

THE LOTUS AND ITS CONCEPT IN THE ART OF ANCIENT PERSIA

Marjan Pipelzadeh

ADVERTIMENT. L'accés als continguts d'aquesta tesi queda condicionat a l'acceptació de les condicions d'ús establertes per la següent llicència Creative Commons:  <https://creativecommons.org/licenses/?lang=ca>

ADVERTENCIA. El acceso a los contenidos de esta tesis queda condicionado a la aceptación de las condiciones de uso establecidas por la siguiente licencia Creative Commons:  <https://creativecommons.org/licenses/?lang=es>

WARNING. The access to the contents of this doctoral thesis it is limited to the acceptance of the use conditions set by the following Creative Commons license:  <https://creativecommons.org/licenses/?lang=en>



THE LOTUS AND ITS CONCEPT IN THE ART OF ANCIENT PERSIA

Marjan Pipelzadeh



THE LOTUS AND ITS CONCEPT IN THE ART OF ANCIENT PERSIA

Marjan Pipelzadeh

Directors:

Dr. Francesc-Josep de Rueda Roigé and Dr. Heriberto Abruña Martí

A Thesis Submitted in Fulfillment of the Requirements for the Degree of Doctor of Art
History and Musicology
Faculty of Philosophy and Letters
Department of Art and Musicology
Bellaterra, December 2025



EL LOTO Y SU CONCEPTO EN EL ARTE DE LA ANTIGUA PERSIA

Marjan Pipelzadeh

Directores:

Dr. Francesc-Josep de Rueda Roigé y Dr. Heriberto Abruña Martí

Tesis presentada en cumplimiento de los requisitos para la obtención del grado de
Doctora en Historia del Arte y Musicología
Facultad de Filosofía y Letras
Departamento de Arte y Musicología
Bellaterra, Diciembre de 2025

ABSTRACT

This study examines the concept of the lotus flower in ancient Persian art, investigating its representations across archaeological sites including Tepe Sialk, Tepe Hissar, Jiroft, Elam, Luristan, Tepe Marlik, Tepe Hasanlu, Qalaichi, Tepe Ziwiye, Arjan, as well as during the Achaemenid, Parthian, and Sassanid periods. Employing a descriptive-analytical methodology, the research classifies the lotus motif and explores its forms, stylistic variations, and symbolic significance in art, architecture, and material culture. The study further examines the lotus's connections to religious beliefs and mythological narratives, highlighting its conceptual role within ancient Persian civilizations. The findings demonstrate that the lotus motif functioned as a central symbolic element, showing a continuous presence from the early civilizations of Tepe Sialk to the more developed society of the Sassanid period. Although its form and style evolved significantly under the influence of each successive civilization, the lotus consistently symbolized sunlight, life, fertility, rebirth, immortality, purity, and divine protection, evolving into an emblem of cosmic order, spiritual insight, and royal authority across Persian art and history. This research thus contributes to a deeper understanding of the lotus as a dynamic and enduring motif, bridging the aesthetic, religious, and social dimensions of ancient Persian art.

Keywords

Lotus, *Nymphaea alba*, *Nelumbo nucifera*, Anahita, Ahura Mazda, Mithra.

RESUMEN

Este estudio examina el concepto de la flor de loto en el arte persa antiguo, investigando sus representaciones en diversos sitios arqueológicos, incluidos Tepe Sialk, Tepe Hissar, Jiroft, Elam, Luristán, Tepe Marlik, Tepe Hasanlu, Qalaichi, Tepe Ziwiye, Arjan, así como durante los períodos aqueménida, parto y sasánida. Empleando una metodología descriptivo-analítica, la investigación clasifica el motivo del loto y explora sus formas, variaciones estilísticas y significados simbólicos en el arte, la arquitectura y la cultura material. El estudio también examina las conexiones del loto con las creencias religiosas y las narrativas mitológicas, destacando su papel conceptual dentro de las civilizaciones persas antiguas. Los hallazgos demuestran que el motivo del loto funcionó como un elemento simbólico central, mostrando una presencia continua desde las primeras civilizaciones de Tepe Sialk hasta la sociedad más desarrollada del período sasánida. Aunque su forma y estilo evolucionaron significativamente bajo la influencia de cada civilización sucesiva, el loto simbolizó de manera constante la luz solar, la vida, la fertilidad, el renacimiento, la inmortalidad, la pureza y la protección divina, convirtiéndose en un emblema del orden cósmico, la percepción espiritual y la autoridad real en el arte y la historia persas. Este estudio contribuye así a una comprensión más profunda del loto como un motivo dinámico y perdurable, que conecta las dimensiones estéticas, religiosas y sociales del arte persa antiguo.

Palabras clave

Loto, *Nymphaea alba*, *Nelumbo nucifera*, Anahita, Ahura Mazda, Mithra.

ACKNOWLEDGMENTS

This doctoral dissertation is the result of six years of continuous dedication and persistent effort—years marked by challenges, growth, and learning. Although this journey may appear to have been a solitary one, in truth it was made possible through the support, guidance, and encouragement of many individuals. I consider it both my duty and my honor to express my sincere gratitude to all those who accompanied me throughout the development and completion of this work.

First and foremost, I extend my deepest appreciation to Dr. Eduardo Carrero Santamaría, the program coordinator, for his pivotal role in my acceptance into the PhD program and for his invaluable guidance.

I am profoundly grateful to my esteemed supervisors, Dr. Francesc Josep de Rueda Roigé, my supervisor and tutor of this thesis, and Dr. Heriberto Abruña Martí, my co-supervisor, for their scholarly guidance, meticulous feedback, and unwavering support at every stage of this research. Professor Abruña Martí's precise suggestions and revisions significantly enhanced the quality of this thesis.

My heartfelt thanks go to Dr. Reza Afhami, Associate Professor of Art Studies at Tarbiat Modares University, Tehran, Iran, whose academic guidance, encouragement, and generous allocation of time greatly contributed to the development and refinement of this research.

I would also like to express my profound gratitude to Dr. Alireza Asadi, Assistant Professor of Persian Language and Literature at Ilam University, Ilam, Iran, who accompanied me throughout this journey not only as a distinguished scholar but also as a caring and supportive friend. His thoughtful insights, intellectual guidance, and unwavering encouragement were invaluable.

I am sincerely grateful to the National Museum of Iran, Tehran, and its President, Dr. Jebrael Nokandeh, as well as Dr. Fereidoun Biglari, Head of the Paleolithic Department, and Dr. Yousef Hassanzadeh, Head of the Research Department, for their generous support and for providing the necessary facilities. Without their assistance and collaboration, I would not have been able to complete this research.

Finally, I extend my heartfelt appreciation to my beloved father, whose unconditional support, encouragement, and unwavering belief carried me through this challenging journey. I am equally grateful to my loving family—especially my brother, who accompanied me at the beginning of this journey, and my dear sisters Faezeh, Mahsa, and Mansoureh, who continuously motivated me to persevere. I also warmly thank my dear friends Hamideh, Sahar, and Fariba, whose friendship and encouragement remained a source of strength during the entire process of completing this dissertation.

This thesis is dedicated, with utmost respect and love, to the pure soul of my mother, in gratitude for all her prayers and the affection she held for my future. I hope the light of the path she envisioned for me will always shine brightly in my life.

TABLE OF CONTENTS

1. INTRODUCTION	1
2. THE LOTUS FLOWER.....	15
2.1 BOTANICAL AND ECOLOGICAL FEATURES OF LOTUS SPECIES IN IRAN	15
2.1.1 White Lotus (<i>Nymphaea alba</i>)	15
2.1.2 Pink Lotus (<i>Nelumbo nucifera</i>).....	16
2.2 SYMBOLISM OF THE LOTUS	17
2.3 DEPICTION AND FORMS OF THE LOTUS	19
3. THE SACRED ROLE OF LOTUS IN PERSIAN RELIGION AND MYTH	22
3.1 THE ROLE OF PLANTS IN PERSIAN MYTH	22
3.2 THE CONCEPT OF LOTUS FLOWER AMONG PERSIAN DEITIES.....	24
3.2.1 Anahita	24
3.2.2 Ahura Mazda	26
3.2.3 Mithra	27
3.3 THE RELIGIOUS FESTIVAL OF THE LOTUS FLOWER: NILOFAR	30
4. THE CONCEPT OF THE LOTUS FLOWER IN THE ART OF ANCIENT PERSIA.....	32
4.1 TEPE SIALK.....	32
4.2 TEPE HISSAR	34
4.3 JIROFT	35
4.4 ELAM	37
4.5 LURISTAN	41
4.6 TEPE MARLIK	45
4.7 TEPE HASANLU	48
4.8 QALAICHI	49
4.9 TEPE ZIWIYE	51
4.10 ARJAN	55
4.11 ACHAEMENID	58
4.11.1 The Role of Plants in the Achaemenid Period	60
4.11.2 Architecture	61

4.11.2.1 Column	62
4.11.2.2 Base	62
4.11.2.3 Capital	65
4.11.3 Relief	66
4.11.3.1 Treasury Rock Relief.....	66
4.11.3.2 The Twelve-Petal Rosette Lotus Flower Relief	68
4.11.3.3 The Battle Between Lion and Bull Relief.....	71
4.11.3.4 Wall and Border Relief	72
4.11.4 Tile and Mosaic	73
4.11.5 Textile.....	75
4.11.6 Metalworking Utensils	77
4.12 PARTHIAN.....	85
4.12.1 Plastering	86
4.12.2 Metalworking Utensils	88
4.13 SASSANID	91
4.13.1 Relief	92
4.13.2 Plastering	93
4.13.3 Textile.....	95
4.13.4 Metalworking Utensils	95
5. COMPARATIVE STUDY.....	101
5.1 COMPARISON OF THE LOTUS FORM, STRUCTURE, AND NUMBER OF PETALS	101
5.2 COMPARISON OF THE EVOLUTION OF THE LOTUS MOTIF ON OBJECTS.....	105
5.3 COMPARISON OF THE EVOLUTION OF THE LOTUS MOTIF IN ARCHITECTURE.....	109
5.4 COMPARISON OF THE LOTUS MOTIF IN RELATION TO DEITIES AND HUMAN FIGURES.....	110
5.5 COMPARISON OF THE LOTUS MOTIF ACROSS VARIOUS MATERIALS.....	111
5.6 COMPARISON OF THE LOTUS MOTIF WITH ANIMALS AND PLANTS	112
5.7 COMPARISON OF THE CONCEPT AND MEANING OF THE LOTUS MOTIF	113
6. CONCLUSION.....	114
FIGURES.....	118

TABLES.....	122
MAPS OF PERSIA	150
BIBLIOGRAPHY	153
CATALOGUE	198

LIST OF FIGURES

Fig. 2.1 White Lotus (<i>Nymphaea alba</i>)	118
Fig. 2.2 Pink Lotus (<i>Nelumbo nucifera</i>)..	118
Fig. 4.1 Patterns of bases of the Persepolis stone columns-Pars.....	119
Fig. 4.2 Different types of lotus base designs on Persepolis columns-Pars.....	119
Fig. 4.3 Abstractive petals design of lotus flower decorated on column base, west side of Apadana palace of Persepolis-Pars... ..	120
Fig. 4.4 Profile view lotus flower decorated on textile, Sassanid.	120
Fig. 4.5 Four heart-shaped rosette lotus petals decorated on textile, Sassanid	121
Fig. 4.6 Several petal rosette lotus flower decorated on textile, Sassanid	121

LIST OF TABLES

Table. 5.1 Depictions and forms of the lotus flower	122
Table. 5.2 Rosette lotus flower with round prominent petals.	123
Table. 5.3 Rosette lotus flower with round flat petals.	127
Table. 5.4 Rosette lotus flower with hollow petals.	128
Table. 5.5 Rosette lotus flower with hollow-out prominent petals.	129
Table. 5.6 Rosette lotus flower with separate prominent petals.	130
Table. 5.7 Rosette lotus flower with pointed petals.....	131
Table. 5.8 Rosette lotus flower with sharp-ended petals.....	132
Table. 5.9 Rosette lotus flower with heart-shaped petals.	133
Table. 5.10 Rosette lotus flower with stacked petals.	133
Table. 5.11 Profile view lotus flower.	134
Table. 5.12 Profile view lotus flower with lotus bud.	134
Table. 5.13 Chain of profile view lotus flower with lotus bud.....	135
Table. 5.14 Palmette lotus flower.....	135
Table. 5.15 Chain of profile view lotus flower with palmette lotus flower.	136
Table. 5.16 Chain of palmette lotus flower.	136
Table. 5.17 The evolution of the lotus flower on objects.....	137
Table. 5.18 The evolution of the lotus flower on beakers, cups, and rhytons.	138
Table. 5.19 The evolution of the lotus flower on vases and vessels.	139
Table. 5.20 The evolution of the lotus flower on plate, bowl, and phiale.	140
Table. 5.21 The evolution of the lotus flower in jewelry and accessories.	141
Table. 5.22 The evolution of the lotus flower on plaques.....	142
Table. 5.23 The evolution of the lotus flower on textiles.....	142
Table. 5.24 The evolution of the lotus flower in architecture.....	143
Table. 5.25 The evolution of the lotus flower on walls.	143
Table. 5.26 The evolution of the lotus flower on reliefs.	144
Table. 5.27 The evolution of the lotus flower on columns.....	144
Table. 5.28 Deities associated with the lotus flower.....	145

Table. 5.29 Lotus flower beside human.....	146
Table. 5.30 Depiction of the lotus flower on various materials.	147
Table. 5.31 Lotus flower beside different animals.	148
Table. 5.32 Lotus flower beside different plants.	149

LIST OF MAPS

Map. 4.1 Map of Iran.	150
Map. 4.2 Map of the Achaemenid Empire	151
Map. 4.3 Map of the Parthian Empire.	151
Map. 4.4 Map of the Sassanid Empire	152

1. INTRODUCTION

This study adopts a descriptive-analytical approach to examine the conceptual and symbolic significance of the lotus flower in the art of ancient Persia. The territory historically known as Persia, corresponding to modern-day Iran, has been characterized by a rich and diverse flora, shaped by varied climatic conditions and intertwined with a profound cultural heritage. In this context, sacred plants and trees assumed a central role in Persian mythology and ritual practices, embodying deep symbolic and cultural meanings. Among these, the lotus flower emerges as a particularly significant motif, frequently represented in architecture, artistic works, and decorative artifacts, reflecting its enduring aesthetic and spiritual value. Historical research shows that the lotus is one of the oldest symbols, initially adopted by Egyptian artists and later embraced and transformed by the Persians.¹ Its presence in monuments and artistic representations demonstrates the enduring reverence for plants and their role as carriers of symbolic meaning in Persian civilization. Studying the lotus thus provides insight into how it was celebrated, interpreted, and immortalized within the cultural and artistic legacy of ancient Persia.

To understand the concept of the lotus in ancient Persia, one primary factor to consider is Persian mythology. Persian myths serve as a unifying thread across civilizations and cultures, linking the ancient past to the present. They act as reflective mirrors of bygone eras, offering insights where historical records and archaeological evidence remain silent. Through their intellectual and philosophical depth, myths bridge ancient human culture to modern perspectives, revealing enduring values and worldviews. Understanding mythology is therefore essential to appreciating the region's rich cultural heritage.

Symbols are another central element in this study; they are closely linked to myths and distill complex ideas about life, death, and creation into visual and conceptual forms. Their significance lies in their connection to narratives, which reveal the beliefs and values

¹ ESMAEILPOUR 2008: 98; REZANIA 2011: 40; HALL 2018: 310.

of each era. Examining the formation and transformation of myths and symbols provides valuable insights into the artistic and cultural heritage of Persia.

This dissertation investigates the lotus flower through a descriptive-analytical approach, and it seeks to:

1. Define the lotus species, its meaning, forms, and depictions.
2. Explore the religious associations of the lotus flower within Persian beliefs, rituals, and celebrations.
3. Examine the evolution of the lotus motif across ancient Persian civilizations.
4. Compare and analyze the findings.
5. Present all referenced images in a complete catalogue.

In this chapter, I introduce the aim and scope of my research, review the relevant literature, and highlight the significance of the topic. I also present the research questions and objectives and describe the methodological approach, establishing the foundation for the analysis that follows. Building on this foundation, I begin the second chapter by defining the lotus flower, examining its symbolic meanings, and exploring its various depictions and forms. In the third chapter, I investigate Persian myths and rituals that provide the conceptual foundation for understanding the lotus. In the fourth chapter, I analyze the lotus as a symbolic motif, tracing its iconography and significance across the artistic and cultural heritage of Persia through the successive periods of Tepe Sialk, Tepe Hissar, Jiroft, Elam, Luristan, Tepe Marlik, Tepe Hasanlu, Qalaichi, Tepe Ziwiye, Arjan, and the Achaemenid, Parthian, and Sassanid Empires. In the fifth chapter, I conclude with a comparative study and analysis of my findings. In this section, I propose an innovative approach by organizing the material chronologically and systematically comparing the evidence to reveal patterns and relationships, thereby offering new insights to the field. In the Conclusion, I synthesize the research findings, reflect on the broader implications of the study, and highlight avenues for future research on lotus symbolism in ancient Persia. Finally, a comprehensive catalogue of images of the lotus motif from Tepe Sialk to the Sassanid period has been compiled. The selected objects were chosen systematically

as representative examples illustrating the evolution and significance of the motif across Persian history. Encompassing works executed in a variety of materials and media, the catalogue analyzes artistic techniques alongside their historical contexts to demonstrate how material properties shaped both formal design and symbolic meaning. Sourced from Iranian museums, university libraries, archives, and major international collections. Each entry is presented in table format and details the object's origin, period, catalogue number (e.g., Si/40-30/01), sources, chronology, provenance, current location, and relevant scholarly references. This structured approach provides a systematic foundation for comparative analysis, enabling a thorough examination of the lotus motif's evolution throughout ancient Persia.

Literature Review

The lotus is one of the most enduring symbols in ancient Persian art, religion, and mythology, but studies of it have often been scattered across different periods and disciplines. While many works discuss aspects of the lotus—such as its botanical identity, religious meaning, or artistic form—few have examined its development across the entire span of Persian civilizations. This review brings together the main research, tracing how the lotus evolved from its earliest depictions in the Tepe Sialk civilization to the sophisticated representations of the Sassanid period.

The literature is organized into two parts. The first includes broad, cross-cultural studies that provide general ideas about the symbolism of the lotus and similar plant motifs in the ancient world. These works help form a framework for understanding the lotus in Persia. The second part focuses on specific periods, arranged chronologically, to show how the lotus changed in response to different religious beliefs, artistic styles, and cultural interactions.

By combining thematic and chronological perspectives, this review highlights how the lotus motif changed and remained consistent over time. It examines how scholars have interpreted its symbolic, religious, and political meanings, points out areas of agreement and debate, and identifies gaps—especially the lack of studies covering all major Persian periods. This review sets the stage for the present dissertation, which aims

to reconstruct a continuous history of the lotus in ancient Persian art and to understand its changing significance in broader cultural and historical contexts.

A. Foundational and cross-cultural studies on the lotus motif

Foundational research on the lotus motif in ancient Persian art often adopts a cross-cultural perspective, situating the flower within broader artistic and religious traditions of the ancient world. These works establish the symbolic and methodological frameworks on which later, more period-specific studies build. Goodyear's *The Grammar of the Lotus* (1891) is one of the earliest comprehensive analyses, tracing the diffusion of the lotus motif from Egypt to Asia and linking it to solar worship. Goodyear also draws attention to the frequent misidentification of the lotus with other floral species, underscoring the importance of iconographic accuracy in archaeological interpretation. Bolkhari Ghahi's *The Secrets of a Flower* (2009) shifts the focus firmly to Eastern traditions, with a detailed Persian context. The third chapter of his work is particularly valuable, as it examines the symbolic and ritual significance of water and the lotus in ancient Persian religion and art, connecting the flower to deities such as Anahita and Mithra. From a formalist perspective, Riegl's *Problems of Style* (2018) brings a formalist lens, situating the lotus within Achaemenid vegetal ornamentation and providing a framework for understanding its stylistic adaptation in Near Eastern art.

Several studies extend this comparative approach to link Persian lotus symbolism with that of India and Egypt. Bolkhari (2005; 2012), Rahbar-Ganjeh (2006), and Hassanvand and Shamim (2014) examine shared cosmological associations—particularly fertility, creation, and divine authority—while also tracing local adaptations. Rezania (2011) further contextualizes the motif by exploring its broader symbolic presence across ancient civilizations, emphasizing its cultural continuity and universal themes. Dadvar and Mansouri (2006) similarly investigate these cross-cultural parallels, underscoring the lotus's role in sacred narratives. Specific deities have also been examined in connection with the lotus. Motakef (2006) narrows this focus to the goddess Anahita, revealing the lotus as a core attribute in her iconography, while Aldaqi (2019) compares Persian and Indian interpretations to show its role as a metaphor for spiritual perfection, showing how

the lotus flower held deep meaning in both cultural traditions. Grobler's (2021) focused iconographic study of the rosette in the ancient Near East adds a comparative perspective that illuminates shared symbolic traditions across cultures.

Other foundational works approach the lotus through art-historical and architectural perspectives. Farghadan and Hoshyar (2010) and Alipour and Jafari (2017) both emphasize its associations with purity, immortality, and divine authority in ancient art and architecture, showing how its presence in temples and decorative motifs conveyed themes of immortality, purity, and divine authority. Mohebbifar and Mahdieh (2017) expand this analysis through the lens of bionic architecture, exploring the lotus as both a structural inspiration and symbolic form across Egypt, Iran, and India.

The monumental studies of Pope (2003) and Pope and Ackerman (2009) combine stylistic analysis with cultural interpretation, establishing a long-range view of vegetal motifs in Persian art. Ferrier (1995), Godard (1998), Hertzfeld (2002), and Vandenberghe (2012) likewise integrate technical, stylistic, and archaeological perspectives, documenting the lotus within a continuum of Persian craftsmanship. While these studies are not exclusively devoted to the lotus, they provide essential reference points for tracing the motif's formal variations and symbolic shifts over time.

