

## The Image of Luminary Winged Creatures in Art According To Cultural and Literature Patterns

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### Abstract

The pattern of many art galleries according to literary descriptions and texts is formed in religious texts. About supernatural pictures, artists are inspired by religious citations relating to religions. Angel is a winged creature that has a special position in Iran World religious art history. Farvahr as an old and valuable pattern (Archetype) in ancient religions and Iran includes many imaginary examples. The interface between Farvahr and formation of angel format is phoenix/Simorgh as a winged creature in mystic literature. Farvahr, phoenix/Simorgh and angel are three winged creatures with divine qualities that contribute similar imaginary formats.

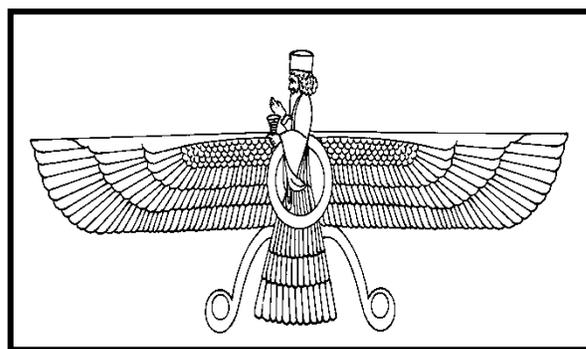
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### 1. Introduction

Phoenix/Simorgh is a legendary bird emerged in different forms in national literatures. In Iran, phoenix/Simorgh is considered as a divine creature and the source of inspiration for artists and writers. Angel is another winged creature having a special position in the art of all visual and literary nations. Angel has an important position in Iran religious literature and Art. This article is looking for the main roots of phoenix/Simorgh and angel in old pattern of Iranian Farvahr. In fact, firstly Farvahr, then phoenix/Simorgh in the transition stage, and finally in the last imaginary evolution is converted to angel.

### 2. The Similarities Between Farvahr and Angels

Farvahr is the symbol of cow (due to ability and power) considered as ground representative of Anahita Goddess. In other words, falcon in down circle with two twisted tails of lion is the symbol of Mitra god. In older examples, instead of helical torsion, the end of tail has three strands. (Razi, 1992:51)/ (picture1)



(picture1) Introducing elements of Farvahr.

Farvahr has six components:

- 1- The illuminated face of a man.
- 2- Raised his hands is a symbol of praise to God. (The image is placed in the hands of the object.)
- 3- Two three-story wings are a symbol of good thoughts, good words and good deeds/ Good behavior.
- 4- Circular ring shape in the middle of the Farvahr's body.
- 5- Two strings hanging from the middle of the ring.

6- Farvahr skirt has three parts. Each section represents the bad thoughts, bad words and bad behavior. This part of Farvahr's figure shows that every human being should be able to win over evil inner traits.

The mix of multiple deities in pre-Islamic religions were converted to four angels in Islam. The symbol of cow (Anahita) and lion associated with hunter bird like eagle and falcon (Anahita) were considered as Islamic archangels.

Four angels of throne (Gabriel: sender of revelation, Michele: provider of feed, Izrael: angel of death and Seraph: angel of judgment) with the symbols: man, cow, eagle and a legendary lion.

In Farvahr picture, an image of man is embodied as human samples with two wings as an angel with masculine characteristics.

Anahita and Mitra are visualized also in cow, eagle and lion format. The impact of these creatures is clear in visual combination of Christians so that, special symbols of Gospel writers include: lion (Marghas), eagle (Yuhana), calf or cow (Lugha), angel (Mata), however apostolic gospel writers were masculine, the manner of picturing Mata (angel), human dimension (neither male nor female) is emphasized. (Pakbaz, 2002: 971)

### 3. Similarities in Spiritual Symbolism of Farvahr and Angel

The image of angel is designs intellectual abstraction to indicate characteristics and greatness of Iranian Mazdaen idea (God beliefs) with a unique form goes beyond physical bodies. (Mehregan, 2005: 28) Farvahr in Avesta is called Farvashi (Faravaši) and in Achaemenid Persian language is called Farvar or Farvard, is a spiritual and latent forces existed in all creatures and the world. The spirit of universe exists in human body, plants and all natures. This world as an environment includes many good Farvahars who have built the world and protect it (Jahangiri najmi, 1984: 24).

