e Bostan**

Anahita's crown in this prominent role is not the famous crown of Congress but also, it is the half-crowned Ahuramazda is wearing. (Afkhami et al., 1979: 240). The same pearl-set ornament which is mentioned above in the case of hoop. (Raygani, 1977: 50) The pearl has been a symbol of the gods of water; Because the pearl in the seafloor comes from remediation sediment around a central germ and becomes a shiny pearl and the pearl is why the luminosity can be the symbol of the dignity that was the manifestation of the kindness so the pearl is the symbol of the dignity. (Pour Bakhtiar & Khosravi, 2015: 2) The Corimbus or ball which is seen above the crown of the Sassanid princes is a symbol of the Sasanian family's kindness and symbol of world ownership but sometimes, this ball contains the collected King's hair that has formed into a sphere and sometimes this orb is the kindness symbol and sometimes a star symbol that symbolizes Anahita and of course a hundred stars (Vahdati, 2009: 99) (Picture -9)



Picture -9 Picture of Sasanian King's Bust with Crown-like Taq-e Bostan.

In this prominent role, the hair of the goddess is piled on top of the crown and tied with a ribbon this wavy hair is looks like a sphere (Afkhami et al., 1397: 240).

### Conclusion

The Sassanids are one of the most important historical periods in the country, with various works being performed. Many goddesses were worshiped in this dynasty that the most famous is the fertility goddess, powerfull and pure waters of Anahitawhich has been one of the most important goddesses in the dynasty becauseof the number of sacrifices and ransoms offered to herand constantly found its place among the myths.The most available evidence to infer the type of goddess Anahita's clothing is the Avesta Zoroastrian biblethe most controversial of them is the study of the differences between the type of relief, the arch and the Naghsh-e-Rostam which represent the scene of In these outstanding motifs, Anahita has always been presented with a different cover and it carries information from the Sassanid dynasty with itself.From the beginning of the dynasty to the end of the dynasty, the Sassanid princes used a variety of crowns, the crowns of which differed slightly.The goddess Anahita was no exception, and in that age

having the crown was so valuable that princes could risk their lives for it.In fact, having a crown wasa credit for kings.Goddess Ordisor Anahita by placing the crown of Ormazd in the motif of archerand the placing the crown of the King Shapur I and the outstanding motif of the Nursy coronation in the motif of Rostam signifies the ever-lasting bond of religion and power which is always among the historical periods.The symbolic meaning of the motifs used in the crown of this goddess indicates the desire to display the power of the goddess and the kings and to separate them from ordinary peoplehowever, Anahita's dress is a good example of Sassanid women's clothing;But this is not the case with the crowns.The eight-wing crown signifies the sanctity of Zoroastrianism and the portrayal of Anahita as important in this dynasty.Anahita sometimes takes on humanity by putting on the crown of kings and on her headand sometimes it plays its divine role by applying Zoroastrian symbols.This is an indication of his difference presence in outstanding motifs of the Sassanid era.This article is in line with research on cryptography of the goddess Anahita,but he has studied in particular the crown of this goddess.

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