While these studies primarily focus on the lotus flower's sacred and symbolic roles in ancient Persian beliefs and art, it is important to recognize that the motif's significance did not cease with antiquity. Rather, the lotus flower's symbolic legacy evolved and adapted through subsequent historical periods, including the Islamic era and into contemporary Iranian art and architecture. Building upon this foundational understanding, scholars such as Rafiei (2013) and Razavi & Khajegir (2013) have traced the enduring presence and transformation of the lotus motif beyond ancient times. Rafiei's historical review highlights how the lotus has consistently symbolized spiritual depth and mythological resonance throughout Iran's artistic history, particularly through its reinterpretation in Islamic art and architecture while retaining its original spiritual connotations. Extending this historical route, contemporary studies reveal how the lotus motif has been reimagined in recent decades. Farahnak and Ameri Siahouei (2020)

demonstrate that the lotus remains a potent symbol, now incorporated into modern urban architecture to evoke national identity, cultural heritage, and spiritual values in the urban fabric of present-day Iran. This continuity highlights the lotus flower's unique ability to bridge past and present, sacred and secular, maintaining its role as a powerful cultural emblem across civilizations.

B. Chronological review of period-specific scholarship

The earliest plant motifs in Persia—some of which prefigure lotus forms—appear in the material culture of Tepe Sialk and Tepe Hissar. Ghirshman's *Fouilles de Sialk près de Kashan* (1957) offers a meticulous excavation and classification of burial finds, including pottery, metalwork, ornaments, and ritual items. His work laid the chronological and cultural foundation for understanding Tepe Sialk's symbolic collection. Habibi (2004) examines representations of plants, humans, and cosmic elements in Tepe Sialk's art, emphasizing the interconnectedness of natural, human, and divine realms—a conceptual framework highly relevant to later lotus symbolism, while Hatam (1995) emphasizes their ideological function in pottery decoration. Comparative approaches, such as Rahmani and Shabani Khatib (2016), connect vegetal imagery at Tepe Hissar to symbolic systems in other prehistoric settlements, suggesting that lotus-like forms already carried religious associations before the historical periods.

The discovery of the Jiroft civilization expanded this early corpus. Majidzadeh (2003) documents chlorite vessels with complex vegetal and mythological imagery, reflecting a sophisticated socio-religious order. Sehhat Manesh and Esfandiyari (2021) analyze these motifs semantically, relating them to local flora and ritual practices. Their findings underscore the role of plant imagery in expressing existential and mythological concepts, offering a valuable lens for interpreting the lotus's symbolic dimensions.

Elam art bridges prehistoric plant imagery and the fully realized lotus of the Achaemenid period. Negahban (1984) situates vegetal ornamentation within Middle Elam material culture, while Potts (2016) and Majidzadeh (2017) integrate political and religious contexts. Álvarez-Mon (2020) advances this work by combining iconographic and theoretical analysis to interpret floral motifs as cosmological symbols.

The study of Luristan bronze artifacts is studied by White Muscarella's *Decorated Bronze Beakers* (1974), a foundational overview that establishes the cultural and artistic framework for understanding bronze objects, including pins. His work provides a broad archaeological and stylistic context for later, more specialized studies. Building on this base, Sourì Ayazi (2008) investigates the relationship between motifs and functions in Luristan bronze pins. By classifying pins according to form and distinguishing their use in religious-ritual versus ornamental contexts, Ayazi identifies a strong correlation between motif type and social or ritual role.

The research of Iravani-Ghadim et al. (2013) narrows the focus to the typology and decorative schemes of bronze disc-headed pins. Through analysis of their design, manufacturing techniques, and archaeological contexts (notably graves and temples), they illuminate the interplay between artistic style and functional purpose in Bronze and Iron Age Luristan. Further advancing the link between ornamentation and social meaning, Alizadeh (2017) examines how decorative features signal ritual and social functions, extending earlier interpretive lines of inquiry. Symbolic readings—such as Mirzaei Rashnom et al. (2019), who associate the lotus with fertility goddesses—have shifted interpretation from purely decorative to ideologically significant. Salek Akbari et al. (2020) apply Saussurean structural semiotics to Iron Age pin motifs from Luristan. They identify systematic visual groupings representing male, female, and underworld deities, arguing that these decorative elements functioned as a symbolic language conveying divine presence and attributes in their absence.

Tepe Marlik and Tepe Hasanlu metalwork shows continuity with Luristan in both technical style and iconographic vocabulary. Negahban's (1989) excavation report remains the baseline, offering a comprehensive classification of Tepe Marlik gold and silver cups. Shimili (2016) introduces a comparative dimension, examining visual, technical, and iconographic similarities and differences between vessels from Tepe Marlik and Tepe Hasanlu to uncover shared artistic influences and possible cultural connections. Similarly, Maghulì and Keshtkar (2016) pursue a semiotic analysis of two prominent Tepe Marlik artifacts—the "Winged Bull Cup" and the "Legend of Life Cup"—decoding the

symbolic and metaphysical meanings of their motifs in religious and cultural contexts. Cross-site comparisons by Darvish Menesh (2015) adopt a comparative approach to analyze shared plant motifs—particularly the lotus and tree of life—across Tepe Hasanlu, Tepe Ziwiye, Qalaichi, and Rabat II, in relation to Assyrian art. This study highlights both stylistic parallels and potential channels of artistic and cultural interaction between Mannaean and Assyrian traditions. Jalilinia and Shamili (2020) similarly compare decorative motifs on metal vessels from Tepe Marlik and Tepe Hasanlu, identifying shared artistic traits and cultural exchanges with neighboring civilizations.

The Tepe Ziwiye treasure and Qalaichi glazed bricks further illuminate Mannaean visual language. Godard's early catalogue set the baseline, but later works by Sheikhi, Hejabri Nobari, Tavoosi, and Shabani Samghabadi (2017) examine symbolic imagery in Mannaean artifacts from Tepe Ziwiye, Tepe Hasanlu, and Qalaichi, focusing on motifs such as the sacred tree, winged gods, mythological creatures, and goddesses. They argue that these images express both local religious traditions and cross-cultural influences from Neo-Assyrian ideology. Charlsworth (2019) focuses on the ivory artifacts from Tepe Ziwiye held at the National Museum of Iran in Tehran, offering a refined analysis of their artistic features and contextual significance. Hassanzadeh and Curtis (2021) highlight the lotus's role within a pantheon of sacred motifs—suggesting both local religious origins and foreign ideological influences.

The Arjan tomb discoveries represent a high point of Neo-Elam floral symbolism. Motaghd (1990) published one of the earliest detailed accounts of the textiles preserved within the bronze coffin of Kitin Hutran at Arjan, Behbahan. These woven decorative patterns feature stylized floral elements resembling lotus forms, providing rare evidence of the motif's translation into textile art. Majidzadeh's (1992) study of the Arjan bowl identifies lotus and rosette motifs as symbols of fertility and cosmic harmony. Álvarez-Mon (2008; 2015) expands the interpretation to include textile and metal objects, linking the lotus to ceremonial display and elite identity. Tafarokh Nouruz and Elahi (2011) emphasize the narrative structure of the Arjan bowl, treating the lotus as part of a visual microcosm. While all agree on its ritual significance, debate remains over whether the

lotus here was primarily a fertility emblem or an emblem of royal legitimacy. Niyakan and Ramzani (2017) expanded the discussion to the so-called "ring of power", decorated with floral iconography that may reference the lotus as a symbol of authority, thereby linking it to political and religious legitimacy in the Elamite court.

Achaemenid art marks the moment when the lotus becomes a standardized imperial motif. Zaka (1963) examined the depiction of clothing and textiles in Achaemenid art, underscoring how vegetal designs, such as lotus flowers and other plant motifs, are integrated into Persian garments and textiles. Shahpour Shahbazi's *Guide to the Documentation of Persepolis* (2010) offers a comprehensive overview of the architectural and artistic elements of Persepolis, emphasizing the intricate use of vegetal motifs in its reliefs. Shahbazi highlights the importance of these motifs in reflecting the cultural and religious values of the Achaemenid period. Tavakoli (2008) employs a semiotic framework to examine plant imagery—including the lotus—in Achaemenid art, revealing the layers of meaning encoded in vegetal motifs. Mobini and Dadvar (2011) study Achaemenid columns, especially capitals shaped like bulls as symbols of royal authority and power. Their research elucidates the fusion of indigenous artistic traditions with foreign influences and religious symbolism, producing monumental architecture that conveys imperial grandeur and ideological permanence. Soleimani Poursanagh and Hoseini (2015) offer a comprehensive overview of the lotus flower motif across Achaemenid, Parthian, and Sassanid civilizations, analyzing its symbolic meanings, geographical distribution, and artistic applications within religious, social, and political frameworks. Naderi Garzaldini (2015) analyzes plant motifs, such as lotus flowers and rosettes, in Persepolis reliefs, demonstrating their connection to ancient Persian religious and cosmological systems and their role as visual embodiments of spiritual themes. Cheryl Hart (2016) contributes to this discourse by focusing on the rosette motif in Persepolis reliefs, interpreting it as a botanical relative of the lotus and a "royal flower power" symbol with strong ideological connotations. Moradi (2017) provides a foundational analysis of the lotus motif in the reliefs of Pasargadae and Persepolis, situating these depictions within the broader artistic traditions of Mesopotamia and Egypt. This study highlights how the Achaemenids

adopted and transformed external motifs to create a distinctive imperial visual language. Naderi Garzaldini (2017) explores the connection between plant motifs in Persepolis reliefs and ancient Persian myths, revealing their symbolic role in expressing religious beliefs and concepts of creation, nature, and the universe in Achaemenid art. Salahshour, Nazari, and Shaarbaf (2017) analyze bowls and cups from the period, focusing on their form, decorative styles—including lotus motifs—and geographical spread. Their study highlights the social, economic, and artistic significance of these vessels and traces the persistence of production traditions even after the empire's decline. Gholampour Darzi and Esmaeili (2020) analyze the symbolic continuity of the lotus motif from the Achaemenid through the Sassanid periods. Their research situates the lotus as a cultural and literary marker, embodying abstract concepts such as peace, worship, beauty, and love within the broader cultural geography of ancient Persia. Sadat Hosseini, Saeedi, and Chaichi Amir Khiz (2022) use typological and decorative comparisons to assess the authenticity of a silver rhyton attributed to the Achaemenid era, thereby contributing to scholarship on artifact authentication and craftsmanship. Mirshahi (2022) examines the eastern staircase of the Apadana Palace at Persepolis, uncovering how the lotus motif—frequently associated with the goddess Anahita—symbolized spiritual ascent and eternal life. This research situates the lotus into a broader constellation of sacred and royal symbolism in Achaemenid monumental architecture. Similarly, Caneva, Lazzara, and Hosseini (2023) investigate botanical motifs, including the lotus, in Persepolis and Susa's monumental reliefs. They argue that these vegetal elements reinforced imperial authority and divine power through their symbolic associations.

In the Parthian context, Pfrommer's (1993) comprehensive catalogue of luxury metalwork—covering jewelry, bowls, rhyta, and more—provides valuable stylistic and contextual data that inform the understanding of plant motifs' evolution leading into the Sassanid period. While Waqs Abbasi et al. (2016) classify and date stucco decorations at Khwaja Mountain Palace, comparing them to similar works in Bishapur, Hajjiabad, and Kish to refine typologies and chronologies.

Scholars examining plant motifs in Sassanid and related artistic traditions have approached the subject from political, religious, stylistic, and cross-period perspectives. Within the political-symbolic framework, Javadi and Bastar (2004) highlight the lotus motif in the reliefs of Taq-e Bostan as a key element of Sassanid royal ideology. Sodavar's (2005) study of royal ideology in Persian art provides the ideological backdrop for interpreting the political messaging embedded in Sassanid visual culture. Olson (2009) examines the "dancing girls" motif on silver vessels.

Religious and mythological dimensions are explored extensively. Mobini and Shafei (2015) trace sacred and mythological plant motifs in Sassanid art to pre-Islamic religious traditions, associating them with fertility, immortality, divine favor, and kingship. Sedaghat (2017) expands on this by classifying such motifs across multiple media, mapping their frequency and symbolic associations. Shahbizi Shiran et al. (2018) narrow the focus to Anahita, highlighting the importance of lotus flowers alongside other symbols, such as bulls. Similar thematic emphasis emerges in Mahmoudi Zirabi and Maghuli's (2021) study of mythological plant reliefs in Taq Kasra's stucco decorations.

Cross-period and comparative approaches shed light on the lotus's longevity in Persian visual culture. Namjoo and Forouzani (2013) trace formal and thematic continuities from Sassanid to Safavid textiles, suggesting an enduring visual vocabulary that carried royal and religious meanings across centuries. Shirazi (2017) situates plant motifs within a broader historical sweep—from Median through Achaemenid, Parthian, and Sassanid metalwork—linking them to ancient Persian garden aesthetics and underscoring the lotus's adaptability as both a symbolic and ornamental form.

The Importance of the Research Topic

Although substantial research has been conducted on the art and symbolism of ancient Persia, I have found that studies specifically focused on the concept of the lotus remain relatively rare. Most existing works concentrate on individual sites, dynasties, or object types, resulting in fragmented insights rather than a cohesive historical narrative. Few investigations trace the motif's development across multiple periods, limit their work to cross-cultural studies, or analyze the interconnections between its symbolic, religious,

and political dimensions within a unified framework. Recognizing this gap, I aim to conduct focused research examining the evolution, symbolism, and artistic representation of the lotus throughout ancient Persian history. I will provide a comparative analysis of each work of art based on my own classification and perspective—an approach that, to my knowledge, has not been undertaken in previous studies. By synthesizing a wide range of sources and organizing them chronologically, I intend to offer an innovative and comprehensive understanding of the lotus in ancient Persian art. I hope this study will not only address an existing gap in scholarship but also inspire further exploration of this significant yet often overlooked element of Persian artistic heritage.

In this study, I focus on the lotus motif in the art of ancient Persia, emphasizing sites and cultural horizons ranging from Tepe Sialk, Tepe Hissar, and Jiroft to the Elam, Luristan, Tepe Marlik, Tepe Hasanlu, Tepe Ziwiye, and Qalaichi traditions, culminating in the Achaemenid, Parthian, and Sassanid Empires. These contexts were selected based on the organization of the National Museum of Iran’s archives, where the majority of my direct observations were conducted. Another reason for this selection is that these sites provide a continuous, chronological sequence from the fourth millennium BC to the seventh century CE and represent the most significant centers where the lotus motif appears in Persian material culture.

This selection also ensures geographical diversity—from the central plateau to the Zagros and southwestern lowlands—while encompassing a wide range of architectural contexts and objects. While other archaeological sites in Persia are important, they lack sufficient lotus-related material to support sustained analysis. By concentrating on these sites, I aim to provide a coherent and representative framework for tracing the evolution of the lotus motif across Persia’s major cultural traditions.

Research Questions and Objectives

This work explores several key questions:

1. What is the lotus flower?
2. What symbolic meanings are commonly associated with the lotus flower?

3. What are the various shapes and forms of the lotus flower? How is the lotus flower depicted?
4. What does the lotus symbolize in the rituals, beliefs, and mythology of ancient Persia?
5. How are gods and goddesses connected to the lotus in Persian traditions?
6. What myths are associated with the lotus?
7. What are the fundamental concepts associated with the lotus and its related symbols?
8. How has the lotus symbol evolved throughout different periods of Persian civilization?
9. According to iconography, what symbolic interpretations of the lotus existed in Persian culture?
10. How has the lotus been represented in Persian architecture, vessels, and decorative objects?
11. On what types of materials was the lotus depicted or carved?
12. In what contexts did humans use the lotus symbol?

Research Method

This study is characterized as fundamental descriptive-analytical research. It relies on a systematic review of literature sourced from original texts in both English and Persian, as well as reputable translations. The research methodology involves several sequential steps: initially, gathering primary information and original sources; subsequently, categorizing the compiled data into relevant research questions; and finally, conducting an analysis of the amassed information. Additionally, the study incorporates scholarly articles and papers from reputable magazines and journals alongside library sources, original texts, and translations. Images used in this research were obtained from the official websites of international museums and collections, including the University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum), Philadelphia, USA; the Metropolitan Museum of Art (The Met), New York, USA; the Louvre, Paris, France; the Los Angeles County Museum of Art (LACMA), Los Angeles,

USA; the Barakat Gallery, London, United Kingdom; the British Museum, London, United Kingdom; the Miho Museum, Shiga, Japan; the Getty Museum, Los Angeles, USA; the Cleveland Museum of Art, Cleveland, Ohio, USA; the Hermitage Museum, St. Petersburg, Russia; and Christie's, London, United Kingdom. Additional images were collected from archives, catalogues, and personal photography at Iranian institutions, including the International Museum of Iran, Reza Abbasi Museum, University of Tehran, Tarbiat Modares University, and the National Library of Iran, all located in Tehran.

Key to the different lotus types

Rosette Lotus – Features between three to fifty prominent or flat petals with rounded tips.

Hollow Petals – Rosette lotus with petals that are hollow or partially hollowed out.

Separate Petals – Rosette lotus with loose petals that do not touch each other.

Pointed Petals – Composed of elongated petals that end in sharp tips.

Sharp-Ended – Rosette lotus with distinctly sharp-tipped petals.

Heart-Shaped Petals – Rosette lotus with petals shaped like hearts.

Stacked Petals – Comprises two or three rosettes stacked on top of each other.

Profile View – Lotus depicted from a side or angled perspective.

Palmette – Rosette lotus accompanied by two leaves.

2. THE LOTUS FLOWER

In this chapter, I will examine the lotus flower in Persian culture from three interconnected perspectives. First, I will explore the botanical characteristics of the lotus, focusing on the white lotus (*Nymphaea alba*) and the pink lotus (*Nelumbo nucifera*), their habitats, growth patterns, and seasonal cycles. Second, I will discuss the symbolic and spiritual significance of the lotus in ancient Persian thought and the connection between humans and the cosmos. Finally, I will consider the depiction of the lotus in Persian art, examining the various forms and motifs—from buds and blossoms to rosettes and palmettes—that reflect both natural features and aesthetic conventions.

2.1 BOTANICAL AND ECOLOGICAL FEATURES OF LOTUS SPECIES IN IRAN

The lotus, known in Persian as *Nilofar*, is an aquatic plant also called the *Abzad flower*, meaning "flower of life and creation".² Lotus plants thrive in still or slow-moving freshwater habitats such as ponds, lakes, and marshes. Their roots are anchored in mud, while their leaves and blossoms extend toward the surface or rise above it, creating a striking contrast between muddy origins and radiant flowers.³ Two of the most significant species in Iran are the white lotus (*Nymphaea alba*) and the pink lotus (*Nelumbo nucifera*).

2.1.1 White Lotus (*Nymphaea alba*)

The white lotus, also called the European White-Water Lily or *Nenuphar*, belongs to the family *Nymphaeaceae* (fig. 2.1).⁴ It is native to Europe and occurs naturally in northern and northwestern Iran, where it inhabits freshwater lakes, ponds, and slow-moving

² YAHAGHI 2007: 429; DEHKHODA 2010: 1042.

³ SADRIAFSHAR *et al* 2002: 1288; MOIN 2004: 1335; MOTAKEF 2006: 10; YAHAGHI 2007: 429; DEHKHODA 2010: 1042; RANGCHI 2010: 423; HASSANVAND & SHAMIM 2014: 24; MORADI 2017: 2; KHAN *et al* 2019: 62.

⁴ HESLOP-HARRISON 1955: 720; MADHUSUDHANAN 2011: 253; ASADI *et al* 2018: 2403; KHAN *et al* 2019: 62; TURAN *et al* 2021: 25.

rivers.⁵ *N. alba* is a perennial hydrophyte with a thick, horizontal rhizome that anchors in mud or silt. Its leaves are oval to heart-shaped, dark green on the upper surface and reddish-brown underneath, with a smooth and slightly striated cuticle.⁶ Each leaf can grow to a considerable diameter, and a single plant may spread widely enough to cover more than a square meter of water surface.⁷

The flowers are large, usually white, and composed of 4-5 sepals and 12-33 petals arranged in multiple rows.⁸ At the center are numerous bright yellow anthers. The blossoms open during the day and close at night in a diurnal rhythm.⁹ *N. alba* prefers neutral to alkaline waters and typically grows at depths of 0.5-3 meters.¹⁰ While it was once considered a plant of lowland waters, it also occurs at higher elevations. Its seasonal cycle is characterized by vegetative growth in spring, flowering in summer, fruiting in late summer or autumn, and dormancy during winter, with regeneration from rhizomes in the following year.¹¹

2.1.2 Pink Lotus (*Nelumbo nucifera*)

The pink lotus, also known as the Indian Sacred Lotus or *N. nucifera*, belongs to the family Nelumbonaceae (fig. 2.2).¹² It is native to tropical Asia but has been introduced widely as an ornamental plant in Iran, where it is cultivated in parks, gardens, and artificial ponds.¹³ *N. nucifera* is a perennial aquatic species that grows from a segmented, branching rhizome composed of horizontal stems.¹⁴ These rhizomes spread rapidly during the growing season and anchor the plant in pond bottoms or the sediment of slow-moving

⁵ KŁOSOWSKI & TOMASZEWICZ 1989: 613; LAKSHMI *et al* 2013: 974; MATTA *et al* 2017: 64; ASADI *et al* 2018: 2403; TURAN *et al* 2021: 25.

⁶ MATTA *et al* 2017: 64.

⁷ KHAN *et al* 2019: 64.

⁸ KHAN *et al* 2019: 63.

⁹ VAN DER VELDE 1986: 111.

¹⁰ HESLOP-HARRISON 1955: 722.

¹¹ CONARD 1905: 30; HESLOP-HARRISON 1955: 722.

¹² MUKHERJEE *et al* 2009: 407; MEHTA *et al* 2013: 407; SHEIKH 2014: 42; KAUR *et al* 2019: 3966.

¹³ SRIDHAR & BHAT 2007: 144; MUKHERJEE *et al* 2009: 408; LIN 2019: 1; KAUR *et al* 2019: 3966.