According to different duties of Farvashis (Faravaši) in the field of defense, blessing and cooperating with God to maintain world, we be-

lieve that in the more ancient stage, Iranian relatives considered Farvashis (Faravaši) as Ancestors spirit, then spirit and Farvahr were separated. It is clear that:

1-in the past, the number of spiritual parts were divided into four parts (like four angels).

2-cooperation, help God and pointing out to blessing as a duty of Michele angel.

Farvahr is approached to an angelic creature. In addition, Farvahr and Angel spiritual and inner coordination affirms their similarities.

3-multiplicity and plurality of angels in universe has identity with this sentence: this universe, this environment full of good Farvahr. Except ancestors' spirits, even angels are called Farvashis (Faravaši). Farvahr are transformed as angel in Zoroastrians and secure land and communion creatures (Tawussi, ? : 12) & (karnoye, 1962: 12). Farvahr word is composed of two parts: divine (divine splendor or power of God) and Vahar (promoter and enlightening) as "power of God to promote human being"(Surushpur, 1985: 93). Splendor (Farah): this word in Pahlavi is "Khoreh", in ancient Persian is "Farneh" and in Farsi is "Farr" and "Khareh"(Dehkhoda, 1994: 8862). The center of this world is "Khorneh" as the creature location of angels and immortals location. "khorneh" and "Farah" are semantic with the same root (Madadpur, 1998: 163). "Farah" in ancient spiritual wisdom (philosophy) is emerged as Farvahr (Madadpur, 2014: No: 19810).

4-it seems that, "Angel" and "Farvashis (Faravaši)". (Farvahr) have a close relationship.

In ancient Iran, body and five divine forces is accepted. The fifth force is "Farvahr" or "Farvashis (Faravaši)". In Avesta, in Pahlavi texts, we don't talk about bad people, but male and female righteous and heroes having Farvashis (Faravaši) (Bahar, 1997: 76).

5-point to "Farvashis (Faravaši)" as a true born man and no presence of "Farvashis (Faravaši)" in bad people, remember conviction of angels to do good acts and not accepting any purification. The below text is the proof of identity: Man has a self-luminary called "Farvashis (Faravaši)". Any

sin caused by himself, has no impact on his self-luminary and just, himself will suffer in hell due to sin (Henlz, 2004: 182). "Farvahr" in Zoroastrian religion is a force that Mazda (God) has sent to secure good creatures. The mentioned force makes stable all creation (Riyazi, 1996: 149).

6-the existence of identical position (sky) among angel, Farvahr and luminosity affirmed by the above mentions. In The rules of Royal Wisdom, Farvashis (Faravaši) and Farvahr are introduced as the fifth force. Farvahr is created by light (Razi, 2000: 302). According to many citations, angels are created by light. Imam Sadegh in his "Ekhtesas" book says: "God has created angel by light"(TabaTabae, 1978: 13).

7-Zoroastrian believe that " Farvahrs" or " angels" have made ineffective the enemy force in battlefields and their asking for help caused the victory of Mazda followers (Followers of God), called as " occult relief" in jihad and victory of right against wrong (Kiyani & Shayestefar, 2005: 46).

However, illustrated documents show that winged man is existed in Egyptian, Greek, Iran and Mesopotamia art (Jafari, 2007: 24). In this regard, splendor is not attributable to Iran, but has a fundamental relevance in all cultures. Either as a glory and greatness or as fate genesis. Splendor in other relatives' cultures includes: "Kiden" in Ilam, "Melammo" in Assyria, "Shakhina or Sakineh" in Hebrew and Jewish, "E'aura" in Roman-Latin literature, "Maya and Maein" in Hindu cultures and "Khavaris" in pre-metaphysics Greece (Madadpur, 2014: No: 19810).