¹⁴ BILLING & BILES 2007: 10.

streams.¹⁵ The leaves are nearly circular and supported on long, often thorny petioles. In shallow water, they can rise to high above the surface, depending on the cultivar.¹⁶ Leaves are typically waxy, water-repellent, and large in diameter, providing efficient photosynthesis even in dense aquatic settings.¹⁷

Nelumbo nucifera flowers typically open in the early morning and close by noon.¹⁸ They are large, hermaphroditic, and borne on tall peduncles.¹⁹ The blooming process lasts three days: initially pale or whitish, the petals gradually deepen from soft pink on the second day to a dark pink shade on the third.²⁰ This movement repeats for three days, with all petals falling off on day four.²¹ *N. nucifera* requires 4-6 months to complete its seasonal cycle, including budding, leaf emergence, flowering, fruiting, rhizome development, and eventual dormancy.²² The species is adapted to warm climates but can also tolerate semi-arid regions when groundwater is accessible. Its deep root system, high tolerance to heat, and ability to propagate easily from seeds make it a highly resilient plant.²³

2.2 SYMBOLISM OF THE LOTUS

The lotus flower held diverse symbolic meanings within the cultural and spiritual life of ancient Persian society. Rooted in soil, nourished by water, and opening its blossoms to the sun, it embodies the classical elements of earth, water, fire, and air.²⁴ Its daily cycle—opening at sunrise and closing at sunset—connects it to the sun, symbolizing light, renewal, and spiritual growth. Emerging from water, the lotus reflects fertility,

¹⁵ BILLING & BILES 2007: 10.

¹⁶ BILLING & BILES 2007: 12.

¹⁷ MUKHERJEE *et al* 2009: 408.

¹⁸ SHEN-MILLER 2002: 136; ISHIZUNA *et al* 2024: 1.

¹⁹ ISHIZUNA *et al* 2024: 1.

²⁰ MOHAMMADSALEHIAN & BIBAK 2015: 5.

²¹ SHEN-MILLER 2002: 136; ISHIZUNA *et al* 2024: 1.

²² SHEN-MILLER 2002: 136.

²³ PERVEEN & MIR 2019: 18.

²⁴ FARGHADAN & HOSHYAR 2010: 49; MOHEBBIFAR & SANAM 2017: 1134; ALDAQI 2019: 123; MIRSHAHI 2022: 153.

creation, and the latent potential from which life and knowledge arise.²⁵ Although it grows in muddy and stagnant waters, it remains untouched by impurity, preserving its beauty and purity.²⁶ This attribute serves as an emblem of human excellence and the advancement of spiritual growth.²⁷ Its root represents endurance; its stem, like an umbilical cord, connects humans to their origin; its flower radiates the sun's rays; and its seed capsule and fruit symbolize fertility and the generative power. The lotus is a symbol of perfection and immortality, with its circular leaves, flowers, and fruits reflecting the circle, the most perfect geometric shape.²⁸

Bolkhari Ghahi regarded water as the origin of all things. Plants, intimately tied to water and the growth of life, reflect these traditional human beliefs about the natural world.²⁹ In Zoroastrianism, the Tree of Life embodies a similar principle, and the lotus—emerging from water and opening to sunlight—became a symbol of life, cosmic order, and creation.³⁰ Eliade observes that water in religious systems "dissolves and disperses forms, washes away sins, purifies and at the same time renews life", highlighting the lotus as a living emblem of creation.³¹ Ancient Persian myths echo this symbolism. Creation begins with the Creator alone amidst primordial waters, where a lotus leaf appears as the first entity. From it, the surface of the earth emerges, making the lotus a symbol of the world itself. Its layered petals reflect the ages, divisions, and levels of existence, and its eight petals are said to represent the directions emerging from the waters after

²⁵ HASSANVAND & SHAMIM 2014: 23; SOLEIMANI POURSANAGH & HOSEINI 2015: 2.

²⁶ NOSS 2009: 133; SOLEIMANI POURSANAGH & HOSEINI 2015: 6; HALL 2018: 30; FARAHNAK & AMERI SIAHOUEI 2020: 1; GLAMPOUR DARZI & ESMAEILI 2020: 181.

²⁷ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; MOHEBBIFAR & SANAM 2017: 1135; ALIPOUR & JAFARI 2017: 4; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181; MIRSHAHI 2022: 157.

²⁸ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; MOHEBBIFAR & SANAM 2017: 1135; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

²⁹ BOLKHARI GHAAHI 2005: 27.

³⁰ BOLKHARI GHAAHI 2005: 27; FARGHADAN & HOSHYAR 2010: 49; ALDAQI 2019: 124.

³¹ ELIADE 2015: 189.

creation.³² Deities such as Mithra were believed to be born from the lotus,³³ emphasizing its connection to divine forces like Mithra, Anahita, and Ahura Mazda.³⁴

Beyond mythology, the symbolic significance of the lotus carries profound human and philosophical meaning. The flower represents creation, life, and the inseparable bond between humans and the cosmos. Its growth from darkness and mud reflects humanity's capacity for spiritual flourishing even under the harshest conditions.³⁵ Moreover, the lotus embodies the unity of dual forces—masculine and feminine, water and fire, sun and moon—thus highlighting the continuous connection between the material and spiritual worlds.³⁶

2.3 DEPICTION AND FORMS OF THE LOTUS

In Persian art, the lotus occupies a prominent position as a decorative motif, appearing in a variety of forms, from buds to fully developed blossoms.³⁷ The typical lotus bud is drop-shaped and often lacks detailed articulation. It commonly alternates with lotus blossoms to form decorative rows. Buds may also appear alone or in sequences without the presence of blossoms, highlighting their versatility as ornamental elements (table. 5.1.A).³⁸ Lotus blossoms in Persian art are depicted from multiple perspectives, reflecting the period's two-dimensional stylistic conventions. The most common

³² SOLEIMANI POURSANAGH & HOSEINI 2015: 6; MORADI 2017: 6.

³³ COOPER 2007: 371; SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

³⁴ HASSANVAND & SHAMIM 2014: 27; MORADI 2017: 2.

³⁵ COOPER 2007: 371; SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

³⁶ COOPER 2007: 371; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; FARAHNAK & AMERI SIAHOUEI 2020: 9.

³⁷ GOODYEAR 1891: 99; RAHBAR-GANJEH 2006: 35; TAVAKOLI 2008: 96; FARGHADAN & HOSHYAR 2010: 57; RAFIEI 2013: 4; RAZAVI & KHAJEHGIR 2013: 105; RIEGL 2018: 53-63; HOSSEINI *et al* 2022: 583.

³⁸ RIEGL 2018: 56.

perspectives include the frontal view, the profile view, and a palmette lotus that merges aspects of both.³⁹

The frontal view, often referred to as the rosette lotus, represents the fully opened flower (table. 5.1.B).⁴⁰ It's centralized, radiating petals create a rosette shape, with variations featuring either rounded or pointed leaves. The emphasis is on the overall contour of the radiating petals rather than the intricate delineation of individual leaves.⁴¹ Some scholars, beginning with Riegl, suggested that these rosette designs were inspired by different types of lotus and water lily flowers, such as *Nymphaea* and *Nelumbo*.⁴² According to this interpretation, the specific features of rosettes—such as the shape of the central part (ovary or stigma), the arrangement of petals, the angle from which the flower is viewed, and the combination of flowers with buds—reflect natural characteristics of these plants.⁴³ While not every rosette closely resembles a real flower, Goodyear supported the idea, noting that certain unusual rosette shapes could be traced back to different forms of lotus blossoms.⁴⁴

In the profile view, the lotus is often represented with three pointed calycal leaves—one central and two laterals—which may be straight or slightly curved outward (table. 5.1.C). A second row of two similar leaves frequently appears, followed by a third row of four smaller ones. The largest leaves correspond to the calyx, while the smaller ones represent the petals, creating a depiction that closely mirrors the natural side view of a lotus flower.⁴⁵

³⁹ GOODYEAR 1891: 99; RAHBAR-GANJEH 2006: 35; TAVAKOLI 2008: 96; FARGHADAN & HOSHYAR 2010: 57; RAFIEI 2013: 4; RAZAVI & KHAJEHGIR 2013: 105; RIEGL 2018: 53-63; HOSSEINI *et al* 2022: 583.

⁴⁰ RIEGL 2018: 57.

⁴¹ RIEGL 2018: 56.

⁴² RIEGL 2018: 30.

⁴³ RIEGL 2018: 32.

⁴⁴ GOODYEAR 1891: 103-104.

⁴⁵ RIEGL 2018: 57.

The palm pattern is another recurring motif. The palmette lotus, or combined view, merges elements of both frontal and profile depictions (table. 5.1.D).⁴⁶ It consists of two distinct parts formed by a pair of lateral volutes, with a deltoid or rounded appendage between them.⁴⁷ According to McDonald, the palmette lotus does not represent the palm plant itself, but rather a rosette lotus depicted in a semicircle.⁴⁸ This arrangement enables artists to convey the radiating crown of leaves typical of an open flower while maintaining the structural perspective of a side view.⁴⁹

In this study, I will identify a flower as a lotus based on its distinctive features. The lotus has a large, round flower with a prominent, central stigma and numerous broad petals with sharp or round edges, arranged in multiple concentric layers, giving it a full, symmetrical appearance. In contrast, chamomile (*Matricaria chamomilla*) produces small, daisy-like flowers with thin white petals in a single layer;⁵⁰ tulips (*Tulipa* spp.) form simple, cup-shaped flowers with six smooth petals and an inconspicuous central ovary;⁵¹ and sunflowers (*Helianthus annuus*) have large, flat composite heads with outer ray florets surrounding a dense central disc of tiny florets.⁵² By examining the flower's size, petal arrangement, and central stigma, I can accurately identify a lotus and distinguish it from these other species.

⁴⁶ RIEGL 2018: 63; CANEVA *et al* 2023: 8.

⁴⁷ CANEVA *et al* 2023: 8.

⁴⁸ MCDONALD 2002: 115.

⁴⁹ RIEGL 2018: 63.

⁵⁰ OMPAL SINGH *et al* 2011: 83; EL MIHYAOUI *et al* 2022: 1.

⁵¹ CRAWFORD & MCGOVERN 2003: 347-348.

⁵² BALOGH 2008: 227; PRAJAPATI *et al* 2024: 1.

3. THE SACRED ROLE OF LOTUS IN PERSIAN RELIGION AND MYTH

The lotus flower held profound significance in the religious traditions of ancient Persia, serving as much more than a decorative motif. It carried deep spiritual and cosmological meanings, particularly within Zoroastrian and Mithraic traditions. In this chapter, I begin by discussing the broader role of plants in Persian mythology. I then turn to the lotus itself, examining its symbolic associations with deities such as Anahita, Ahura Mazda, and Mithra. Finally, I conclude with an analysis of its role in ritual practices, with particular attention to the Nilofar (Lotus) Festival.

3.1 THE ROLE OF PLANTS IN PERSIAN MYTH

In Persian religious beliefs, plants played a central role in creation narratives, symbolizing the genesis of life and spiritual sustenance.⁵³ The Bundahishn, a foundational Zoroastrian scripture, presents plants as Ahura Mazda's fourth creation in the material world, following the sky, water, and earth. This deliberate order highlights the plant's essential function in sustaining life, particularly as nourishment for sheep, a critical element of early agrarian societies.⁵⁴

Mithraic traditions further emphasize the connection between plants and cosmic renewal through the symbolic act of Mithra slaying the bull. This act, far from simple violence, represents the birth of life and sustenance.⁵⁵ From the bull's sacrificed body emerged fifty-five varieties of grains and twelve medicinal plants, linking death with the origin of nourishment and healing.⁵⁶ The bull's sperm, ascending to the moon for purification, signifies the divine continuation of life, birthing animal species. This narrative

⁵³ MOBINI & SHAFEI 2016: 45; MAHMOUDI ZIRABI & MAQABALI 2021: 1.

⁵⁴ BAHAR 2002: 51; DADEGI 2016: 35.

⁵⁵ BAHAR 2002: 227; KHOSRAVI 2004: 94; RAZI 2006: 597; DAVANI *et al* 2015: 1; MANSOURZADEH & BEHFOROUZI 2019: 52.

⁵⁶ AMOOZGAR 2012: 20.

intertwines creation, sacrifice, and fertility, situating plants as central to the Mithraic cosmology of life.⁵⁷

Another Persian mythology situates plants within the creation story of the primordial human, Keyumars. Upon his death, his metallic body's essence descended into the earth, giving rise to metals,⁵⁸ while from this act emerged Mashya and Mashyana, the first humans, who initially manifested as a single plant.⁵⁹ Their transformation from vegetal to human form, charged with divine responsibilities, symbolizes the sacred interconnection between humanity and the natural world.⁶⁰ This tree of life, whose fruit bore ten human races, reflects a deeply rooted mythological significance in which plants are not only sacred but also bearers of humanity's destiny. Zoroastrian and Persian mythologies repeatedly emphasize the idea of stewardship and interconnectedness between humans and the natural world. The first humans' emergence from Keyumars's essence and their initial vegetal state affirm the sanctity of plants as both life-giving and divine. These narratives highlight the profound veneration of plants in ancient Persian beliefs, where they are seen not merely as biological entities but as sacred participants in the cosmic order. This religious reverence underscores how plants were perceived as central to creation, sustenance, and spiritual fulfillment in Persian culture.⁶¹

These narratives collectively reveal a consistent theme: plants in Persian mythology were not merely biological entities but sacred participants in the cosmic order. This religious veneration provides the conceptual framework for understanding the lotus flower's elevated status. Among all sacred plants, the lotus emerged as a particularly potent symbol of life, renewal, and spiritual continuity, bridging the natural and divine realms. The following sections explore how this symbolism was manifested in Persian religious myths and ritual practice.

⁵⁷ AMOOZGAR 2012: 20; DAVANI *et al* 2015: 1; DADEGI 2016: 37.

⁵⁸ BAHAR 2002: 180; HINNELLS 2010: 91.

⁵⁹ MOBINI & SHAFEI 2016: 46.

⁶⁰ AMOOZGAR 2007: 278; MOBINI & SHAFEI 2016: 46.

⁶¹ HINNELLS 2010: 91; AMOOZGAR 2012: 20; DADEGI 2016: 51-53; MOBINI & SHAFEI 2016: 46.

3.2 THE CONCEPT OF LOTUS FLOWER AMONG PERSIAN DEITIES

The Aryans' belief system included deities assigned to oversee various elements of nature, reflecting a deep connection between spirituality and the natural world. Each of the thirty days of the month was named after a specific deity,⁶² symbolically marking their presence in the material realm.⁶³ Among these, the lotus flower held a particularly prominent role, symbolizing multiple gods across different eras of Persian history.

Anahita, Ahura Mazda, and Mithra were three deities who held a particularly significant place in Persian religious beliefs, specifically during the Achaemenid, Parthian, and Sassanid periods. When focusing on water and the lotus as central symbols for analyzing and explaining creation in Persian mythology, we are led to two deities: Aredvi Sura Anahita, the goddess of water, and Mithra (Izad Mehr), the god of light and covenants.⁶⁴ However, with the rise of Zoroaster and his monotheistic teachings, these mythological deities were demoted from divine status and became Yazatas (divine spirits or angels) serving Ahura Mazda, each assigned to oversee different aspects of the cosmos.⁶⁵ Yet, even in this diminished capacity, the connection between these two figures and the lotus flower persisted, reflecting their enduring symbolic resonance within Persian cultural and religious traditions.⁶⁶

3.2.1 Anahita

Anahita, one of the most revered deities in ancient Persian mythology, was celebrated as the goddess of water, fertility, and wisdom—attributes that earned her the title "mother of life".⁶⁷ Her prominence is reflected in the *Avesta*, where an entire chapter, the Aban Yasht (Yasht 5), is devoted to her.⁶⁸ In this text, she appears as a young woman of striking beauty—tall, graceful, with white arms, a radiant face, and adorned

⁶² YARI & YARI 2018: 11; SAFIPOUR & SHABANI 2019: 158.

⁶³ DADEGI 2016: 88.

⁶⁴ BOLKHARI GHAHI 2005: 30; MORADI 2017: 8.

⁶⁵ KIANI 2001: 28; BOLKHARI GHAHI 2009: 31; NADERI GARZALDINI 2016: 32.

⁶⁶ BOLKHARI GHAHI 2009: 30.

⁶⁷ AMOOZGAR 2007: 21; QOLIZADEH 2013: 93.

⁶⁸ DADVAR & MANSOURI 2006: 129.

with jewelry, including a golden collar, square earrings, and shining shoes.⁶⁹ Such detailed descriptions suggest that statues of Anahita existed in the Achaemenid period. Although she was worshiped earlier, the earliest known inscription explicitly mentioning her dates to the reign of Artaxerxes II⁷⁰ (404–359 BC), providing the first recorded evidence of her cult in the form of inscriptions.⁷¹

Her divine domain extended beyond beauty. Anahita was believed to dwell in a celestial palace on the highest level of the sky, built with a hundred shining windows and a thousand well-carved columns, situated beside a sacred lake. She purified men's seed and prepared women's wombs for childbirth, embodying strength, radiance, and purity.⁷² Initially guardian of the Aredvi River, she later came to oversee all waters.⁷³ According to the Bundahishn, she was both the father and mother of waters, symbolizing her dual role as life-giver and protector.⁷⁴ The name "Anahita" derives from the Avestan "a-an" (negation or protector) and "ahita" (flawed or stained), meaning "flawless" or "spotless".⁷⁵ In the Avesta, she is also called Ardvi-Sura—"pure powerful river"—emphasizing her sovereignty over water.⁷⁶

Bolkhari Ghahi elucidates the profound connection between the lotus flower and the goddess Anahita, highlighting its symbolic and sacred significance. The lotus, which

⁶⁹ DADVAR & MANSOURI 2006: 129.

⁷⁰ Artaxerxes II of the Achaemenid dynasty (404–358 BCE) states in one of his inscriptions: "By the will of Ahura Mazda, I built this Hadish palace, which is a place of peace. May Ahura Mazda, Anahita, and Mithra protect me and all that I have wished from all evil-doers". In another inscription at Susa, after mentioning his ancestors, he says: "This Apadana palace was built by Darius I, but during the time of Artaxerxes I—my grandfather—it was destroyed by fire. By the will of Ahura Mazda, Anahita and Mithra, I rebuilt it. May Ahura Mazda, Anahita, and Mithra protect me and may they not let what I have built be destroyed or harmed" (POURDAVOUD 2024: 120; BOLKHARI GHABI 2009: 79).

⁷¹ SHEIKH FARSHI 2003: 23; DADVAR & MANSOURI 2006: 129; AMOOZGAR 2012: 23; SALAHSHOUR 2022: 63.

⁷² GAVIRI 2006: 48; DOOSTKHAH 2006: 297; QOLIZADEH 2013: 93.

⁷³ AMOOZGAR 2012: 25.

⁷⁴ QOLIZADEH 2013: 93; DADEGI 2016: 49.

⁷⁵ MOGHADAM 2006: 30.

⁷⁶ POURDAVOUD 2024: 173.

thrives on water and floats upon its surface, naturally associates with this element. The term Aban, meaning "waters", reinforces this link, suggesting that the "water god" of ancient texts was, in fact, Anahita, thus establishing a conceptual connection between the lotus and Anahita. Consequently, the lotus serves as a symbol of Anahita, the guardian of flowing waters, imbuing the flower with inherent sanctity.⁷⁷

Bolkhari Ghahi further traces the connection between Anahita and the lotus to the 90th verse of the Aban Yasht in the Avestan texts, which emphasizes her relationship with the sun.⁷⁸ In this verse, Zarathustra asks Anahita, "With what praise should we worship you?" She responds, "From the time the sun rises until the sun sets",⁷⁹ highlighting her active presence during daylight hours. When questioned about rituals after sunset, she replies, "The ritual in which I do not participate is worthy of the demons' praise", reinforcing her alignment with the solar cycle.⁸⁰ This parallelism mirrors the behavior of the lotus, which blooms at sunrise and closes at sunset, serving as a natural metaphor for Anahita's divine presence. This solar aspect also links Anahita to the deity Mithra, further highlighting shared solar symbolism. Through its cyclical emergence and retreat, the lotus represents Anahita's sacred and rhythmic nature, reinforcing her divine attributes.⁸¹

3.2.2 Ahura Mazda

Ahura Mazda, the supreme deity of Zoroastrianism, embodies wisdom, truth, and generosity. He neither deceives nor is deceived and is revered as the creator of all good things, responsible for maintaining the celestial order, including the paths of the sun, moon, and stars.⁸² Immortal and enthroned in heavenly light, he symbolizes divine transcendence, and his commands are carried out by angels who exemplify moral and

⁷⁷ BOLKHARI GHAHI 2009: 80.

⁷⁸ BOLKHARI GHAHI 2009: 81.

⁷⁹ DOOSTKHAH 2006: 314.

⁸⁰ DOOSTKHAH 2006: 315.

⁸¹ BOLKHARI GHAHI 2009: 81.

⁸² HINNELLS 2010: 69.

spiritual perfection. Ahura Mazda is portrayed as the eternal source of goodness, light, beauty, and happiness, fundamentally opposed to evil.⁸³

The etymology of Ahura Mazda reflects his multifaceted nature. The term combines "Ahura", an Avestan masculine noun derived from "ah", meaning "to be", with the suffix "ra", which originates from the ancient Persian form "Ratai". "Mazda" is formed from the root's "man" + "dah", meaning "wisdom" or "knowledge".⁸⁴ In Pahlavi texts, he is called "Hormuz", "Ohrmazd", or "Hoormazd",⁸⁵ while in Avestan, he is referred to as "Daovah Datar" (Creator of the Good) or "Day-Dadar". "Ahura" as "God, the Sovereign" and "Mazda" as "Supreme Knower", highlighting his role as the ultimate source of wisdom and moral authority.⁸⁶

In Zoroastrianism, the lotus flower is a symbol of Ahura Mazda. He is sometimes depicted as a human torso holding a lotus branch.⁸⁷ Zoroastrians believed that the lotus preserved sacred seeds, kept in water as a symbol of life and fertility.⁸⁸ Ahura Mazda was the creator of the earth and humanity, and he also bestowed kingship upon other rulers.⁸⁹

3.2.3 Mithra

Following their settlement in Persia, the earliest organized religious practices of the Persians included the worship of Mithra, a central deity in early Persian religion and subsequently in Zoroastrianism. Emerging from the oldest strata of ancient Persian mythology, Mithraism presents Mithra as a partner in world sovereignty and a guardian of connections, truth, and honesty.⁹⁰ In Persian tradition, Mithra is the god of the

⁸³ HINNELLS 2010: 69-70.

⁸⁴ MAKI 2011: 170.

⁸⁵ NYBERG 2017: 143.

⁸⁶ RUSSELL 1982: 153.

⁸⁷ MOHAMMAD PANAH 2005: 70; YAHAGHI 2007: 814; MORADI 2017: 9.

⁸⁸ SODAVAR 2005: 76; BOLKHARI GHAI 2005: 32; AMOOZGAR & TAFAZZOLI 2015: 81; ZABETI JAHROMI 2016: 54-55.

⁸⁹ KOCH 2006: 25.

⁹⁰ ZEKRGOO 1998: 37; RAZI 2002: 40; KARIMI 2002: 114; AVARZAMANI 2019: 41.

covenant, and his primary task is to oversee all promises. He is also associated with light and enlightenment and is regarded as one of the greatest deities of Zoroastrianism.⁹¹

Mithra plays an essential role in Zoroastrian ritual life. In ceremonies held in the fire temple (Agiary), priests are officially honored by the clergy and presented with a mace, symbolizing their duties in the struggle against the forces of evil.⁹² He safeguards covenants, order, and truth, with his essential duty being the supervision of all agreements. Although often associated with the sun, Mithra is distinct from it, appearing before the sun; this association, however, has sometimes led to his identification with the solar deity.⁹³

During the Achaemenid period, it was believed that killing a bull and scattering its pieces on the ground would enable Mithra to create all animals and certain plants.⁹⁴ Kings and rulers considered him a powerful protector in war, seeking his aid as a source of strength and refuge. An example is recorded in accounts of the conflict between Darius III and Alexander, where Darius and his commanders invoked the sun and Mithra to fortify their army and benefit from his valor.⁹⁵

Due to his association with truth, Mithra also plays a role in the judgment of souls after death. He rotates his wand over hell three times a day to ensure that sinners are not punished beyond what they deserve,⁹⁶ and is described as possessing a thousand ears and ten thousand eyes, a tireless guardian who never sleeps.⁹⁷ Etymologically, the name Mithra means "covenant" and derives from the Sanskrit root "Mṛi". In the Avesta and Achaemenid inscriptions, it appears as "Miora", in Sanskrit, as "Mithra". In Middle Persian

⁹¹ ZEKRGOO & KHANI 2000: 5; AFSHARMOHAJER 2000: 55; ROSTAMPUR 2003: 54.

⁹² DADVAR & MANSOURI 2006: 136; HINNELLS 2010: 122.

⁹³ AMOOZGAR 2012: 20; CUMONT 2014: 25; ESMAEILPOUR 2014: 80.

⁹⁴ RAZI 2006: 385; POURDAVOUD 2015: 46.

⁹⁵ VERMASEREN 2011: 17.

⁹⁶ DADVAR & MANSOURI 2006: 136.

⁹⁷ BOLKHARI GHABI 2009: 89.

(Pahlavi), it became "Mitr" and in New Persian (Farsi), "Mehr" or "Mihir",⁹⁸ also meaning "light" or "angel of light".⁹⁹

The connection between the lotus and Mithra appears in various myths about his birth. In one account, Mithra's mother swims in Lake Hamun, during which the embryo of Mithra is placed in her womb. He is then born, like a lotus, on the surface of the Lake of Kianse, with the lotus being the only plant worthy of nurturing him. This emphasizes the life-giving and purifying properties of water.¹⁰⁰

There are three main myths surrounding Mithra's birth, each rich in symbolism and uniting themes of light, water, fertility, and truth.¹⁰¹ In the first version, Mithra is born in a cave in the Alborz Mountains, emerging from the heart of a rock, symbolizing light breaking through darkness, much like a spark from striking stones. The cave, as a womb-like space, represents the mystery of creation and the passage from obscurity to revelation.¹⁰² In the second narrative, Mithra is born from the goddess Anahita within a cave. In this account, two or three shepherds are present at the time of his birth. After giving birth, Anahita places the newborn on a lotus leaf. Anahita's virginity underscores the sacredness of the event, and the act of placing Mithra on a lotus leaf reinforces the lotus as a symbol of purity, fertility, and the divine essence of water.¹⁰³ The third version depicts Mithra emerging directly from a lotus flower floating on a blue pond belonging to Anahita.¹⁰⁴ This imagery unites the lotus's dual symbolism of water and the sun, portraying it as both a vessel and a source of life, and aligns Mithra with cosmic cycles. Statues of Mithra emerging from a lotus further demonstrate the centrality of this imagery in Mithraic worship.¹⁰⁵

⁹⁸ VERMASEREN 2011: 17; QOREISHI KARIN & ESTAHRI 2019: 178.

⁹⁹ POURDAVOUD 2024: 112.

¹⁰⁰ BOLKHARI GHAI 2009: 80; VERMASEREN 2011: 17.

¹⁰¹ BAHAR 2002: 117.

¹⁰² BEHROOZI 1998: 643; BAHAR 2002: 117; RAZI 2006: 296.

¹⁰³ BAHAR 2002: 117; ROSTAMPUR 2003: 100; MOGHADAM 2006: 59; BOLKHARI GHAI 2009: 79; POURDAVOUD 2024: 122.

¹⁰⁴ BAHAR 2002: 117; AMOOZGAR 2012: 20.

¹⁰⁵ BAHAR 2002: 117.

3.3 THE RELIGIOUS FESTIVAL OF THE LOTUS FLOWER: NILOFAR

The Lotus Festival in ancient Persia was a profound celebration that showcased the deep reverence for the lotus flower as a sacred and symbolic entity. This festival intertwined spirituality, rituals, and mythology, reflecting the cultural and religious significance of the lotus in Zoroastrianism, Mithraism, and its association with divine figures such as the goddess Anahita. It served as a bridge between the natural and the divine and cosmic harmony.

According to Abu Rayhan Al-Biruni, the main festival, known as Khordad Roz, was celebrated on the sixth day of Tir (July), coinciding with the blossoming of the lotus at the beginning of summer.¹⁰⁶ Dehkhoda identifies a related observance, the Nilofar Celebration, held on the seventh or eighth day of the solar month named Amurdad.¹⁰⁷ While Khordad Roz appears to have been an annual summer festival, Nilofar seems to have been a monthly ritual with similar symbolic purposes: protecting plants, ensuring their growth, and invoking divine favor. Both celebrations underscore the lotus's sacred role, and it was believed that any request made to the king on these occasions would be granted, symbolizing divine grace.¹⁰⁸

Boroumand also mentions this celebration, but does not specify its exact date.¹⁰⁹ Moreover, Abu Rayhan Al-Biruni suggests that only the name of the festival was widely remembered while the details of the rituals had been forgotten.¹¹⁰ Some scholars propose that these celebrations may date back to the Jamshid era¹¹¹ and were associated

¹⁰⁶ ABU RAYHAN AL-BIRUNI 2011: 40; see also MOTAHEDIN 2014: 386; ZABETI JAHROMI 2016: 258.

¹⁰⁷ DEHKHODA 2010: 91.

¹⁰⁸ DEHKHODA 2010: 91; see also DOOSTKHAH 2006: 925; RAZI 2011: 94; ZABETI JAHROMI 2016: 258.

¹⁰⁹ BOROUMAND 2002: 85.

¹¹⁰ ABU RAYHAN AL-BIRUNI 2011: 40.

¹¹¹ The Jamshid era, in Persian mythology and as recounted in the Shahnameh, denotes the legendary reign of King Jamshid, a semi-divine ruler who brought civilization, prosperity, and cosmic order and is often associated with the origin of festivals, seasonal rituals, and celebrations honoring nature and the divine (BOROUMAND 2002: 85).

with Mithraic sun rituals. Evidence of lotus-related ceremonies may also be seen in the reliefs of Persepolis, where Darius is depicted seated on a throne, holding a cane in one hand and a lotus in the other—possibly linked to the Sun Prayer ceremony on the first day of Farvardin (March 20, Nowruz), when the first rays of the sun illuminated the altar.¹¹²

In conclusion, the lotus festival was a sacred celebration that embodied themes of renewal, purity, and divine connection. Rooted in the worship of the lotus flower and its associations with Anahita, Ahura Mazda, Mithra, and the cosmic cycles of nature, it reflected the Persian people's deep respect for the natural and the divine. Although many details of the festival have been lost to time, its legacy endures in the art, myths, and rituals of ancient Persia, highlighting the enduring significance of the lotus as a symbol of harmony and renewal.

¹¹² ZAKA 1999: 55; SHABANI 2000: 10; BOROUMAND 2002: 85.

4. THE CONCEPT OF THE LOTUS FLOWER IN THE ART OF ANCIENT PERSIA

Persian civilization began with the early agricultural and metallurgical settlements of Tepe Sialk and Tepe Hissar. It then developed through the artistic and cultural centers of Jiroft and Elam, as well as the bronze craftsmanship of Luristan and Tepe Marlik. Fortified urban centers such as Tepe Hasanlu, Qalaichi, and Tepe Ziwiye further shaped its growth, alongside the elite ceremonial culture of Arjan. These developments eventually culminated in the imperial artistic and cultural achievements of the Achaemenid, Parthian, and Sassanid empires. In this chapter, I will analyze the lotus as a symbolic motif, tracing its iconography and significance throughout this expansive history. The lotus appears repeatedly in the artistic and cultural heritage of Persia—from the earliest ornamental designs of Tepe Sialk till the Sassanid empires—serving as a lens through which to explore continuity, transformation, and the symbolic concept of the lotus flower that shaped Persian art and civilization.

4.1 TEPE SIALK

Tepe Sialk, located in Kashan, dates back to the sixth millennium BC and is one of the earliest known human settlements in Persia. Archaeological evidence suggests that this area was continuously inhabited from the sixth to the first millennium BC. Tepe Sialk is considered to be one of the earliest centers of urbanization, where the Aryans established the first urban civilization (map. 4.1).¹¹³ Excavations at the site have revealed burial practices in which bronze vessels, weapons, and jewelry were placed alongside the deceased. However, artifacts made of gold and silver are relatively rare at Tepe Sialk. The site's greatest renown comes from the discovery of intricately designed and Coloured pottery, which provides valuable insights into the artistic and cultural traditions of its inhabitants.¹¹⁴

¹¹³ GHIRSHMAN 2001: 45; ENAYATI BIDGOL 2015: 2; FAZELI NASHLI *et al* 2023: 1.

¹¹⁴ NARAGHI 1999: 25; GHIRSHMAN 2001: 67; TASLIMI 2012: 18.

Among the artifacts recovered, pottery decorated with rosette-shaped lotus motifs stands out as an important example of symbolic representation in the material culture of Tepe Sialk (cat. 01-04). The pottery from Tepe Sialk, dating back to the fourth millennium BC, features both geometric and animal designs, sometimes combined in unique and artistic ways. The craftsmanship of these vessels is impressive, with well-balanced shapes and careful proportions. Various colors were used;¹¹⁵ in some cases, potters left the natural color of the clay.¹¹⁶ The mix of animal and geometric patterns makes these pottery pieces stand out.¹¹⁷

One common design on Tepe Sialk pottery is a multi-petaled flower resembling a lotus rosette. This flower often appears next to checkered patterns, which symbolize water, and sawtooth shapes, which represent mountains (cat. 01). These three symbols together are believed to stand for rain, fertility, and abundance, showing how important nature was in early Persian beliefs.¹¹⁸ Another pottery piece (cat. 02) shows a group of people dancing. Alongside them, symbols of the sun and aquatic birds are painted.¹¹⁹ Zaka suggests that the dancing represents worship of the sun, which was seen as a powerful god bringing light and warmth. A flower appears in the design, Zaka believes it might be a lotus because the lotus is often linked to the sun.¹²⁰ Hatam explains that the lotus is also connected to the sun in another way. He notes that goats, which were called "sun animals", are often shown on pottery with a multi-petaled flat rosette lotus (cat. 03-04).¹²¹ This association, supported by Shams and Bakhtourtash, indicates that the flower may represent the sun, shining with radiant light.¹²²

Looking at these different designs, it is clear that the lotus had multiple meanings in Tepe Sialk pottery. Parham connects it to water and fertility, while Zaka sees it as a

¹¹⁵ Include white, grey, and different shades of red, from pink to purple (TASLIMI 2012: 20).

¹¹⁶ Grey, cream, or red colors (TASLIMI 2012: 20).

¹¹⁷ GHIRSHMAN 2001: 80; HABIBI 2004: 166; TASLIMI 2012: 20.

¹¹⁸ PARHAM 2006: 352.

¹¹⁹ HABIBI 2004: 166; TAHERI 2011: 44.

¹²⁰ ZAKA 1978: 4.

¹²¹ HATAM 1995: 364.

¹²² SHAMS 2000: 206; BAKHTOURTASH 2001: 18.

symbol of sun worship. Hatam, along with Shams and Bakhtourtash, research shows that the lotus could also represent the sun's power when paired with the goat.

4.2 TEPE HISSAR

Tepe Hissar, located southeast of Damghan near the villages of Firoozabad and Hyderabad, was inhabited from the fourth to the first millennium BC (map. 4.1).¹²³ The site is divided into three major cultural periods, each consisting of several occupational layers. The first period (Tepe Hissar I), spanning from the fourth millennium to around 3600 BC, is primarily known for its decorated pottery.¹²⁴ Pottery from this phase was initially handmade, then produced with the potter's wheel. Decorative motifs include geometric, animal, plant, and human forms.¹²⁵ Designs were sometimes applied to both the interior and exterior surfaces of vessels.¹²⁶ The second period (Tepe Hissar II), dated approximately from 3600 to 2400 BC, is represented by both painted and grey pottery.¹²⁷ Painted ceramics feature simplified geometric and animal patterns; notably, bird motifs disappear entirely in this phase.¹²⁸ The third period (Tepe Hissar III), between roughly 2400 and 1600 BC, is marked by the disappearance of painted ware and the widespread use of grey pottery, continuing the ceramic tradition of the second period.¹²⁹ Only a few examples of painted pottery survive from this phase, showing traditional motifs in a more simplified form.

The lotus flower motif appears in the form of a rosette on some pottery from Tepe Hissar (cat. 05-06). The Tepe Hissar lotus is characterized by its radial symmetry and floral simplicity. These early renderings demonstrate how the symbolic structure of the lotus flower was in a formative stage but already deeply tied to cosmological ideas, particularly

¹²³ ROUSTAEI 2006: 22; AMANOLLAHI 2009: 49.

¹²⁴ ROUSTAEI 2006: 15.

¹²⁵ In dark grey or brown tones on reddish-brown, light brown, or grey backgrounds (VANDENBERGHE 2012: 12).

¹²⁶ VANDENBERGHE 2012: 12.

¹²⁷ ROUSTAEI 2006: 18.

¹²⁸ POPE & ACKERMAN 2008: 186.

¹²⁹ MALEK SHAMIRZADI 1989: 97; ROUSTAEI 2006: 21.

those linking the sun, rain, and fertility. One of the most distinctive representations from this period is the flat rosette-shaped lotus flower with rounded petals, found on painted pottery fragments (cat. 05-06). The lotus form is simple, circular, and radiating.¹³⁰ A significant iconographic association during this era appears in the recurring depiction of the goat motif alongside the lotus flower. Rosette lotus—with its multiple rounded petals resembling a stylized sunburst—is depicted directly between the goat's horns, reinforcing its solar symbolism.¹³¹ This suggests a deliberate symbolic pairing: the lotus as a solar emblem and the goat as a sacred animal of light and fertility.¹³²

Malikzadah Bayani interprets the goat not merely as an animal figure but as a sacred being associated with Anahita.¹³³ From this perspective, the lotus nestled between the goat's horns acquires added meaning—as an emblem of wealth and divine blessing. Anahita herself is often embodied in the form of the goat, making the pairing of the lotus and goat not coincidental but deliberate and charged with religious symbolism.¹³⁴ The spiritual and meteorological attributes of the goat remarks on the significance of its twisting horns as symbols believed to invoke rainfall, and this animal was considered a manifestation of the angel of rain.¹³⁵ The pairing of such horns with a lotus flower further emphasizes the merging of solar and aquatic symbolism.

4.3 JIROFT

Jiroft, located in southeastern Kerman Province, is a major archaeological site of ancient Persia (map. 4.1). Discovered in 2001, it dates back to the early third millennium BC and continued into the Islamic period.¹³⁶ Jiroft's natural environment played a crucial

¹³⁰ MASOUMI 1969: 4.

¹³¹ DADVAR & MANSOURI 2006: 91.

¹³² HABIBI 2004: 166; SAFARAN & KAMRANI-NEJAD SIRJANI 2019: 16.

¹³³ MALIKZADAH BAYANI 1984: 21.

¹³⁴ MASOUMI 1969: 26; MALIKZADAH BAYANI 1984: 21; DADVAR & MANSOURI 2006: 85; POURBAKHSHANDEH 2007: 49; AFZALTOUSI 2012: 60; NAMJOO & FOROUZANI 2013: 37.

¹³⁵ HATAM 1995: 364; POPE & ACKERMAN 2008: 10; SAFARAN & KAMRANI-NEJAD SIRJANI 2019: 16; GHANATIR 2023: 42; JALILIAN 2024: 21.

¹³⁶ RAZMARA 1954: 105; MAJIDZADEH 2003: 5; BANI-ASADI 2011: 23.

role in the development of its civilization as a major center. The region's mountainous terrain provided abundant resources such as copper, soapstone, chlorite, turquoise, agate, and possibly lapis lazuli, while its fertile plains supported agriculture. These factors enabled Jiroft to establish strong connections with neighboring civilizations, including Elam and Mesopotamia to the west, as well as cultures in the Persian Gulf, Pakistan, and Afghanistan.¹³⁷

Unlike other contemporary civilizations where writing had evolved, Jiroft relied heavily on iconography for communication. The rich imagery on its artifacts served as a non-verbal language, depicting daily life, mythology, flora, fauna, and religious beliefs, offering insight into the region's cultural and intellectual world.¹³⁸ Jiroft artifacts were crafted from diverse materials, found within the mountain terrains, including soapstone, marble, pottery, bronze, lapis lazuli, and agate. Many stone vessels feature elaborate relief carvings and inlays. The decorative motifs on these objects fall into three main categories: depictions of human beings, animals, geometric patterns, and plant motifs.¹³⁹ The high level of precision in these designs allows for clear identification of plant and animal species,¹⁴⁰ maintained a sense of order and created harmonious compositions.¹⁴¹

Among these motifs, the lotus flower stands out as a key symbol, frequently depicted in the form of a rosette (cat. 07-09). Soapstone containers and objects from Jiroft were often decorated with intricate designs and used in rituals. Many of these objects were found in tombs and shrines, suggesting they had a special role in religious or burial practices.¹⁴² Different types of rosette lotus flowers appear on Jiroft's soapstone objects. A five-petaled rosette lotus with hollow out petals is found on a vessel, often combined with spiral patterns (cat. 07). A six-petaled version with hollow petals appears

¹³⁷ MAJIDZADEH & SARLAK 2002: 20; MAJIDZADEH 2003: 32; ALIDAD SOLEIMANI 2007: 7; AGHA-ABBASI 2010: 22.

¹³⁸ PERROT 2007: 76; SEHHAT MANESH 2019: 56.

¹³⁹ MAJIDZADEH 2008: 128; RAFIFAR & MALEK 2014: 10; SEHHAT MANESH 2019: 55.

¹⁴⁰ RAZANI *et al* 2009: 72.

¹⁴¹ MAJIDZADEH 2003: 78.

¹⁴² MAJIDZADEH 2003: 10; KAMALI & SHAFIEE-BAFTI 2015: 85.

on another vessel, also symbolizing the sun (cat. 08). Another example is an eight-petaled rosette lotus, with its petals clearly separated, engraved on both sides of a flat stone seal (cat. 09).¹⁴³

These differences in the lotus design suggest that Jiroft artists had a variety of ways to represent the flower, possibly adapting it for different meanings or artistic preferences. The hollow-petaled versions, whether five or six-petaled, may have been intended to show light or radiance, reinforcing the sun's connection to life¹⁴⁴ and protection.¹⁴⁵ The eight-petaled lotus, with its distinct petal arrangement, could be a stylistic choice or meant to emphasize a particular aspect of the flower's symbolism.

Scholars, including Majidzadeh, believe that these objects were important in funerary practices.¹⁴⁶ The lotus design likely represented protection¹⁴⁷ and rebirth, helping to guide and safeguard the deceased in the afterlife.¹⁴⁸ However, the hollow-petaled lotus in Jiroft seems to be unique to this civilization, showing its own artistic and cultural identity.

4.4 ELAM

The Elamites were tribes who ruled over a large part of the southern and western regions of Persia¹⁴⁹ from the fourth millennium until the first millennium BC (3200-640 BC).¹⁵⁰ Susa city¹⁵¹ was the capital of ancient Elam and then became the capital of the

¹⁴³ MAJIDZADEH 2003: 10; BASAFA & REZAEI 2014: 199; SEHHAT MANESH & ESFANDIYARI 2021: 179.

¹⁴⁴ COOPER 2007: 371; SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

¹⁴⁵ HART 2018: 473; GROBLER 2021: 362.

¹⁴⁶ MAJIDZADEH 2003: 10.

¹⁴⁷ HART 2018: 473; GROBLER 2021: 362.

¹⁴⁸ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MOHEBBIFAR & SANAM 2017: 1135; ALIPOUR & JAFARI 2017: 2; FARAHNAK & AMERI SIAHOUEI 2020: 3.

¹⁴⁹ Ancient Elam included the lands of Khuzestan, Fars, Elam, and parts of Bushehr, Kerman, Luristan, and Kurdistan provinces in the present-day Iran (SAMANIAN *et al* 2013: 185).

¹⁵⁰ HOLE 1987: 348.