"Farr or Farrah" or "Khoreh or Khoarneh" is seen in Iranian-Sassanid texts. In other words, according to "Sohrevardi", "Khoarneh (Farrah) is the first ability to determine world dignity that is fate or personal angel with a being to explain nature or its reality. Also, "Farrah" is the same "Melammo" in Mesopotamia culture. This word has been applied before the Sumerians (first Iranians) among relatives that are important in terms of meaning and pictures (Shahdadi, 2005: 19-20).

Phoenix/ Simorgh is considered as "Melammo" in Assyrians documents, visualized as a shining and charismatic bird. The meaning of words "Farrah" is sanctity and holiness or charismatic shining (Shahdadi, 2005: 99).

#### 4. Similarities in Spiritual Symbolism of Farvahr, Phoenix/ Simorgh and Angel

One of the most important imaginary animal in Sassanid era is "Sin Mero" or Avesta phoenix/ Simorgh with different temperaments of lion, eagle or falcon as a great visualized Goddess of Anahita. Anahita is the Goddess of Ground and celestial waters (Pop, 2001, 68).

Phoenix/ Simorgh is transmigrated in divine bodies and angels of Zoroastrian. But transmigration of phoenix/ Simorgh in Goddess of victory and Bahram doesn't mean that phoenix/ Simorgh is divine (Soltanigerd faramarzi, 1993: 102).

The word of Phoenix /Simorgh in Avesta is seen as "Marghusin" that its first component means "bird" and the second component is read as "Sin" in Pahlavi and "Si" in Dari Persian without being considered as number 30 (In Persian the thirty pronounced Si). But it means falcon, since "se'en/ Sin/ Se'eneh have the eagle or falcon characteristics (Chevalier, 2009: 710).

Phoenix/ Simorgh trace and its inspiration in Farvahr symbol is seen. Because Farvahr in Iranian culture is religious and patriotic symbols that show human in body and portrait of ambitious and sharp claws falcon. Iranian who are followers of Zoroastrian, didn't find any sign better than Farvahr for divine force (Shayestefar, 2008: 112). As it is mentioned, featured relief of pre-Islamic period, Farvahr (with portrait of man) is seen in winged sun format. Phoenix/ Simorgh and its sexuality are related to sun. As it is mentioned in mythologies: male and female phoenix/ Simorgh are emerged when an amazing incident happen for sun. Male phoenix/ Simorgh is the symbol of sun and female phoenix/ Simorgh is the symbol of moon. Winged sun (winged tablet/winged disk) as a symbol of Egyptians, Assyrian and Babolinan has inspired by phoenix as "the bird of sun". In Avesta and Pahlavi contexts, some types of "Khoreh" or "Farrah" who are cre-

ated by Oormazd (God) are described. Lighting Khoreh (divine splendor), Khoreh (Asronan or Priests splendor), Kian Khoreh (Kiani splendor), and Iran Khoreh (Iranian splendor). Since, phoenix/ Simorgh is known as the symbol of sun and the sun is related with eagle and Mitra Goddess, also the sun is the symbol of reproduction and illumination (Chevalier, 2010: 120, 126&127).

Phoenix/ Simorgh is similar to Farvahr and angel in terms of winged eagle as a symbol of Mitra and Anahita Goddess that compose the illustrated components of Farvahr and Angel and also in terms of luminosity of angel and lighting Khoreh. The sun has seven radius related to six-dimensional space and ultra-cosmic dimension (Chevalier, 2010: 118). The interpretation of sun and its delegate, approaches the bird of sun (Phoenix) to angel and Farvahr. Because in Zoroastrian religion, there is six angels (Amshaspandan) who assist Mazdaen (ultra-cosmic dimension), while Farvahr is composed of six main components.



Image 2-a

**Picture 2-a: Anahita Goddess with a two tails of lion and eagle (Mitra icon).**

Specifications:

Brass, 22 Cm, Sasanian period, Hermitage Museum (Pop, 1387: 209/ Volume VII).