¹⁵¹ Susa is a city in Khuzestan located in the Southwest of Iran (SAMANIAN *et al* 2013: 185).

Achaemenids (map 4.1). Elam's history is traditionally divided into three principal eras. The Old Elam period (c. 1900-1500 BC), the Middle Elam period (c. 1500-1100 BC), and the Neo-Elam period (c. 1100-539 BC), which ended with Elam's integration into the Achaemenid Empire.¹⁵² The Elam government was the first centralized power in the Persian plateau and was known to be the beginning of the influence of thought, art, and civilization of the people of the Persian plateau on other surrounding civilizations, such as Mesopotamia and Egypt.¹⁵³ During this remarkable era, the lotus symbol appears in the form of a rosette (cat. 10-19).

A group of small bitumen roundels from the Elam period features the rosette lotus design. These artifacts are difficult to verify, mainly because of the few examples found in excavations and their presence in private collections rather than controlled archaeological sites.¹⁵⁴ Among the five known bitumen roundels, only three fragmented examples have been retrieved. All these known examples share a common design: a central rosette lotus flower with round prominent petals, surrounded by reclining rams (cat. 10, 11, 14, 15, 16).¹⁵⁵ A roundel, though broken, allows researchers to reconstruct its design (cat. 14). It features a sixteen-petaled rosette lotus with round prominent petals at the center, surrounded by a raised band with parallel lines and a row of six reclining rams. Interestingly, unlike some other examples, it has no traces of a metal covering. The other two roundels show the same key elements: a sixteen-petaled rosette lotus with round prominent petals in the center, decorative bands, and reclining rams (cat. 15-16).¹⁵⁶ However, certain details differ—for instance, separating elements between the animals and the petals of the lotus along the outer rim. This variation mainly relates to the spacing of the rosette petals: in some examples, the petals are closely joined, while in others they are set apart. Despite such minor differences, the overall structure and principal design

¹⁵² POTTS 2016: 45; MAJIDZADEH 2017: 5; ÁLVAREZ-MON 2020: 98.

¹⁵³ POTTS 2016: 1.

¹⁵⁴ MUSCARELLA 1988: 227.

¹⁵⁵ WILKINSON 1965: 108; NEGAHBAN 1984: 6.

¹⁵⁶ NEGAHBAN 1984: 6.

remain consistent across all known specimens.¹⁵⁷ Habibi gives a broader iconographic and iconological analysis and suggests that the juxtaposition of the rosette lotus and the ram may not be incidental but rather indicative of deeper symbolic associations. Ram symbolizes renewal and the transition into a new cycle of existence.¹⁵⁸ This connection aligns with broader interpretations of the lotus flower, which signifies rebirth,¹⁵⁹ purity, and solar attributes.¹⁶⁰ Bigdeli, Ghahremani Nejad, Yavari, Sharif et al. also point out that the presence of recumbent rams around the central rosette lotus suggests a combination of these meanings: fertility and life beyond death. Furthermore, the ram's role as a leader within the herd, as well as its association with male and territorial dominance, supports the interpretation of these roundels as symbols of regenerative power.¹⁶¹

During the reign of Untash-Napirisha in the 13th century BC, glazed and porcelain tiles became increasingly important in the decoration of palaces and temples. Among these decorations, the rosette lotus flower with round prominent petals was a common design. Glazed bricks, an early type of decorative tile, were brightly Coloured and made buildings look more impressive. The development of porcelain tile and glass-making industries during the Middle Elam period was a major achievement in Western Asia.¹⁶² One of the best examples of lotus designs from this time is found in the glazed nail plaques used at the ziggurat of Chogha Zanbil. These plaques were decorated with rosette lotus flowers with round prominent petals in shades of blue, green, or white (cat. 12). The rosette lotus design had a religious meaning and added to the sacred nature of the temple.¹⁶³ There were three types of these plaques: a large nail-shaped plaque placed inside the wall; a decorative nail attached to a square brick with a three-petaled lotus

¹⁵⁷ NEGAHBAN 1984: 7.

¹⁵⁸ HABIBI 2004: 118.

¹⁵⁹ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MOHEBBIFAR & SANAM 2017: 1135; ALIPOUR & JAFARI 2017: 2; FARAHNAK & AMERI SIAHOUEI 2020: 3.

¹⁶⁰ NOSS 2009: 133; SOLEIMANI POURSANAGH & HOSEINI 2015: 6; HALL 2018: 30; FARAHNAK & AMERI SIAHOUEI 2020: 1; GLAMPOUR DARZI & ESMAEILI 2020: 181.

¹⁶¹ BIGDELI 2004: 36; GHAHREMANI NEJAD 2004: 31; YAVARI 2010: 146; SHARIF *et al* 2017: 13.

¹⁶² MAJIDZADEH 2017: 82.

¹⁶³ MAJIDZADEH 2017: 65.

rosette at each corner; and a third design, a similar version of the second type but with small circular indents on the base.¹⁶⁴ The rosette lotus motif also appeared on other objects. For example, a glazed tile features a central knob decorated with a rosette lotus flower with round prominent petals, similar to those on the nail plaques from Chogha Zanbil (cat. 17).¹⁶⁵ These different forms of the lotus show that the Elam artists were creative and tried various styles, from full, round rosettes to simpler three-petal versions. Grobler believes that these designs were not just for decoration—they were meant to protect the temple and connect it with divine power. In religious buildings like Chogha Zanbil, it was used to keep away evil and bring blessings, helping to make the place holy.¹⁶⁶

In the later Neo-Elam period, Elam art changed. Large buildings, such as the ziggurats of Chogha Zanbil and Susa, were no longer built. This may have been due to weak rulers and financial problems rather than a lack of skill. Instead of making huge monuments, artists focused on decorating smaller objects with detailed designs.¹⁶⁷ By the 8th and 7th centuries BC, Elam craftsmen were making beautifully designed porcelain vases. These vases were decorated with rosette lotus flowers with round prominent, or flat petals, covering most of the surface (cat. 13, 18, 19). The designs were neat and detailed, sometimes with small highlights.¹⁶⁸

Comparing different periods of Elam art shows that the lotus motif remained important but changed in style. In the Middle Elam period, the rosette lotus flower with round prominent petals was mostly used in architecture, appearing on walls and tiles in a bold and symbolic way. In the Neo-Elam period, the rosette lotus motif was refined and used more frequently in small decorative objects, such as vases. Additionally, throughout the Elam periods, the presence of the rosette lotus motif on bitumen roundels demonstrates its significance beyond architecture and vessels, reflecting its use in ritual

¹⁶⁴ RAZMJOU 2005: 97.

¹⁶⁵ MAJIDZADEH 2017: 65.

¹⁶⁶ GROBLER 2021: 362.

¹⁶⁷ MAJIDZADEH 2017: 89-90.

¹⁶⁸ MAJIDZADEH 2017: 91.

or symbolic items whose precise function remains uncertain. Despite these changes in form and medium, the lotus flower remained a key symbol in Elam culture, showing its lasting importance in art and belief systems.

4.5 LURISTAN

Around 4,000 years ago, tribes likely of Aryan origin—or perhaps a population mixed with Aryan elements—inhabited parts of western Persia, particularly the valleys of the Zagros Mountains. These groups gradually gained power and launched several successful incursions into the fertile plains of Mesopotamia, at times managing to conquer those regions (map. 4.1).¹⁶⁹ Scholars and archaeologists remain divided on the original homeland of these tribes. One theory identifies them with the Kassites,¹⁷⁰ who settled in the green valleys and highlands of what is now known as Luristan (circa 800–1000 BC).¹⁷¹ An alternative theory posits that these people were indigenous to the Luristan region itself and were already skilled in bronze craftsmanship.¹⁷² Despite the ongoing debate, the first theory—linking the tribes to Kassite migrations—remains the more widely accepted view.¹⁷³ Throughout history, the inhabitants of Luristan have relied on animal husbandry and agriculture, particularly the raising of sheep and goats. Both domestic and wild animals played a central role in the region’s economy. The area’s geography made it especially suitable for breeding and maintaining horses.¹⁷⁴

The Kassites were highly proficient in bronze working, creating a wide range of objects,¹⁷⁵ including weapons, horse gear, pins, and ceremonial and utilitarian vessels

¹⁶⁹ MASOUMI 1969: 21; MAJIDZADEH 2001: 179.

¹⁷⁰ Who entered Persia via the Caspian Sea, traveling through Gilan to Rudbar, Zanjan, Maragheh, and West Azerbaijan and eventually reaching Kurdistan, Kermanshah, and other western regions (MASOUMI 1969: 22).

¹⁷¹ SOHRABI 1997: 89; GODARD 1998: 30; MAJIDZADEH 2001: 179; MASOUMI 2009: 98; NEGHBAN 2011: 290.

¹⁷² HERTZFELD 2002: 174; PORADA 2007: 158.

¹⁷³ MASOUMI 1969: 22.

¹⁷⁴ RIAZI 2007: 43-44; MASOUMI 2009: 99; FALLAHI & MEHRAFAVIN 2019: 40.

¹⁷⁵ Other items were weapons (such as daggers, swords, maces, and axes), horse gear, jewelry for both men and women, domestic utensils, headbands, and mirrors (RIAZI 2007: 45-47).

such as plates and beakers.¹⁷⁶ These objects range from simple designs with minimal decoration to highly elaborate works of art adorned with intricate motifs and sculptural elements. The Kassites worshipped a pantheon of deities, each representing different aspects of nature. These divine figures often appeared as symbolic motifs on bronze objects.¹⁷⁷ Moreover, the people of Luristan maintained close cultural contact with the Assyrians, as evidenced by the artistic parallels between Luristan bronzes—particularly those excavated from the Surkh Dum temple. Assyrian influence is evident in recurring motifs such as palm trees, composite creatures, fire altars, religious scenes, vultures, and sphinxes, all of which appear on Luristan bronze objects and beakers.¹⁷⁸ Among the recurring decorative elements in Luristan bronzes is the lotus flower, typically depicted in the form of a rosette lotus motif.

Bronze beakers commonly feature embossed imagery of animals (lions, cows, eagles), humans, and plants (cat. 44-47). These elements are frequently combined in scenes depicting royal gatherings, banquets, religious ceremonies, or hunting events.¹⁷⁹ Most notably, the lower portions of these beakers are often decorated with a rosette lotus formed by eight to twenty-one rounded petals. A prominent central nipple projects from the middle, while alternating petals are incised with curved lines, giving the motif a rhythmic, sunburst quality.¹⁸⁰ According to Eslamdoost et al., such motifs are more than decorative—they echo Assyrian design principles while reflecting a uniquely Luristan interpretation.¹⁸¹ Ghirshman interprets this sun-like lotus form as a manifestation of Mithra, with its petals symbolizing the sun's radiance.¹⁸²

Luristan bronze pinheads stand as evidence of one of ancient Persia's most intricate and symbolically rich metalworking traditions. Despite their often minute size, these pins

¹⁷⁶ GHIRSHMAN 2007: 76; RIAZI 2007: 45-47; MASOUMI 2009: 99.

¹⁷⁷ MASOUMI 2009: 99.

¹⁷⁸ MASOUMI 1969: 23-27.

¹⁷⁹ MASOUMI 1969: 27; SARRAF 1990: 35.

¹⁸⁰ MASOUMI 1969: 27.

¹⁸¹ ESLAMDOOST *et al* 2020: 31.

¹⁸² GHIRSHMAN 2007: 80.

exhibit extraordinary decorative sophistication, reflecting a wide spectrum of ornamental styles. Their diversity—in both form and function—demonstrates the creative ingenuity and ritual significance embedded in these artifacts.¹⁸³ According to Pope and Ackerman, the sheer range of types, along with the technical flexibility and aesthetic elegance of these objects, is unprecedented in early Persian metallurgy.¹⁸⁴ Among the most striking decorative elements of these pins is the frequent use of the lotus motif, which appears in numerous stylistic variations (cat. 20-23). These floral forms—rendered as rosettes or arcs, with differing petal counts, shapes, and surrounding ornamentation—display the craftsman’s technical skill while revealing deeper layers of symbolic meaning. As Godard notes, some pins depict mythological figures, such as the goddess of fertility or the sun god, while others prominently feature floral motifs that likely represent stylized lotus flowers.¹⁸⁵ Several scholars acknowledge the uncertain function of these objects, suggesting they may have served dual purposes: as votive offerings in temples such as Surkh Dum and as clothing fasteners or personal adornments. This duality reinforces the view that the floral designs were not merely decorative but carried symbolic and spiritual significance.¹⁸⁶

Luristan bronze pins and other metal objects demonstrate remarkable diversity in rosette lotus forms, reflecting both artistic skill and symbolic meaning. Many pins feature disc-headed bronze plates with wiry shanks, adorned with lotus rosettes with varying numbers of petals and arrangements. Some display flat, round petals, such as a 34-petal rosette surrounding a central plain umbo (cat. 24),¹⁸⁷ while others present raised rosette lotus flowers, including eight-petal rosette lotus (cat. 25) framed by multiple concentric rows of petals, or six-petal lotus rosettes (cat. 26-28) enclosed by alternating spheres and

¹⁸³ IRAVANI-GHADIM *et al* 2013: 5; MIRZAEI RASHNO *et al* 2019: 47.

¹⁸⁴ POPE & ACKERMAN 2008: 306.

¹⁸⁵ GODARD 1998: 59.

¹⁸⁶ MAJIDZADEH 1988: 4; MUSCARELLA 1989: 173-180; ALIZADEH 2017: 112; SHAMKHI AMIRI & MAGHULI 2021: 3.

¹⁸⁷ AYAZI 2008: 61.

petals.¹⁸⁸ In more complex compositions, central lotus rosettes are surrounded by friezes, raised straps, and pine cone motifs, with floral arcs (cat. 29-33), emphasizing both aesthetic harmony and symbolic layering.¹⁸⁹ Some pins integrate anthropomorphic imagery, such as naked goddesses giving birth or smiling female faces (cat. 34-37),¹⁹⁰ where the lotus rosettes appear to symbolize fertility and divine protection.¹⁹¹ In other examples, lotus rosettes accompany animal or mythological figures, including lions, goats, and Gilgamesh depicted as a bull-man. In some other cases, lotus rosettes are associated with animal or mythological figures, including lions, goats, and Gilgamesh, represented in the form of a bull-man (cat. 38-42, 48-49). In these cases, lotus rosettes, characterized by flat or raised petals, may be interpreted as amulets, solar insignia, or signs of divine favor.¹⁹²

This approach to lotus decoration extends beyond pins. A bronze shield from Luristan depicts six male cows in mid-jump, each adorned with a flat rosette lotus on its rear thigh (cat. 43), illustrating how Luristan artists used geometric floral patterns to decorate animals.¹⁹³ Similarly, a metal quiver plaque is divided into four sections by rows of prominent round-petaled rosette lotuses, with smaller eight-petaled rosettes formed by lines crossing a circle (cat. 50).¹⁹⁴ These designs may have symbolized divine protection.¹⁹⁵

A silver plate depicting Zurvan, the god representing the three stages of life, shows eight-petaled rosette lotuses alongside him (cat. 51),¹⁹⁶ which scholars interpret as

¹⁸⁸ AYAZI 2008: 215, 239.

¹⁸⁹ AYAZI 2008: 235-237.

¹⁹⁰ GODARD 1998: 60; AYAZI 2008: 232; SARRAF 2014: 171-173.

¹⁹¹ HART 2018: 473; GROBLER 2021: 362.

¹⁹² AYAZI 2008: 250-254.

¹⁹³ SEIPEL 2001: 125.

¹⁹⁴ SEIPEL 2001: 117.

¹⁹⁵ NOSS 2009: 133; SOLEIMANI POURSANAGH & HOSEINI 2015: 6; HART 2018: 473; HALL 2018: 30; FARAHNAK & AMERI SIAHOUEI 2020: 1; GLAMPOUR DARZI & ESMAEILI 2020: 181; GROBLER 2021: 362.

¹⁹⁶ GHIRSHMAN 2011: 52.

symbols of the sun and divine protection.¹⁹⁷ Palm leaves held by figures on this plate represent gifts from the spiritual world.¹⁹⁸ Zurvan's male body with a female face on the chest symbolizes the connection between heaven and earth.¹⁹⁹ In this context, lotus motifs reinforce the union of divine forces and the cycles of life.²⁰⁰

In summary, the recurring lotus rosette motif in Luristan bronzes and metal objects—from beakers and pins to shields and plates—conveys religious, cosmic, and protective significance. The variety of lotus forms, often combined with animals, mythological figures, and anthropomorphic imagery, reflects a sophisticated visual language that intertwined daily life, ritual practice, and spiritual belief in ancient Luristan.

4.6 TEPE MARLIK

Marlik²⁰¹ is an ancient archaeological hill located in the Goharrood Valley, near Rudbar city in the Gilan province of northern Iran (map. 4.1). The inhabitants of Tepe Marlik were part of an Aryan tribal group—Indo-Persian immigrants—who settled in this region around the end of the second millennium BC and the beginning of the first millennium BC.²⁰² Tepe Marlik became a major center for metalwork, particularly in bronze and gold. These products were distributed through trade as far west as the eastern shores of the Mediterranean and eastward to the Indus Valley. The artistic and industrial influence of Tepe Marlik can be seen in the traditions of later Achaemenid civilizations.²⁰³

Numerous objects and artefacts have been discovered within the tombs of Tepe Marlik, including bronze and gold beakers, swords, daggers, and various decorative items

¹⁹⁷ HART 2018: 473; GROBLER 2021: 362.

¹⁹⁸ CULICAN 2006: 20.

¹⁹⁹ CHEVALIER & GHEERBRANT 2005: 10.

²⁰⁰ KHOSRAVI 2004: 95; ZABETI JAHROMI 2016: 54-55.

²⁰¹ According to archaeological evidence, these tribes established a powerful kingdom that extended across the northern slopes of the Alborz Mountains, the southern shores of the Caspian Sea, and regions that now include parts of modern-day Russia, Persia, eastern Azerbaijan, and the provinces of Gilan and Mazandaran (NEGAHBAN 1977: 205).

²⁰² CHERAGHI 1989: 105; MALEKZADEH 1997: 172; NEGAHBAN 1999: 17.

²⁰³ NEGAHBAN 1977: 205; MALEKZADEH 1997: 172; TALAI 2012: 80.

used for ceremonial purposes. The presence of these artifacts indicates the Tepe Marlik people's strong belief in the afterlife²⁰⁴ and reflects that they practiced elaborate burial rituals, placing personal belongings, war trophies, and symbols of social status with the deceased.²⁰⁵ Among these objects, the lotus flower stands out as a key symbol, frequently depicted as a rosette lotus, which is usually placed at the bottom of cups and beakers and appears in many forms (cat. 53-64). While the designs may look simple, they show a great variety in how the petals are shaped and arranged.²⁰⁶ Some rosette motifs from Tepe Marlik are composed of stacked designs, with two rows of petals arranged in a circle. The number and shape of the petals in each row are not always the same, which might suggest that they had different meanings or were meant to be visually unique. For example, on a golden beaker decorated with images of a rosette on the bottom with twelve inner petals and sixteen outer ones, each carefully decorated with tiny dots (cat. 53).²⁰⁷ Another example comes from a broken cup that has a central flower surrounded by eight smaller ones, each with sixteen petals, and everything is framed by rings (cat. 54).²⁰⁸ Some of the most complex examples feature a central rosette with a second layer of petals and an outer ring of leaves (cat. 59, 60, 61). One golden beaker has a base design with a sixteen flat-petal inner rosette lotus flower, surrounded by sixteen larger double-layered rosette lotus petals and then bordered by chained leaf shapes (cat. 61).²⁰⁹ These symmetrical and balanced patterns could have symbolized ideas like Perfection or immortality.²¹⁰ Negahban suggested that these motifs might represent the sun.²¹¹

²⁰⁴ LENSKI & LENSKI 1984: 152; RIAZI 2007: 31-32.

²⁰⁵ RIAZI 2007: 31-32.

²⁰⁶ NEGAHBAN 1964: 168; NEGAHBAN 1989: 34; KAZEMPUR & MARASI 2017: 196; JALILINIA & SHAMILI 2021: 88.

²⁰⁷ NEGAHBAN 1989: 34; TALAI 2012: 112.

²⁰⁸ NEGAHBAN 1989: 36-38.

²⁰⁹ NEGAHBAN 1989: 42; MAGHULI & KESHTKAR 2016: 51; ALIREZAZADEH NODEHI 2017: 592.

²¹⁰ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; MOHEBBIFAR & SANAM 2017: 1135; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

²¹¹ NEGAHBAN 1964: 306; NEGAHBAN 1989: 307.

Other Tepe Marlik vessels feature simpler rosettes with a single row of petals, usually numbering sixteen to twenty. These are often surrounded by circles and sometimes include extra lines or textures. One cup shows twenty round petals in a tight, flat design (cat. 55),²¹² while another two golden cups have sixteen long petals with double outlines around a central circle (cat. 56-57).²¹³ A similar flower appears on a silver beaker with nineteen petals (cat. 58).²¹⁴ The differences in shape and number show the artist's attention to symmetry, balance, and harmony.

In other cases, lotus rosettes with round and prominent petals are used as background decoration in scenes featuring animals or mythical creatures. On one goblet with horned beasts, rosettes fill the surrounding spaces (cat. 62),²¹⁵ while on other vessels depicting stags or goats, the flowers similarly occupy the empty areas (cat. 63-64).²¹⁶ Even though they are not the main focus in these scenes, the flowers may still carry the same symbolic meaning. Cooper points out that the lotus stands for life, divinity, and the cycle of nature. So, even when used in the background, the motif helps reinforce spiritual themes.²¹⁷

Negahban also suggested that the frequent use of the lotus rosette—especially at the bottom of drinking vessels—might have had a hidden religious meaning. Since the flower would only be revealed when the cup was empty, it may have symbolized a moment of spiritual insight or revelation.²¹⁸ In later writings, he compared the motif to a rain-bringing flower called Baran Titi, known in the Gilan region. He believed it could represent water, fertility, or the tree of life.²¹⁹ This idea of the lotus connects different elements of life and spirituality.