Image 2-b

**Picture 2-b: This dish is inspired from the Sasanid art motifs.**

Specifications:

Ceramic glazes, 17.5 Cm, Carving, Victoria and Albert Museum (Pop, 1387: 585/ Volume IX).

The image 2-a and 2-b indicates inspiration of angel role from Sasanid era to Islamic periods. The image 2-a: eagle or falcon shows the symbol of Mitra with Anahita Goddess and two twisted tails in both sides of Anahita (Mitra). a) threefold wings : 1-squamous 2-direct and horizontal line 3-vertical feathers b) the mix of Mitra and Anahita c) circular ring around Anahita picture d) two hanging bars across circular ring hanging down specify the similarities among phoenix/ Simorgh, angel and Farvahr. In footstep of phoenix/ Simorgh, there are two children with war tools in hand, as if the phoenix/ Simorgh is protecting them. In Zal and phoenix/ Simorgh story, the phoenix/ Simorgh is intermediate of celestial forces and zal has a prophetic physiognomy. This relationship is like the relationship between Gabriel (angel of revelation) and prophet or the story of growing helpless child by phoenix/ Simorgh. Since, Gabriel maintains Israel children whose mothers have hide them in caves due to pharaoh, so in this situation, Gabriel and phoenix/ Simorgh are similar. In other words, healing Rostam wound by phoenix/ Simorgh is similar to treatment of split breasts of prophet by Gabriel in ascension event.

Another similarity of phoenix/ Simorgh in religious dimensions as human helper is seen in Ibn-e-Hesam Khavaran Nameh story to show the

presence of Khidr prophet inspired by the personality of phoenix/ Simorgh in Shahnameh as superior intellect (Tanhaee, 2009: 146). Phoenix/ Simorgh is the symbol of Gabriel and winged angel. Another point that indicates the similarity between phoenix/ Simorgh and Gabriel is the presence of a tree, a nest located on it. Phoenix/ Simorgh reside on "Ovule Harvesp" tree, Gabriel is the resident of "Sedrat-ol-Montaha" located in image 2-a, two trees in both left and right. The combination of human and bird in pre-Islamic religions is synchronous with Farvahr symbol, converted to pattern of phoenix/ Simorgh in transition/interface stage in pre-Islamic periods (Corbin, 1954: 206). About similarity of phoenix/ Simorgh and Gabriel: phoenix/ Simorgh is the secret of Gabriel. Because all characteristics of phoenix/ Simorgh is seen in Gabriel. Their appearance (great body, glory and beauty, existence of feather) are similar. (According to verse 1 of Fater Chapter/ Quran, winged angels).

### 5. Converting the Symbol of Male Farvahr to Female Angel

Ardā frawahrd Pahlavi means pious, Farvashi (Faravaši). In Avesta contexts, female's Farvahrs and pious champions are applied. In Avesta Pahlavi translation, this phrase is explained as "female pious Farvahr and male cow (Anahita symbol), also, people Ardā frawahrd is mentioned as pious people Farvahr. Apparently, the mix of Zandi contexts are summarized, Farvahr has become female pious (female) and male group has been rejected completely. In abbreviation, perhaps being female of Farvashi (Faravaši) word has been effective in Avesta. In non-Zandi writings, "female pious Farvahr" is the symbol of all Farvashis (Faravaši) and has transformed to a divine state (Bahar, 1997: 115).

Mental and imaginary state of angel in Arabia and Islamic descendants is appeared: in Quran, Arab pagans know angels as the daughters of God, or without attribution to God, they know them as females. Since, the pagans didn't existed in creation of angels, so they haven't accepted their female sexuality. (According to verse 19- 15 of Zokhrof Chapter/ Quran). In carpet designs, painting images and other arts draw angels as female due to some reasons. A reason may be

that, angels like women are usually in curtain, hidden and invisible .even in some virtual females in Arabic word, the sun is virtual female and the moon is virtual male. Also, the delicate of angels is another reason that they are more delicate creatures than men (Makareme shirazi, 1989: 30). The impact of converting male Farvahr to female angel is important in Islamic illustrations .of course, in Taghe-Bostan relief, female angel is seen but a high percent of metal objects of Sasanid era is similar to an angel picture by winged boy (putto) (Picture No. 3, 4, 5, 6, 7).