²¹² NEGAHBAN 1989: 67-70.

²¹³ NEGAHBAN 1989: 79.

²¹⁴ NEGAHBAN 1989: 133-164.

²¹⁵ NEGAHBAN 1984: 33.

²¹⁶ NEGAHBAN 1984: 33; KAZEMPUR & MARASI 2017: 196; JALILINIA & SHAMILI 2021: 88.

²¹⁷ COOPER 2007: 311.

²¹⁸ NEGAHBAN 1964: 306.

²¹⁹ NEGAHBAN 1989: 307.

4.7 TEPE HASANLU

Tepe Hasanlu is an ancient archaeological site located in northwestern Iran, dating back to approximately 6000 BC. It lies in the Solduz Valley, southwest of Lake Urmia and northeast of Naqadeh, and is named after the nearby village of Hasanlu (map. 4.1).²²⁰ Among the most notable artifacts found at Tepe Hasanlu featuring lotus imagery are a beaker, golden jewelry, a glass, and a handle.²²¹ During this period, the lotus is depicted in two distinct forms: the profile view and the rosette form (cat. 65-71). These diverse stylistic representations reveal the importance of the lotus motif in the material culture of the period, particularly in decorative arts and jewelry.

One example is a bone handle carved with a profile view of a lotus flower, showcasing the flower from a lateral perspective (cat. 69).²²² The carving technique emphasizes the outward curvature of the petals, a stylistic feature that Darvish Menesh interprets as a sign of both elegance and symbolic strength.²²³ Furthermore, there is the silver beaker with five decorative friezes. The top and bottom friezes are adorned with profile view lotus flowers connected by semicircular lines (cat. 68). The central narrative, featuring human figures, chariots, animals, and action scenes, is thus framed by a floral motif.²²⁴ A contrasting form can be observed in a rosette lotus carved into a piece of glass, where seventeen rounded petals radiate prominently (cat. 70). This elaborate composition displays a shift toward a more ornamental and structured form of the lotus flower.²²⁵ This interconnected pattern contrasts with the more isolated rosette forms on jewelry, showing how the lotus could shift in meaning and form across media and contexts. The golden pendant depicted in cat. 71 further illustrates this stylistic diversity. It features a prominent rosette lotus with ten petals, each petal separated and arranged around a central knob. Unlike the tightly packed petals in glasswork, these petals do not

²²⁰ GHAEGQI 1996: 98; KAMBAKHSHFARD 2001: 15; EHSANI 2011: 30.

²²¹ VANDENBERGHE 2012: 115.

²²² MUSCARELLA 1966: 126; DARVISH MENESH 2015: 19.

²²³ DARVISH MENESH 2015: 19.

²²⁴ VAKILI 1978: 31; SADRAEI & ELLIYOUN 2020: 224.

²²⁵ DARVISH MENESH 2015: 19.

touch one another, creating a sense of openness and rhythmic balance. A rectangular gold ornament (cat. 65) exhibits another variation—a raised rosette lotus flower with eight distinct petals, framed by four intricately curved corners and fitted with three loops for attachment.²²⁶ Sadraei and Elliyoun highlight this design’s architectural elegance, possibly indicating its use on ceremonial or high-status garments or objects. Additional examples reinforce the motif’s popularity and evolution. A fragment from a gold plaque (cat. 66) preserves nine of an original twelve lotus petals, each petal shaped with delicate curving.²²⁷ Similarly, a series of ten gold buttons, likely from a necklace, all bear the prominent rosette lotus design with individual petals (cat. 67).²²⁸ These multiple repetitions of the lotus flower—ranging from profile view to rosette to reflect both stylistic preferences and symbolic meanings of the time. The rosette lotus, in particular, may have indicated royal status or divine protection, especially if these jewels belonged to a queen or elite woman.²²⁹

4.8 QALAICHI

The Qalaichi site is located near a village of the same name, approximately 8 kilometers northeast of Boukan city (map. 4.1). Situated in the central region of the ancient Mannaeans kingdom, south of Lake Urmia. In 1994, official archaeological salvage excavations were conducted, resulting in the discovery of over 400 pieces of glazed bricks and inscriptions attributed to the Mannaeans.²³⁰ Excavations at Qalaichi revealed the remains of an extensive architectural complex comprising an entrance gate, paved courtyards, columned halls, residential rooms, and row houses. A defining feature of the site is its decorated glazed bricks, which display a wide array of motifs—from geometric designs to representations of plants, animals, humans, and mythological creatures.²³¹

²²⁶ SADRAEI & ELLIYOUN 2020: 122.

²²⁷ SADRAEI & ELLIYOUN 2020: 156.

²²⁸ SADRAEI & ELLIYOUN 2020: 168.

²²⁹ HART 2018: 473; GROBLER 2021: 362.

²³⁰ HASSANZADEH 2011: 79; DEGHANI & FAZELI NASHLI 2022: 50.

²³¹ HASSANZADEH 2011: 72; KARGAR 2013: 45; HASSANZADEH & PIRAN 2017: 72.

Among the decorative motifs from this period, the lotus flower appears in three distinct forms: the profile view lotus, the rosette lotus, and the lotus bud (cat. 72-77).

The lotus flower motifs depicted on the glazed bricks of Qalaichi display a rich visual terminology characterized by notable variations in form and structure. Across several full-sized and half-sized bricks, a recurring compositional pattern is observed: four lotus buds and four profile view lotus flowers arranged symmetrically around a central element. While the outer configuration remains consistent, the central motif varies: some examples showcase a flat rosette lotus flower with six to sixteen petals (cat. 72-74), while others feature concentric circles without a floral center (cat. 75-76).²³² In other cases, the central area is occupied by concentric circles (cat. 77), some of which are elaborated with motifs resembling sun rays. The space in the central circle is filled with the rosette lotus, creating a balanced, sacred geometry. The color palette—typically white, blue, yellow, and green glazes—enhances the symbolic dimensions, evoking themes of water, light, and purity.²³³

According to Hassanzadeh and Curtis, these designs were not merely decorative but formed part of a larger symbolic and perhaps ritualistic context. Their standardized yet varied composition suggests a sophisticated visual language used to communicate religious and cultural values.²³⁴ This is further supported by Carroll, who emphasizes that lotus motifs, especially within temple architecture, likely symbolized the sun, blessing, and divine protection. If ritual ceremonies were performed in front of these bricks, as proposed, the lotus would have served as a powerful icon of sacredness and renewal, reinforcing the ceremonial atmosphere.²³⁵

In summary, the lotus motifs of Qalaichi reflect a purposeful interplay of form, symmetry, and color, anchored in local beliefs and aesthetic traditions. The consistent presence of four lotus buds and four profile view lotus flowers, combined with either a

²³² HASSANZADEH & PIRAN 2017: 94; HASSANZADEH & CURTIS 2021: 18.

²³³ HASSANZADEH & PIRAN 2017: 96; HASSANZADEH & CURTIS 2021: 18.

²³⁴ HASSANZADEH & CURTIS 2021: 18.

²³⁵ CARROLL 2016: 184.

central rosette or concentric circles, demonstrates the lotus's multifaceted role within the visual and spiritual culture of the Qalaichi era.

4.9 TEPE ZIWIYE

Ziwiye is not officially recognized as a city; however, it demonstrates all the essential characteristics of urban life, having integrated the fundamental elements that define an urban settlement. Tepe Ziwiye, often referred to as a castle, is located near the village of Ziwiye, approximately 42 km east of Saqqez—the second-largest city in Kurdistan (map. 4.1).²³⁶ This castle holds considerable historical importance, as it was once inhabited by the Mannaeans, an indigenous people of the Zagros region, particularly concentrated in the southeastern areas surrounding Lake Urmia. Geographically positioned between the Urartians to the north, the Assyrians to the west, and the Aryan Indo-European migrants to the east, Tepe Ziwiye presents a confluence of artistic traditions reflecting the cultural interactions among these groups.²³⁷

The Tepe Ziwiye treasure comprises a collection of artifacts made of bronze, silver, gold, ivory, and pottery.²³⁸ Scholars have proposed various theories regarding the stylistic characteristics of these works. Kantor argues that the ornamental ivory and metalwork from Tepe Ziwiye are aligned mainly with Assyrian artistic traditions. However, she suggests that this influence was not direct; rather, it came through the Urartians. In this view, objects such as the Tepe Ziwiye plaque resemble Urartian works created under Assyrian artistic influence.²³⁹ According to Godard, three major artistic components can be identified in Tepe Ziwiye's artifacts: Mannaeans, Assyrian, and Scythian.²⁴⁰ The objects in the Tepe Ziwiye treasure vary greatly in artistic and technical execution. While some pieces exhibit clear Assyrian influence, others reflect the stylistic traits of the Scythians (Sakas) and the art of Kars in Turkey. Most archaeologists attribute this stylistic diversity

²³⁶ GODARD 1949: 169; MATAMADI 1995: 34; EHSANI 2011: 48.

²³⁷ CURTIS 2002: 20.

²³⁸ GODARD 1949: 169; DARVISH MENESH 2015: 17.

²³⁹ KANTOR 1960: 14.

²⁴⁰ GODARD 1950: 30.

to the region's history of ethnic and cultural clashes.²⁴¹ Ghirshman categorized the treasure into several distinct groups: Assyrian artifacts, Scythian works, objects featuring Scythian and Phoenician motifs, and entirely local creations.²⁴² Diakonoff attributes the Tepe Ziwiye treasure to both Mannaean and Median origins. He emphasizes its connections with Assyrian and Urartian art, noting that the decorations, religious symbols, themes, clothing, and motifs represented in the works share many characteristics with both Assyrian and Urartian styles.²⁴³

The lotus flower appears in three distinct forms across Tepe Ziwiye's artifacts: the profile view, the lotus bud, and the rosette lotus flower (cat. 78-102). Although the architectural details of the Tepe Ziwiye tomb remain uncertain, fragments of a bronze coffin unearthed from the site provide significant insights into its decorative program. Local accounts describe the coffin as resembling a modern bathtub, crafted entirely of bronze. The coffin's surface was divided into horizontal and vertical registers. One example is the depiction in the vertical section: a goat stands at the top of a flat nineteen-petal rosette lotus with round petals (cat. 78).²⁴⁴ This flat rosette lotus form—distinguished by its high petal count and rounded tips—marks an early stylistic departure from the sharper, more geometric lotus petals that appear on later Tepe Ziwiye silverware. Iconographic interpretations suggest a symbolic convergence of immortality and divine femininity in this motif.²⁴⁵ The pairing of goat and lotus likely alludes to the goddess Anahita,²⁴⁶ with the goat serving as her zoomorphic representation—fertilizing the soil,²⁴⁷ sustaining life, and connecting death to rebirth.²⁴⁸

²⁴¹ DARVISH MENESH 2015: 17.

²⁴² GHIRSHMAN 2007: 48.

²⁴³ DIAKONOFF 2013: 374.

²⁴⁴ GHIRSHMAN 2011: 307; SHEIKHI 2013: 73.

²⁴⁵ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; MOHEBBIFAR & SANAM 2017: 1135; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

²⁴⁶ MASOUMI 1969: 26; DADVAR & MANSOURI 2006: 85; AFZALTOUSI 2012: 60; NAMJOO & FOROUZANI 2013: 37.

²⁴⁷ HEJABRI NOBARI & SABZI DOABI 2012: 79; HALL 2018: 181; QANATIR 2023: 36.

²⁴⁸ JOBES 1992: 23; COOPER 2007: 218.

A second prominent object is a silver tray whose center is adorned with a sixteen-petal rosette lotus with sharp-ended petals (cat. 79). This form differs noticeably from the rounded-petal lotus on the coffin. The sharp-pointed petals, geometrically refined and radiating in concentric symmetry, reflect the increasing stylization of lotus motifs under the influence of northern traditions such as Scythian art.²⁴⁹ Another sophisticated design can be found on two silver plates (cat. 80-81), where a curved band connects alternating profile views of lotus flowers and lotus buds. This chain-like structure, serving as an ornamental border, blends the frontal and profile styles, indicating both a decorative flourish and symbolic layering. Diakonoff and Ghirshman interpret this composition as a fusion of stylistic traditions that may reflect cross-cultural artistic exchanges with Assyrian or Phoenician craftsmen.²⁵⁰

The lotus motif also appears prominently in other elite artifacts. A silver horse saddle (cat. 82) features profile lotus flowers flanking a central leaping lion. This repeated placement of lotus forms—above and below the lion—underscores their protective role and echoes themes of power and vitality.²⁵¹ Jewelry pieces from Tepe Ziwiye further attest to the diversity of lotus representation. Golden hair ornaments feature prominent rosette lotus flowers with eight hollowed-out petals, often inlaid with precious stones (cat. 83-84).²⁵² The consistent use of hollow-out petal designs—distinguished by their visual lightness and central prominence—may indicate divine protection.²⁵³ Grobler suggests that such motifs symbolized both the wearer's noble status and divine association, particularly in the context of Anahita.²⁵⁴

Among the most intricate renderings are those seen in the Tepe Ziwiye ivories. A rectangular ivory panel (cat. 85) presents a domestic or ceremonial scene anchored by a central table with feline legs, where large rosette lotus flowers with eight rounded petals

²⁴⁹ GHIRSHMAN 2007: 125; SHEIKHI 2013: 6.

²⁵⁰ GHIRSHMAN 2007: 48; DIAKONOFF 2013: 499.

²⁵¹ RAHIMI 2006: 77.

²⁵² RAHIMI 2006: 69.

²⁵³ HART 2018: 473; GROBLER 2021: 362.

²⁵⁴ GROBLER 2021: 362.

adorn the furniture's legs and crossbars. These lotus motifs, integrated into architectural and ceremonial settings, reinforce their symbolic function as markers of status and cosmic order.²⁵⁵ Other ivory plaques show even greater variety. Alternating profile views of lotus flowers and buds form decorative bands across plaques (cat. 86-88), while other pieces depict winged sphinxes and genuflecting deer, positioned around twelve or sixteen-petal rosettes (cat. 89-96). These lotus motifs vary between round-petal and sharp-ended styles, suggesting possible symbolic differentiation—e.g., solar vs. vegetative themes. In some scenes, the lotus mediates between figures, functioning almost as a solar disc.²⁵⁶ Charlesworth interprets the interaction between sphinxes and lotus flowers as representative of protection and guard.²⁵⁷

On vessels from Tepe Ziwiye, rosette lotus motifs appear on both the shoulder and body (cat. 97-103). From a top view, these petals radiate with sharp ends, emphasizing the flower's solar symbolism.²⁵⁸ In particular, a vessel decorated with a twelve-petal flat rosette features two goats kneeling before the flower, underscoring its sacred status. The visual placement of the lotus between opposing animals resonates with Mesopotamian and Elam precedents.²⁵⁹ Porada attributes the introduction of such lotus motifs in Persian art to Phoenician and Assyrian craftsmen influenced by Egyptian prototypes, citing the resemblance of Tepe Ziwiye pottery to Egyptian floral ornamentation.²⁶⁰ These vessels, often associated with water, further highlight the lotus's ritual connection to Anahita.²⁶¹ The presence of the goat, as a vivid symbol, emphasizes and reinforces aspects of fertility.²⁶²

²⁵⁵ CHARLESWORTH 2019: 19.

²⁵⁶ DARVISH MENESH 2015: 20; CHARLESWORTH 2019: 33, 35, 51.

²⁵⁷ CHARLESWORTH 2019: 33.

²⁵⁸ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; MOHEBBIFAR & SANAM 2017: 1135; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

²⁵⁹ SHEIKHI *et al* 2017: 75; CHARLESWORTH 2019: 19-20.

²⁶⁰ PORADA 2007: 183.

²⁶¹ MASOUMI 1969: 26; DADVAR & MANSOURI 2006: 85; AFZALTOUSI 2012: 60; NAMJOO & FOROUZANI 2013: 37.

²⁶² MASOUMI 1969: 26; HEJABRI NOBARI & SABZI DOABI 2012: 79.

The art of Tepe Ziwiye exhibits a remarkable variety of lotus flower motifs—from flat nineteen-petal rosettes with round petals to sharp-pointed twelve and sixteen-petal variants, to alternating buds and profile views. Each form conveys symbolic meanings, shaped by both indigenous beliefs and foreign artistic influence. As scholars such as Ghirshman, Porada, and Charlesworth have emphasized, the evolution of lotus imagery in Tepe Ziwiye reflects both a localized symbolic vocabulary and a broader network of intercultural exchange.

4.10 ARJAN

The Arjan tomb was discovered in 1982 during the construction of the Marun (I) dam, located near the left bank of the Marun River, approximately 12 km north of Behbahan, in the border region between Khuzestan and Fars (map. 4.1). The area is characterized by its proximity to the Zagros Mountains and the natural boundary created by the Marun River. This region was historically significant as a key route linking the Persian highlands and Mesopotamia.²⁶³ The Arjan tomb contained numerous artifacts of high artistic and cultural value.²⁶⁴ The burial chamber, found 1.10 meters below the surface, was constructed from stone slabs and covered with large flat stones. Inside the tomb was a U-shaped bronze coffin, surrounded by various artifacts, many of which were exposed to water over time. Notably, the items found inside the coffin included various precious materials. Among them were objects depicting the lotus flower in three distinct forms: the profile view, the bud, and the rosette lotus flower (cat. 104-109).²⁶⁵

The Arjan U-shaped bronze coffin is distinguished by its elaborate incised decoration, prominently featuring lotus motifs. This coffin was carefully constructed by riveting together two large rectangular bronze panels with narrow bands. The bronze lid, composed of a U-shaped sheet with an additional band riveted around its edge, forms a defined rim that frames the coffin's most striking element—its lotus-incised decoration

²⁶³ TOHIDI & KHALILIAN 1982: 242; ALIZADEH 1985: 51; ÁLVAREZ-MON 2010: 16.

²⁶⁴ ALIZADEH 1985: 51; ÁLVAREZ-MON 2015: 41.

²⁶⁵ ALIZADEH 1985: 49; STRONACH 2003: 252; ÁLVAREZ-MON 2010: 25.

with a goat at the top. The lid bears at least three registers of lotus buds, and profile view lotus flowers arranged in parallel rows (cat. 104).²⁶⁶ This recurring presence of the lotus underscores its deep symbolic significance in Elam culture. In the U-shaped burials, iconographic analysis has identified the lotus as one of the key symbolic elements depicted on the coffins, alongside representations of a goat. The pairing of the lotus with this animal, particularly in relation to death and the goddess Anahita, suggests a belief in fertility and the renewal of life.²⁶⁷

Among the Arjan artifacts, the lotus with round petals emerges as a prominent and recurring motif in textiles and metalwork, highlighting its symbolic and decorative significance. Twelve textile fragments were initially collected, with four distinct types identified based on thread density and weaving techniques.²⁶⁸ One textile, in particular, features an embroidered eight-petaled rosette lotus with round petals along the fringes and frills (cat. 105),²⁶⁹ emphasizing the lotus's role in divine protection.²⁷⁰ This motif's prominence extends to the burial assemblage, which contained 98 gold bracteates of varying styles and dimensions, 34 of which were shaped as twelve-petaled rosette lotus flowers with round petals, each featuring two small loops on the back for attachment (cat. 106).²⁷¹ The presence of these loops indicates that the bracteates were sewn onto garments, likely belonging to high-status individuals.²⁷² Across both media, the round-petaled rosette lotus consistently signals authority and protection, reflecting the wearer's elevated status.²⁷³

²⁶⁶ ÁLVAREZ-MON 2010: 27.

²⁶⁷ MASOUMI 1969: 26; MALIKZADAH BAYANI 1984: 21; DADVAR & MANSOURI 2006: 85; POURBAKHSHANDEH 2007: 49; AFZALTOUSI 2012: 60; HEJABRI NOBARI & SABZI DOABI 2012: 79; NAMJOO & FOROUZANI 2013: 37.

²⁶⁸ TOHIDI & KHALILIAN 1982: 261; MOTAGHED 1990: 84.

²⁶⁹ ÁLVAREZ-MON 2010: 37.

²⁷⁰ HART 2018: 473; GROBLER 2021: 362.

²⁷¹ TOHIDI & KHALILIAN 1982: 274; MOTAGHED 1990: 75.

²⁷² TOHIDI & KHALILIAN 1982: 274.

²⁷³ HART 2018: 473; GROBLER 2021: 362.

One of the most remarkable discoveries in the Arjan tomb is a golden ring featuring a cylindrical handle adorned with a lotus flower motif (cat. 107). The ring, inscribed with the name "Kiddin-Hutran, son of Kurlush", was found in the hands of the deceased.²⁷⁴ Its ceremonial nature suggests that it was worn during significant political and religious ceremonies.²⁷⁵ The external design of the cylindrical handle incorporates a hollowed-out lotus flower with prominent petals, a feature that likely symbolizes purity, enlightenment, and spiritual transcendence.²⁷⁶ The prominence of the hollow out-petal lotus in this artifact contrasts with the prominent-petaled rosette lotus seen in other Arjan objects, suggesting that different lotus forms were chosen to convey varied symbolic meanings. Additionally, the presence of two winged lions and a palm tree reinforces themes of power and eternal life.²⁷⁷ The lotus, as a bridge between material and spiritual existence, further underscores the ring's role as a sacred object accompanying the deceased.

Several metal objects were also recovered from the tomb's floor, including a bronze beaker and a bronze bowl, both decorated with lotus motifs. The bronze beaker features an incised frieze of six running ostriches around the neck, while its bulbous lower section showcases four overlapping lion heads converging around a prominent eighteen-petaled rosette lotus with round petals (cat. 108).²⁷⁸ The placement of the rosette lotus at the beaker's base suggests its central symbolic role, representing the sun and creation.²⁷⁹ The combination of lions and lotuses recalls the association of the goddess Anahita with protective lion statues at her Elam shrine, further reinforcing the sacred significance of this motif.²⁸⁰

²⁷⁴ VALLAT 1984: 73; ALIZADEH 1985: 53.

²⁷⁵ NIYAKAN & RAMZANI 2017: 15.

²⁷⁶ CHEVALIER & GHEERBRANT 2005: 505; NIYAKAN & RAMZANI 2017: 15.

²⁷⁷ TOHIDI & KHALILIAN 1982: 264; COOPER 2007: 371; ÁLVAREZ-MON 2011: 310; NIYAKAN & RAMZANI 2017: 15.

²⁷⁸ ÁLVAREZ-MON 2008: 130-131.

²⁷⁹ HASSANVAND & SHAMIM 2014: 23; SOLEIMANI POURSANAGH & HOSEINI 2015: 2.

²⁸⁰ HINZ 1997: 164; BAKHTOORTASH 2001: 160.

The Arjan bronze bowl features an elaborate series of engraved scenes, culminating in a central flat sixteen-petaled rosette lotus flower with round petals (cat. 109).²⁸¹ Surrounding the lotus, six pairs of lions and bulls are depicted running in a circular motion, an arrangement that has been interpreted as an astronomical representation of the battle between the constellations Taurus and Leo.²⁸² The lion, often associated with kingship and power²⁸³ and the bull, connected to the god Mithra,²⁸⁴ frame the lotus as a spiritual and royal symbol.²⁸⁵ Notably, figures at the noble banquet depicted on the bowl wear helmets adorned with a row of rosette lotus flowers, reinforcing the rosette lotus flower's continued importance in royal iconography and ceremonial dress.²⁸⁶

In summary, the lotus motif in the Arjan period exhibits remarkable variation in form and application, from embroidered textiles and gold bracteates to metalwork and ceremonial objects. The prominence of rosette lotus flowers with round petals in Arjan's art highlights their symbolic significance. The use of both hollow and prominent lotus forms reflects their dual function as aesthetic and sacred elements, illustrating the deep integration of lotus symbolism in both personal and state iconography during this era.

4.11 ACHAEMENID

A key characteristic of Achaemenid art lies in the innovative spirit and initiative of its artists, who skillfully drew on earlier artistic methods and techniques. Rather than being primitive or simplistic, Achaemenid architecture was built on knowledge inherited from the past and adapted from other cultures. This gave Achaemenid architecture a distinctive character (map. 4.2). This period is historically renowned for its extraordinary

²⁸¹ MAJIDZADEH 1992: 142; TAFAROKH NOWRUZ & VELAYAT ELAHI 2010: 45.

²⁸² MAJIDZADEH 1992: 133; TAFAROKH NOWRUZ & VELAYAT ELAHI 2010: 45.

²⁸³ DADVAR & KHOSRAVIFAR 2012: 31; BOKHARAEI 2023: 5; SHAD GHAZVINI & ABDOLLAHZADEH NASSOUDI 2024: 15.

²⁸⁴ ARMAN & ZAKERIN 2015: 40.

²⁸⁵ DADVAR & MANSOURI 2006: 16; BOLKHARI GHAHI 2009: 81.

²⁸⁶ MAJIDZADEH 1992: 138.

architectural accomplishments, which continue to inspire admiration and study for their distinct style and enduring grandeur.²⁸⁷

A variety of foreign styles richly influenced Persian art during this period.²⁸⁸ paving methods were influenced by the Urartians, while construction and sculpture techniques were inspired by Greek and Egyptian craftsmanship. Elements of Babylonian and Assyrian art were also present.²⁸⁹ Ghirshman emphasizes that the Achaemenids did not merely imitate the artistic traditions they encountered but rather adapted them creatively, giving rise to a new and original aesthetic.²⁹⁰ Similarly, Pope and Ackerman argue that Achaemenid art is more than just a collection of borrowed elements; It offers a new artistic vision, emphasizing order in design. Rather than focusing solely on the ruler, the art presents broader, more abstract concepts, employing balanced forms and rhythmic repetition.²⁹¹

Although the Aryan tribes were separated geographically, they continued to share cultural, religious, and linguistic traditions due to their long history of interaction. The development of Achaemenid art followed the rise and fall of the empire, with its peak and decline reflecting broader historical changes.²⁹² In the early Median and Achaemenid periods, cultural and religious freedom was more common. However, after Darius I came to power, and especially during Xerxes' reign, the growing influence of the Magi (priests in Zoroastrianism) led to stricter control over religion and culture.²⁹³ For this reason, Achaemenid art is often referred to as royal art.²⁹⁴ Ghirshman describes it as "imperial art", reflecting the destiny of the Persian Empire itself. According to him, the artistic peak was achieved during the reigns of Cyrus II and Darius I, after which progress slowed. Only

²⁸⁷ VELAYATI 2018: 212.

²⁸⁸ VELAYATI 2010: 88; SARFARAZ & FIROOZMANDI 2013: 114.

²⁸⁹ VELAYATI 2010: 88; SARFARAZ & FIROOZMANDI 2013: 113.

²⁹⁰ GHIRSHMAN 2011: 222.

²⁹¹ POPE & ACKERMAN 2008: 17-18.

²⁹² MALEKI 2010: 60.

²⁹³ AZAMI *et al* 2014: 46.

²⁹⁴ GHIRSHMAN 2011: 135.

brief artistic movements emerged under Xerxes and Artaxerxes I.²⁹⁵ Achaemenid art aimed to reflect the greatness of the empire by combining various artistic traditions and expressing the power and cultural identity of Persia. The surviving architecture and decorations from this time are evidence of this intention. Given the vastness of the empire, Achaemenid art brought together ideas from Assyria, Egypt, Greece, and Asia Minor, unified under the king's vision to create a distinct and magnificent style.²⁹⁶

4.11.1 The Role of Plants in the Achaemenid Period

In the Achaemenid period, agriculture played a fundamental role in daily life,²⁹⁷ and this centrality was reflected in the education of children. Both families and the state held the responsibility of teaching the younger generation about the characteristics and uses of plants. This early education ensured that, by the time children reached adolescence, they possessed the knowledge necessary to plant trees and benefit from the healing and practical properties of various plants.²⁹⁸

Trees and plants were held in high esteem by the ancient Persians—so much so that they were considered sacred and revered, sometimes bordering on worship.²⁹⁹ An inscription by Darius I, for example, asks Ahura Mazda to protect the Persian land from three great threats: enemies, falsehood, and drought—highlighting the vital role of water and agriculture.³⁰⁰ The importance of plant life is also evident in Zoroastrian sacred texts, such as the Avesta, which describes the life of plants alongside that of animals.³⁰¹ The Persians also celebrated agriculture through festivals such as Farvardigan and Mehregan, which honored nature and its cycles.³⁰²

²⁹⁵ GHIRSHMAN 2011: 130.

²⁹⁶ VELAYATI 2010: 87; SARFARAZ & FIROOZMANDI 2013: 114.

²⁹⁷ KHODADADIAN 1999: 15; WILBER 2011: 42.

²⁹⁸ KHODADADIAN 1999: 15.

²⁹⁹ MOHAMMADSALEHIAN & BIBAK 2015: 1; AL-EBRAHIM *et al* 2017: 106; HADADKAR QAVI & FARHANGI 2020: 406.

³⁰⁰ POURABDULLAH 1998: 15; KENT 2007: 135; NORMAN SHARP 2009: 80; NAMOURMOTALLEB & AVAZPOUR 2018: 89.

³⁰¹ REZAEI 2015: 25; SHAYEGANFAR *et al* 2022: 197.

³⁰² SALEHI AMIRI & SAMIMI 2008: 4; REZAEI 2015: 25; KHALILI-MAHALLEH *et al* 2015: 10.

The Achaemenid kings were not only well-versed in botanical knowledge but also actively supported the use of plants in both daily life and artistic expression. They invited artists from various regions, leading to the introduction of diverse plant motifs into Persian art and architecture. The Achaemenid kings saw agriculture as integral to their rule—alongside military and political concerns—and actively promoted its prosperity.³⁰³ The king himself would plant trees and take part in maintaining gardens.³⁰⁴ Royal estates were often vast gardens filled with diverse flora and fauna—what Xenophon described as "hand-made forests" or "artificial paradises".³⁰⁵ This close relationship between nature and architecture is exemplified in the Persepolis complex, where inscriptions and artworks reveal the deliberate integration of the natural world into monumental design.³⁰⁶

4.11.2 Architecture

The design and placement of the lotus flower motif played a prominent role in the architecture and art of the Achaemenid era, standing out as one of the most original and enduring symbols of this civilization.³⁰⁷ One of the most iconic examples of its use is found in the columns of Persepolis, where the lotus design—with broad and elongated petals—adorns various parts of the columns. The site symbolically represents a sacred grove.³⁰⁸ The bases of these columns are shaped like inverted or elevated cups, while both open and closed lotus flowers—symbols of perfection and vital energy, reminiscent of Egyptian traditions. The lotus flower used on the column bodies, capitals, and bases in Persepolis is believed to reflect the influence of Egyptian sculptors. However, compared to their Egyptian counterparts, Persian capitals are more delicate, intricate, and better

³⁰³ BRIANT 2013: 10.

³⁰⁴ MOTEDAYEN 2010: 55.

³⁰⁵ XENOPHON 2001: 24.

³⁰⁶ HASSANVAND & SHAMIM 2014: 28.

³⁰⁷ MORADI 2017: 2; HALL 2018: 129; MIRSHAHI 2022: 158.

³⁰⁸ HERTZFELD 2002: 44.

proportioned.³⁰⁹ According to Herzfeld, the column shafts, capitals, and bases together form a complete visual representation of the lotus flower.³¹⁰

4.11.2.1 Column

The lotus motifs used in the columns of the Achaemenid carry layered symbolic meanings. They appear in a variety of stylized forms, ranging from naturalistic to abstract and geometric, reflecting deliberate artistic choices. This diversity illustrates a dynamic interplay between symbolic meaning and stylistic innovation. In the Achaemenid worldview, mastery over the physical world was considered essential for achieving prosperity in both material and spiritual realms. Within this framework, the column was more than a structural element—it symbolized the tree, which in turn stood for blessing and abundance.³¹¹

The architecture of Persepolis is characterized by precise geometry, visual harmony, and monumental scale—qualities that reflect the grandeur and authority of the Achaemenid kings. These attributes are especially evident in the design of the columns, where the coordination of individual elements within each column and across the broader architectural ensemble enhances the site's unity. The rhythmic repetition of decorative motifs reveals careful artistic planning and design.³¹² Each column consists of three main components: the shaft, the base, and the capital. The structural layout of the base is illustrated in fig. 4.1.³¹³

4.11.2.2 Base

The bases of Achaemenid columns typically take the form of cuboids or inverted bell-shaped structures, reflecting both structural functionality and symbolic design.³¹⁴

³⁰⁹ VELAYATI & GHASEMI 2008: 65-66.

³¹⁰ HERZFELD 2002: 12.

³¹¹ BAGHERI 2010: 115-116; HADAYEGH & ALAMZADEH 2016: 5.

³¹² RASTI & KHAZAEI 2012: 69.

³¹³ MOBINI & DADVAR 2011: 86; RASTI & KHAZAEI 2012: 70; NADERI GARZALDINI 2016: 5.

³¹⁴ SHAHPOUR SHAHBAZI 2010: 51; MOBINI & DADVAR 2011: 86; RASTI & KHAZAEI 2012: 70; MORADI 2017: 10.

Among the different forms, bases labeled as Forms A and C are particularly notable for their smooth surfaces and lack of decoration. Form A appears in key parts of the Apadana Palace, while Form C is found in the Treasury Hall. Both exhibit precise geometric balance and proportionality. Their simplicity offers a striking contrast to the vertical lines of the column shafts, enhancing the visual elegance of their architectural integration. Interestingly, Form A is also observed in the Palace of Cyrus II at Pasargadae, suggesting continuity from early Achaemenid prototypes to the more developed architectural program at Persepolis. In contrast, Form B introduces decorative variety by incorporating lotus motifs. The sculpted surface of the base is divided into four distinct stylistic types (fig. 4.2).³¹⁵

Design A, found on the east side of the Apadana Palace;

Design B, characterized by geometric compositions, was used on the columns of the Gate of Nations;

Design C, which predominates in the Palace of the Hundred Columns;

Design D, a variation of Design C, distinguished by sharper, sword-like forms that symbolize power and strength, located on the west side of the Apadana Palace.³¹⁶

A significant unifying element across many of these bases is the lotus flower, which appears in highly stylized and often abstracted forms. While Rasti and Khazaei state that these depictions diverge considerably from botanical reality, such stylization reflects the Achaemenid artistic vision and philosophical outlook on nature. One prominent lotus form is the inverted lotus, often sculpted in layers at the base of columns. Though the general structure remains consistent, variation in petal design—sometimes echoing natural types—reveals a deliberate artistic effort to convey organic softness through stone (cat. 133). The petals are often rendered in multiple layers, with curling edges that suggest the delicate texture of the living plant. These design choices elevate the lotus beyond decoration, positioning it as a meaningful emblem that fuses nature with imperial ideology. The Gate of Nations offers further examples of lotus-based column bases. Broad

³¹⁵ RASTI & KHAZAEI 2012: 70.

³¹⁶ RASTI & KHAZAEI 2012: 71.

and circular, these bases feature radiating lines that ascend vertically, resembling sharp sword blades (cat. 134). These lines evoke strength, order, and upward motion—qualities appropriate for a ceremonial gateway. The composition expresses both stability and grandeur, fitting for a space symbolizing hospitality and imperial authority.³¹⁷ Another variation appears in the wide lotus-shaped column bases used elsewhere in Persepolis, including around the water channels in the Apadana Palace (cat. 138).³¹⁸ One version includes curved headers (cat. 135), while another displays sword-like heads.³¹⁹ A particularly refined example is the lotus-palmette motif used at the top of some bases in the Palace of the Hundred Columns. These include seven-petaled inverted and upright palmette lotus forms, whose number may reference the sacred nature of seven in Mithraic belief systems (cat. 136-137).³²⁰ The design's combination of soft, petal-like curves and bold, triangular lines creates a dynamic tension between calmness and strength. This harmony of opposites reflects the dual nature of Achaemenid ideology—benevolence alongside authority. The Palace of the Hundred Columns, where these motifs are especially prominent, served as a key ceremonial site, possibly for receiving tribute from subject nations. The column base designs in this context are rich in symbolism. The gentleness of the lotus, combined with elements of grandeur and firmness, illustrates the Persian king's dual role as a compassionate ruler and a powerful sovereign.³²¹ On the west side of the Apadana Palace, bases decorated with sharp, broken lines prioritize visual impact and symbolic power over decorative elegance (fig. 4.3). Facing the open plain before Persepolis, these columns likely formed a symbolic front for royal audiences. Their lotus-derived motifs, with pointed, blade-like curves, project strength and majesty, reinforcing the palace's external message of imperial dominance and divine order.³²²

³¹⁷ RASTI & KHAZAEI 2012: 71.

³¹⁸ POPE 2003: 39.

³¹⁹ RASTI & KHAZAEI 2012: 72.

³²⁰ GHADYANI 2008: 97.

³²¹ RASTI & KHAZAEI 2012: 72.

³²² RASTI & KHAZAEI 2012: 73.

In conclusion, the consistent presence of the lotus flower in Achaemenid column bases underscores its central role in architectural expression. Far from being a mere decorative flourish, the lotus encapsulates the empire's core values: harmony between nature and power, between elegance and strength, and between artistic abstraction and symbolic meaning.

4.11.2.3 Capital

At the capitals of the columns, several variations of the rosette lotus flower are represented, differing in the number of petals and decorative features.³²³ One example depicts two lotus flowers carved on the chest of a bull-shaped capital: one is a rosette lotus flower, similar to those on the collar around the bull's neck (cat. 139), and the other is a lotus bud shown in profile view (cat. 140).³²⁴ In another example, the rosette lotus flowers on either side of the scroll leaves of the capitals are rendered in the form of prominent twelve-petaled rosette lotuses or sixteen-petaled rosettes prominently carved in four rows on both sides of the spiral scrolls, repeated on all four sides. These are placed at the center of a slightly concave spiral, giving the flower more depth and volume (cat. 141).³²⁵ At the bottom of the scroll-like leaves of the capitals, a trumpet-shaped lotus flower, resembling an open lotus bud, faces upward (cat. 142). The petals of this flower are broader than those found in similar examples. The last example observed is a closed lotus bud carved in profile view, accompanied by a long stem (cat. 142). This depiction of the inverted, closed bud at the base of the column carries symbolic meaning. It represents the strength and resilience of the lotus, as it bears the weight of the column's upper structure and roof beams. Both the trumpet-shaped lotus and a bull appear at the end of the capital. The lotus petals at the base are carved in such a way that they catch the light and cast subtle shadows, enhancing their delicate details.³²⁶

³²³ SHAHPOUR SHAHBAZI 2010: 51.

³²⁴ VELAYATI & GHASEMI 2008: 65-66.

³²⁵ SHAHPOUR SHAHBAZI 2010: 51.

³²⁶ HASSANVAND & SHAMIM 2014: 28.

In Achaemenid architecture, columns play a central and symbolic role. These carefully crafted elements signify royal authority, spiritual growth, and enlightenment. By incorporating such symbols into their architectural vocabulary, the Achaemenids projected divine power and cosmic harmony. Hart notes these ornaments highlighted Darius's power and prestige within the Achaemenid Empire.³²⁷ Achaemenid artisans combined native artistic traditions with foreign influences—both religious and secular—to infuse their empire with grandeur and lasting significance. This symbolism attests to their aspirations for eternal dominion and stability.³²⁸ Iconographically, the inverted lotus flower at the column base symbolizes perfection, vitality, and the human connection to their origins and spiritual foundation. It reflects the belief that if a person's roots reach toward the divine and the heavens, their life will be filled with happiness.³²⁹ This concept aligns with Plato's view of humanity as a celestial plant whose roots extend to the sky while its branches grow downward toward the earth.³³⁰ Earthly beings, then, are inverted reflections of their true forms in the heavens. The depiction of the upside-down lotus symbolizes this heavenly origin.³³¹

4.11.3 Relief

4.11.3.1 Treasury Rock Relief

The lotus flower motif appears prominently in Achaemenid rock reliefs. One notable example is the relief often referred to as the "Treasury Relief" (cat. 124),³³² originally carved on the eastern stairway of the Apadana Palace at Persepolis and later moved to the Treasury.³³³ The Apadana, one of the earliest monumental structures at Persepolis, was built by Darius I (522–486 BC) and served for Nowruz celebrations as well as for

³²⁷ HART 2016: 20.

³²⁸ MOBINI & DADVAR 2011: 86.

³²⁹ HASSANVAND & SHAMIM 2014: 28.

³³⁰ PLATO 1997: 1259.

³³¹ HASSANVAND & SHAMIM 2014: 28.

³³² SHAHPOUR SHAHBAZI 2010: 14; DARVISHI & NARIMANI 2022: 25.

³³³ SHAHPOUR SHAHBAZI 2010: 14; DARVISHI & NARIMANI 2022: 25.

receiving foreign delegations.³³⁴ The relief depicts the king seated on a throne supported by representatives of various nations, accompanied by the crown prince and court officials. These ceremonial gatherings, sometimes described as "levees", allowed the king to receive tribute, hear petitions, and review the state of the empire—practices that continued into the later Sassanid period.³³⁵

In the Treasury Relief, Darius I holds a lotus flower in profile, a motif commonly interpreted as a symbol of peace and friendship.³³⁶ According to Grobler, the lotus may also represent divine protection and reinforce the king's authority.³³⁷ From Darius's reign onward, the lotus became a recurring element in royal imagery. In audience scenes, the king holding the lotus may symbolize him as the giver of life and prosperity to his people. Smelling or holding the flower could also suggest rejuvenation, but always as a privilege of those in power. No ordinary figures are ever shown with the flower—it is reserved only for rulers and high officials.³³⁸ Similar depictions include King Xerxes I at the exit of the Three Gates Palace and King Artaxerxes I at the entrance to the Hall of One Hundred Columns (cat. 125-126).³³⁹ In these reliefs, the king and crown prince hold a lotus flanked by two buds, an exclusive emblem of royal authority.³⁴⁰ The unopened buds likely signify the dynasty's future prosperity and continuity.³⁴¹ These carved flowers feature sharp sepals and rounded petals that slightly protrude between the sepals, with the sepals gently curving downward. Notably, three stems appear below the king's fist rather than

³³⁴ KIANI 1997: 18; MOHAMMADPANAH 2007: 70; SOLTANZADEH 2011: 30; ROSTAM BEIGI & GHOBADI 2023: 44.

³³⁵ KIANI 1997: 20; SALAHSHOUR & HEYDARI MEHR 2019: 5.

³³⁶ BEHNAM 1971: 25; KIANI 1997: 18; GHORAB 2005: 67; KOCH 2007: 75; SHAHPOUR SHAHBAZI 2010: 181; VANDENBERGHE 2012: 45; DARVISHI & NARIMANI 2022: 25.

³³⁷ GROBLER 2021: 363.

³³⁸ ALGARVIO 2023: 16.

³³⁹ SHAHPOUR SHAHBAZI 2010: 187.

³⁴⁰ POPE 1957: 36; BEHNAM 1971: 25.

³⁴¹ KOCH 2007: 75; SAFIPOUR 2009: 91; REZAVI & KHAJEGIR 2013: 103.

one, indicating the separation of the buds from the central lotus.³⁴² While the lotus motif is frequent in Persepolis reliefs, the version with two buds is comparatively rare.³⁴³

Along the Apadana staircase, rows of figures bear gifts for the king, including nobles holding lotus branches. Although these flowers resemble those held by the king, they are simpler and lack buds (cat. 127), highlighting the exclusivity of the fully adorned lotus as a symbol of royal status.³⁴⁴ According to Shahpour Shahbazi, the lotus in the hands of dignitaries recalls modern practices of offering flowers or wearing perfume at formal ceremonies, reflecting an enduring tradition.³⁴⁵ The lotus is sometimes called the "pomegranate flower".³⁴⁶ In this context, with the bud representing male fertility and the open flower female fertility, possibly explaining differences between the king's and crown prince's lotus flowers.³⁴⁷ Furthermore, Rajabi suggests that the king's holding of the flower in his left hand—closer to the heart—may express his intent to govern with compassion and maintain harmony in his realm.³⁴⁸ Grobler adds that the lotus flower may also represent divine protection granted by Ahura Mazda to the king and his household. Several royal inscriptions and prayers refer to such divine favor. Another interpretation is that the lotus may reflect the king's semi-divine status in Persian ideology, reinforcing his sacred role as a ruler.³⁴⁹

4.11.3.2 The Twelve-Petal Rosette Lotus Flower Relief

Among the various forms of lotus motifs in Achaemenid art, the twelve-petal rosette lotus flower stands out as one of the most widely employed and symbolically charged. This motif, often depicted with prominent round petals arranged symmetrically around a central circle, appears across several monumental architectural contexts in

³⁴² RAZAVI & KHAJEHGIR 2013: 103.