**Picture 3:**

Specifications: Silver plate, Engraved metal with gold, Image of Bahram Gur hunting, 19 Cm, After the Sasanid era, Berlin Museum, Germany, (Pop, 2008: 229/ Volume VII)



**Picture 4:**

Specifications: Silver plate, Engraved metal with gold, Chariot of the Sun (Mirtra), 21.8 Cm, Sasanian period, Hermitage Museum. (Pop, 2008: 207/ Volume VII)

**Picture 5:**

Specifications: Silver plate, Engraved metal with gold, Mythic image, Sasanian period, Discovery Place: Hamedan, Place Keeping: National Museum of Iran/ Tehran. (Author)

**Picture 6:**

Specifications: Silver plate, Engraved metal with gold, Crown prince receives ring of power from the king, Sasanian period, The Museum of Kensington Palace in London, (Pop, 2008: 229/ Volume VII)

**Picture 7:**

Specifications: Reliefs of Taq-e Bostan, Sasanian period, Kerman-shah.

An important point in Taghe-Bostan relief and Italian putto is that: in all works, the angels are in pair but in Achaemenid era, Farvahr is single (Esger, 1998: 10). In order to justify Islamic pair angels: Meuslem believe that everyone has two guardian angels that take care of us all day and another angel protect us in all night.

To describe the role of these two Islamic guardian angels spiritually and mystically, it is needed to study " Gabriel feather vocal tract " written by Sohrevari: Gabriel has two wings, one in right hand as pure light (day and the symbol of Sepanta-Maynoo good adjective/ hanging bar in Farvahr right hand) and another wing in left hand, the symbol of darkness (night) (Sadjadi, 1997: 143).

## 6. The Role of Wing as a Common Element Among Farvahr, Phoenix/ Simorgh and Angel

Wing is a common element in angels, phoenix/ Simorgh and Farvahr that we describe it as following;

Wing on human or animal body is the divine sign and the symbol of protection (Hall, 2001: 30). James Hall believes that winged Gods and Egyptian Jans have been the first winged man and animal examples who were transferred due to mili-

tary conquest and business affairs to inspire Greek and Rome winged Gods and also Hebrew and Christian angels (Hall, 2001: 260). But documents show that angel is come from Mesopotamia:

1-most religions belong to Middle East and Mesopotamia. Zoroaster from Iran, Buddha from Bamyan, Prophet from Arami race, Arab from Mesopotamia and Mani from Babol. Also there are some beliefs about creatures who come from sky to ground. It means that, winged or non-winged young angels have been manifested on prophets and men. Descriptions of antiquity prophets in Torah is like winged creatures of Hezghial prophet who were as Christian cherubim and seraphim wisdom based on actual and Babylon memories. In the second rule of Christian book in Tubia, Daniel wisdom and angels were appeared as young angels (Sayar, 2001: 50).

2-some historians' writings show that angels have been manifested in kings' dreams. Achaemenid kings like all Mesopotamia kings were the source of occult sciences, because they have relationship with God through dream or other intermediates, such as Gouda dream, king of Lagash to build temple and the dream of Xerxes to assault Greece that a tall and beautiful man with vast wings is appeared. As Samuel K.Edi: the Ghost which is described in dream is in consistent with Farvahr as a winged man (K. Edi, 1968: 75&76). Shahnameh points to the presence of angels specially Soroush who is appeared in Goodarz dream and notify him about Keikhosro. Kikhosro see him in dream and aware him about his death. Then, Iranian monarchy is delivered to Lohrasb, he go mountains and will be invisible (khodayariye Mohamadi, 1969: 226).

According to the relationship between Soroush and Goodarz in Shahnameh, it is possible that winged angel in Goodarz overhead in Bistoon inscription, will be Soroush.

The image of angel overhead of Goodarz in Bistoon is a greek work. According to archeologist, Massod Azarnoosh, it is the portrait of Nike (Greek Goddess of love). Nike has awinged face with palm branch in hand. Also, the image of Eros (Greek God of love) is seen as a naked boy

(Putto) in Sasanian and Parthian coins. The portrait of two guardian angels is one of the most important impact of Greece in Taghe-Bostan. The shape of wing in Taghe-Bostan relief is natural derived by the wings of birds. The form of clothes and other details are Roman-Greek (Jafari, 2007: 18).

Of course, the Greek people called these Nike angels, "victory or Soroush God" and called Tyche as "Iqbal or fate". So, in Sasanian reliefs, Sasanian turban is the representative of Farrah, Iqbal or fate and victory (Sudawar, 2004; 35 & 36). Farrah is the same meaning of fate & personal angle that take care of us all day and night; and the other hand, Farrah is the same "Melammo" in Mesopotamia culture, that means "fate". Fazaeelie knows the Soroush God as guardian God that has the same nature of Gabriel because he is the owner of revelation and messenger of God (Fazaeelie, 2008: 176).

We conclude that Soroush God has been manifested as Nike angel by inspiration from Greek and Roman culture, but in terms of spiritually and mystically is the same old phoenix and Islamic Gabriel. So:

1-splendor is the first component of Farvahr meaning victory and fate in Sasanid relief in angel format. Also, Iranian identity of Achaemenid Farvahr is transmigrated in angel hand.

2-personal angel (splendor) with creatures, explained in pair (day and night) in Islam. In transition stage of Zoroaster to Islam, this angel is interpreted as Gabriel and his two wings (pure light and darkness) by Sohrevardi.

3-according to image 8, the picture of eagle in Islamic periods is a milestone in creation of paired angels. Because in this picture, phoenix/Simorgh or eagle has been manifested by two heads.

In other words, there are two winged lions in the above and below the picture. The above writings as mirror are located in both sides of eagle head. In this portrait, the presence of mythology creature and composed of eagle and lion is a symbol of Mitra. In combination with Anahita Goddess

in picture and along the two strips hanging from the skirt of Goddess, this portrait is approached to spiritual dimension of Farvahr. Soul involvement in body cage is matched with this pictorial symbol according to Sohrevardi in description of phoenix/ Simorgh, because two hands of Anahita on eagle neck has been converted to bondage rope, as if the soul has been captured in body. (Picture 2-a)

4-Roman paired angels in Italy (Putto) affirms the publication and transition of Roman and Greek paired angels' culture in Sassanid era. But in this cultural transfer, Romans manifest their angels like Iranian Farvahr with male gender.

## 7. Conclusion

The presence of angel is important in all arts. The image of angel is derived by Farvahr (most ancient divine symbol) and will be synchronous with phoenix/ Simorgh image, then it is appeared by affecting folklore and religious culture in the format of angel. In formation of angel picture, mystic and religious beliefs has an important effect on physical manifestation in synchronization of image and its semantic dimension.

Legendary phoenix/ Simorgh who is the symbol of divinity and Gabriel angel in the middle of Islamic periods, the angel has a main role to visualize spiritual and physical dimension. However, Farvahr portrait has an important role in formation of angel, but phoenix/ Simorgh and its descriptions in verdict book (red reason/ Aghle Sorkh of Sohrevardi) and literary book (Shahname) has an important role in final formation of angel.

We conclude that according to the evolution of angel role and ancient pattern of Farvahr and its middle ring, phoenix/ Simorgh has a main role to transgender from male to female. This role is important in historical continuity and presence in the field of human intellect as a part of the collective unconscious aspect of Iranians, old pattern/ Archetype or their eternal memories. Divine aspect of Farvahr through manifestation in legendary phoenix/ Simorgh format and its delegate, delivered Gabriel to Islamic periods. There is

semantic and verbal interactions among Farvahr, phoenix/ Simorgh and angel with a same concept.

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