³⁴³ POPE 1957: 36; KOCH 2007: 110.

³⁴⁴ BEHNAM 1971: 25; SAFIPOUR 2009: 91; RAZAVI & KHAJEHGIR 2013: 103-106.

³⁴⁵ SHAHPOUR SHAHBAZI 2010: 14.

³⁴⁶ RAJABI 1999: 111; DARVISHI & NARIMANI 2022: 25; RAFIEI & JAVADI 2025: 1.

³⁴⁷ RAJABI 1999: 111.

³⁴⁸ RAJABI 1999: 112.

³⁴⁹ GROBLER 2021: 364.

carved stone. Its repetitive appearance and formal consistency suggest a deeper symbolic and dynastic significance, which has been interpreted differently by various scholars. The most prominent and well-preserved examples of the twelve-petal rosette lotus are seen on the northern and eastern staircases of the Apadana Palace. On the lower registers of these staircases, the long procession of subject nations presenting tribute during Nowruz is divided into three horizontal bands, each separated by a band of twelve-petal rosette lotus flowers with distinctly rounded petals (cat. 116).³⁵⁰ These same lotus forms appear on both sides of the central staircase of the Apadana, inserted between rows of palmette lotus flowers and cypress trees, providing rhythmic visual transitions (cat. 117).³⁵¹ A comparable arrangement appears in the stairways connecting the Apadana courtyard to the Three Gates Palace, where each of the thirty steps is bordered with repeating twelve-petal rosettes. Behind the standing soldiers depicted on the reliefs, rows of spearmen are also framed with lotus motifs (cat. 118), suggesting a fusion of architectural structure and symbolic ornamentation. A similar motif is carved on the tomb of Darius I at Naqsh-e Rostam, reinforcing the lotus flower's royal and funerary associations (cat. 119).³⁵²

The Gate of All Nations, constructed under Xerxes I, offers another striking use of the lotus. Here, the twelve-petal rosette appears not only as decoration on architectural bands but also on the beards and collars of the guardian bulls, carved in deep relief with rows of twelve rosette lotus blossoms and a central lotus bud, all crowned with neck rings of twelve-petal rosette flowers (cat. 120).³⁵³ This form is mirrored in the eastern gate, where human-headed sphinxes wear crowns adorned with lotus bands—a symbolic integration that Pashaei interprets as solar: "The rosette lotus with twelve petals resembles the symbol of the sun on the crown of sphinxes" (cat. 121).³⁵⁴ Another vivid example appears at the eastern gate of the Hall of One Hundred Columns, where the Achaemenid king is depicted in combat with a mythological beast. Around the neck of the

³⁵⁰ HERTZFELD 2002: 44.

³⁵¹ SHAHPOUR SHAHBAZI 2010: 15.

³⁵² SARFARAZ & FIROOZMANDI 2013: 5.

³⁵³ SHAHPOUR SHAHBAZI 2010: 52.

³⁵⁴ PASHAEI 2014: 120.

creature is a twelve-petal rosette lotus collar, again reinforcing the motif's protective and divine connotations (cat. 122).³⁵⁵ Furthermore, on square frames in Persepolis (cat. 123), a central twelve-petal lotus is enclosed within two rectangular frames, between which twenty-six circles are inscribed—possibly a symbolic numerical configuration.³⁵⁶

Scholars have offered varying interpretations of the symbolic weight of the number twelve in the rosette lotus motif. Shahpour Shahbazi and Moradi note that the twelve petals may represent the twelve months of the solar year, while the surrounding ribbons suggest longevity, prosperity, and durability—all qualities idealized in royal ideology.³⁵⁷ Rezanian adds that the twelve-petal rosette, often inscribed within a square frame, may symbolize cosmic completeness and sacred order.³⁵⁸ From a mythological perspective, Samadi highlights that the number twelve in Persian cosmology corresponds to the twelve-thousand-year cosmic cycle—a concept that blends Zoroastrian eschatology and ancient Persian temporal frameworks. These cycles are subdivided into four epochs, each representing different phases of the cosmic struggle between Ahura Mazda and Ahriman, culminating in Zarathustra's divine intervention and the eventual triumph of good over evil. The twelve-petal lotus, in this context, becomes a powerful visual metaphor of cyclical time, order, and divine presence.³⁵⁹

Mohammadsalehian and Bibak emphasize the motif's association with royal authority, arguing that its frequent appearance in imperial contexts reflects monarchical preference and an ideological intent to visually project power and harmony. The recurring even-numbered symmetry of the lotus petals, typically twelve but sometimes more, reinforces this aesthetic of balance and perfection. In most representations, a circular core is surrounded by symmetrically radiating petals, a design choice that underlines cosmic balance and visual clarity. Through these diverse representations, we observe not

³⁵⁵ SHAHPOUR SHAHBAZI 2010: 60; MORADI 2017: 11.

³⁵⁶ CURTIS & TALLIS 2013: 200.

³⁵⁷ SHAHPOUR SHAHBAZI 2010: 81.

³⁵⁸ REZANIA 2011: 309.

³⁵⁹ SAMADI 2004: 34.

only the repetition of the twelve-petal lotus motif but also variation in form, application, and medium.³⁶⁰

4.11.3.3 The Battle Between Lion and Bull Relief

In Persian material traditions, both the lion and the bull were symbols of kingship. The lion, imbued with *melam*³⁶¹—an aura of divine power and splendor—was regarded as a creature of extraordinary strength and majestic presence.³⁶² Kings were frequently depicted defeating or having subdued lions, suggesting that the lion's power was akin to that of the king himself.³⁶³ This close association between lion and king transformed the lion into a royal symbol and even a guardian figure.³⁶⁴ By the end of the Iron Age, lions were no longer seen in opposition to kingship but as its emblem, often appearing near thrones and at palace entrances as protectors.³⁶⁵ The bull also held significant royal connotations. Revered for its purity and strength, the bull was believed to be the first creature to inhabit the earth and played a central role in Zoroastrian ritual practice.³⁶⁶ A good illustration of this is the architectural complex of Persepolis, established by Darius I in Marvdasht, Pars. It was not intended as an administrative center or royal residence, but rather as a ceremonial site, primarily for the celebration of Nowruz.³⁶⁷ During this annual festival, special rituals were performed to invoke divine favor and ensure prosperity for the coming year. Among these rituals was a symbolic act in which the king received a bull as a prize following a ceremonial horse race. This act was linked to the mythological motif of Mithra slaying the bull—a symbolic gesture of establishing cosmic

³⁶⁰ MOHAMMADSALEHIAN & BIBAK 2015: 3.

³⁶¹ Melam is a blend of light, majesty, spiritual power, and fearfulness.

³⁶² ULANOWSKI 2015: 255.

³⁶³ DADVAR & KHOSRAVIFAR 2012: 31; BOKHARAEI 2023: 5; SHAD GHAZVINI & ABDOLLAHZADEH NASSOUDI 2024: 15.

³⁶⁴ ARMAN & ZAKERIN 2015: 38; ULANOWSKI 2015: 260; BABAEI 2017: 285; SHAD GHAZVINI & ABDOLLAHZADEH NASSOUDI 2024: 15.

³⁶⁵ ULANOWSKI 2015: 260.

³⁶⁶ ROOT 2002: 194; RAZI 2006: 380.

³⁶⁷ SOLTANZADEH 2011: 30; ARMAN & ZAKERIN 2015: 39.

order. By capturing and sacrificing the bull, representing eternal chaos, the king enacted the renewal of the world through the triumph of truth and order.³⁶⁸

This symbolic narrative is visually reinforced in the iconography of Persepolis. On the staircases of the Apadana Palace, a relief depicts the battle between a lion and a bull,³⁶⁹ adorned with a row of twelve-petaled rosette lotus flowers around the bull's neck (cat. 128).³⁷⁰ The twelve-petaled rosette lotus adds further layers of cosmic meaning to the scene. According to Moradi, the lion-bull combat represents celestial phenomena, particularly the cyclical battle between the seasons. In this composition, the lion—attacking from behind and biting the bull's back—embodies the sun and light, while the bull, looking back at the lion, symbolizes the moon and darkness.³⁷¹ According to Chamnayan and Shafiei Sararoudi, this scene reflects an ancient Persian myth about the power of the sun and, at Persepolis, conveys a reference to royal authority.³⁷² The scene thus metaphorically conveys the transition of seasons, particularly the triumph of summer over winter.³⁷³ Mobini further interprets the combat as a symbol of the arrival of spring and the New Year.³⁷⁴ In my opinion, the combined presence of the lion and the bull at Persepolis underscores a profound symbol of the lotus, as together they represent the eternal cycles of nature—light's victory over darkness and order's triumph over chaos—expressing a vision of renewal at the heart of Achaemenid ceremonial ideology.

4.11.3.4 Wall and Border Relief

On the eastern entrance staircase of the Apadana Palace, the spaces between the main figural carvings and the borders of the relief panels are filled with decorative blooming lotus flowers, each growing from a stem composed of symmetrical leaves. This

³⁶⁸ ARMAN & ZAKERIN 2015: 40.

³⁶⁹ RIAZI 2007: 205; SOLTANZADEH 2011: 30.

³⁷⁰ RIAZI 2007: 205; SOLTANZADEH 2011: 30; CHAMANIYAN & SHAFIEE SARAROUDI 2022: 26.

³⁷¹ MOBINI 2010: 48; ARMAN & ZAKERIN 2015: 40; ASHRAF 2020: 57.

³⁷² CHAMANIYAN & SHAFIEI SARAROUDI 2022: 24.

³⁷³ SOLTANZADEH 2011: 30; ARMAN & ZAKERIN 2015: 37; MORADI 2017: 15; SCHMIDT 2023: 82.

³⁷⁴ HERTZFELD 2002: 257; MOLKZAD 2007: 178; MOBINI 2010: 48; ASHRAF 2020: 57; SCHMIDT 2023: 82.

motif, known as the palmette lotus, is a stylized combination of the nine-petal rosette lotus and two leaves. The flower is carved from a top-down perspective, forming a rosette shape that emerges from the pod between two symmetrical leaves (cat. 129).³⁷⁵ These floral motifs accompany a mythological creature—a hybrid figure combining human, lion, and bird features (a sphinx)—depicted as a winged lion with a crowned human head.³⁷⁶ The figure raises one hand, with a palmette lotus beneath it. A ribbon and a row of eight-petal rosette lotus flowers, each with a hollow center and two prominent circles, are also carved at the top of the crown (cat. 130).³⁷⁷ Mirshahi interprets the use of the palmette lotus along the eastern staircase as symbolic. She suggests the staircase represents a process of ascension, a journey toward higher spiritual levels. The circular repetition of the lotus motif signifies eternity and the continuous path of human life. Furthermore, the placement of the palmette lotus beneath the cedar tree emphasizes that this symbolic journey unfolds under the divine protection of the creator.³⁷⁸

4.11.4 Tile and Mosaic

The façade of the Apadana of Darius I's palace at Susa is adorned with a combination of tiles, mosaics, and Coloured glazed bricks.³⁷⁹ The mosaic technique—originally influenced by Roman art—was adapted to suit Persian aesthetic preferences. These mosaics often depict scenes featuring soldiers of the Immortal Guard,³⁸⁰ mythological figures, and lotus flowers.³⁸¹ Tile decorations also embellish inscriptions

³⁷⁵ GHIRSHMAN 2011: 153; MIRSHAHI 2022: 158.

³⁷⁶ GHIRSHMAN 2011: 153; DADVAR & ROUZBEHANI 2016: 21.

³⁷⁷ GHIRSHMAN 2011: 153.

³⁷⁸ MIRSHAHI 2022: 159.

³⁷⁹ ROOT 2002: 105; SAMANIAN *et al* 2021: 136.

³⁸⁰ The Immortal Guard is Darius's elite unit of 10,000 soldiers who were immediately replaced upon death or illness to maintain their constant number. The skin tones of the soldiers in these mosaics range from white to dark and black, and they are adorned with gold earrings, bracelets, and yellow leather shoes, which emphasize their elite status (BAGHERI 2010: 62).

³⁸¹ NASRI ASHRAFI 2013: 567; BRIANT 2014: 132.

throughout the palace. Like Persepolis, the Apadana at Susa reflects a prominent use of the lotus flower motif, particularly in its reliefs.³⁸²

Twelve-petaled rosette lotus flowers are prominently displayed on the garments of guards, city gates, and staircases. These decorative elements were made using a unique type of glazed brick referred to as "Pythagorean bricks" (cat. 110).³⁸³ This imagery not only affirms the king's continuous presence and authority but also symbolizes the enduring power and stability of the empire.³⁸⁴

The paintings on the glazed bricks of the Apadana are among the most captivating artistic elements of the palace. Beyond the lotus motif, they feature mythological figures. As Shahpour Shahbazi notes, these compositions are executed with such precision and grandeur that they evoke a dreamlike, mythical world—one that symbolizes the magnificence of the Achaemenid empire.³⁸⁵ The presence of mythological motifs in the palace decorations reflects the influence of Babylonian artistic traditions, as Susa's palaces were constructed by Babylonian craftsmen. However, under the direction of Persian artists, or possibly the king himself, these motifs underwent notable changes.³⁸⁶ Compared to their Babylonian counterparts, Achaemenid glazed bricks show distinct stylistic differences in both composition and subject matter. Among these mythical motifs are griffins (cat. 111), winged bulls (cat. 112), horned lions (cat. 113), and roaring lions (cat. 114).³⁸⁷ For example, the winged bull symbolized protection against evil and served as a guardian of the palace. Other composite creatures, such as horned lions with wings and eagle feet, embodied a fusion of earthly and celestial powers, representing supernatural protection of the monarchy.³⁸⁸

³⁸² NASRI ASHRAFI 2013: 567.

³⁸³ SHAHPOUR SHAHBAZI 2010: 115.

³⁸⁴ BAGHERI 2010: 62.

³⁸⁵ SHAHPOUR SHAHBAZI 2010: 116.

³⁸⁶ MAJIDZADEH 2001: 45; HERTZFELD 2002: 259; DADVAR 2009: 69.

³⁸⁷ MOHAMMAD PANAH 2007: 119; DADVAR & ROUZBEHANI 2016: 20.

³⁸⁸ MOHAMMAD PANAH 2007: 119.

Framing these figures are decorative borders featuring colourful triangles. A particularly notable design includes a sixteen-petaled double rosette lotus placed between two bands of interlocking triangles (cat. 115), which likely adorned the sides of the Apadana staircases.³⁸⁹ The inner rosette, originally blue, may have faded to green over time, while the outer rosette appears to have been yellow—possibly signifying a blue lotus and a yellow sunflower. Both flowers respond to sunlight and may have symbolized solar associations, particularly with Ahura Mazda.³⁹⁰ Hart argues that the frequent use of rosette and palmette lotus motifs in Susa served to enhance the image of royal authority and underscore the power of Darius I.³⁹¹

4.11.5 Textile

The Achaemenid period was renowned for its production of fine woolen textiles, and the royal court was particularly noted for luxurious clothing. Although no actual textile samples from this era have survived, historical accounts and artistic depictions confirm that the textile industry flourished during Achaemenid rule.³⁹² One such account comes from Alexander the Great, who, upon visiting the tomb of Cyrus the Great, observed that the golden coffin was covered with an exquisitely woven cloth.³⁹³ Achaemenid palaces were adorned with colorful curtains, and the royal garments were crafted from linen and silk.³⁹⁴

In the absence of surviving fabrics, our understanding of these designs relies on representations in reliefs and glazed tiles. A prominent example is the winged figure of Cyrus II at Pasargadae (cat. 131), which displays a long, fitted robe.³⁹⁵ The lower edge of this robe is bordered by a narrow band containing a row of eight-petaled rosette lotus flowers set between two parallel lines. Although some of these motifs are now damaged

³⁸⁹ SHAHPOUR SHAHBASI 2010: 40; CURTIS & TALLIS 2013: 95.

³⁹⁰ GROBLER 2021: 384.

³⁹¹ HART 2016: 20.

³⁹² ZAKA 1963: 9; ALVAND 1984: 68.

³⁹³ POPE 2003: 50; BRIANT 2013: 850.

³⁹⁴ ZAKA 1963: 9; ALVAND 1984: 68; WILSON 2000: 30.

³⁹⁵ STRONACH 2000: 40; JAFARI *et al* 2007: 22; TAHERI 2019: 72.

or missing, similar floral borders can be seen along the vertical length of the cloak, particularly under the right elbow, extending toward the border. The rosette lotus floral motif, combined with the half-raised hand, emphasizes the figure's royal or divine status.³⁹⁶

Another illustrative example is found on the uniforms of the guards depicted on the stairways of the Apadana at Susa.³⁹⁷ These soldiers wear garments decorated with scattered motifs such as rosette lotus flowers, stars, and squares—the margins of their clothing feature flat rosette lotus designs rendered in various colors. In the glazed tile depiction of the "Immortal Soldiers", one figure wears a yellow robe over a dark purple tunic, with blue and green rosette lotus flowers along the borders. Other soldiers are shown in white garments adorned with either rosette flowers or star patterns (cat. 110).³⁹⁸

According to Koch, the king's royal attire resembled the garments worn by the guards, as depicted on the glazed bricks of the Susa palace.³⁹⁹ Ghirshman also remarks that the textiles of the Achaemenid kings' statues are adorned with lotus motifs, often rendered in purple—a color possibly reserved for royalty.⁴⁰⁰ This floral design appears on the robe of Darius I in the audience hall of his palace, as well as on the clothing of Xerxes I in his Persepolis sanctuary (cat. 132).⁴⁰¹ The king's distinctive Achaemenid robe, frequently depicted in Persepolis reliefs, is composed of three fabric panels. In the reliefs of Darius's palace and even more distinctly in those of Xerxes's I palace, faint incised lines on the garments likely served as guides for painters, allowing them to reconstruct their decorative designs. The shoulder panel features circular medallions filled with leaves and palmette lotus flowers. In the central section, each circle encloses an elaborate palmette

³⁹⁶ STRONACH 2000: 40.

³⁹⁷ CURTIS & TALLIS 2013: 185.

³⁹⁸ MAJIDZADEH 2001: 216; KOCH 2007: 243.

³⁹⁹ KOCH 2007: 70.

⁴⁰⁰ POURBAHMAN 2007: 57; GHIRSHMAN 2011: 80.

⁴⁰¹ ZAKA 1963: 10; MOUSAVI & AYATOLAH 2012: 49.

lotus flanked by decorative leaves. All panels, as well as the neckline, are bordered with a frieze of moving lions.⁴⁰²

Darius I strategically employed the lotus motif to assert and legitimize his authority as king. By associating himself with this symbol, he sought to emphasize the divine and historical continuity of his kingship. The repeated use of the lotus flower on royal garments and those of the "Immortal" guards symbolized power and legitimacy.⁴⁰³ As Hart explains, the lotus became a dynastic emblem, linking Achaemenid rulers to sacred traditions and reinforcing their right to rule through visual symbolism.⁴⁰⁴ This likely accounts for the exclusive use of the lotus motif on royal attire and military elites, further enhancing the image of centralized authority.

4.11.6 Metalworking Utensils

During the Achaemenid period, metalworking flourished, resulting in the production of remarkably refined objects. This prosperity was largely due to the abundance and value of metals such as copper, silver, and gold within the empire—resources that were often controlled and extracted under royal authority.⁴⁰⁵ As Malekzadeh notes, the vastness of the Persian Empire fostered the development of luxury arts, particularly goldsmithing, silversmithing, engraving, and jewelry-making—all considered essential elements of imperial grandeur and ceremonial prestige.⁴⁰⁶ These artistic expressions conveyed the empire's power, opulence, and political dominance, as evidenced by numerous surviving artworks.⁴⁰⁷

According to clay inscriptions found at Susa from the reign of Darius I, gold was sourced from Sardis and Bactria, while silver and copper came from Egypt. These precious materials were then shaped into exquisite works by skilled Egyptian and Median

⁴⁰² ZAKA 1963: 16; RAJABI 2002: 212; KOCH 2007: 243; SHAHPOUR SHAHBAZI 2010: 171.

⁴⁰³ SODAVAR 2005: 100.

⁴⁰⁴ HART 2016: 20.

⁴⁰⁵ KHALIL ALEMI 1966: 16; SALAHSHOUR *et al* 2017: 102.

⁴⁰⁶ MALEKZADEH 1969: 1.

⁴⁰⁷ SALAHSHOUR *et al* 2017: 102.

artisans.⁴⁰⁸ As Iqbal notes, Achaemenid metallurgy can be divided into two categories: the creation of figures and ornaments and the creation of containers such as bowls, cups, plates, phiales, and rhytons.⁴⁰⁹ These items are not only found in archaeological finds but are also depicted in the reliefs of Achaemenid palaces. Many such vessels were collected through tribute, diplomacy, or conquest. They were used both as courtly gifts and as ceremonial or functional wares within the luxurious daily life of the Persian elite.⁴¹⁰

Particularly prominent among the decorative motifs on these utensils is the lotus flower, especially on gold and silver. The motif often appears as a central element, delicately hammered, engraved, or cast onto the object's surface, underscoring both the artisans' technical skill and the enduring cultural significance of the flower.⁴¹¹

In the following section, I will examine the various forms of the lotus flower as seen on a range of objects, including phiales, bowls, plates, vessels, royal canes, rhytons, and jewelry. During the Achaemenid period, the lotus motif is represented in four distinct forms: the rosette lotus, the palmette lotus, the profile lotus, and the lotus bud (cat. 143-169).

Achaemenid metal phiale⁴¹² display a remarkable diversity of lotus representations, reflecting both stylistic innovation and symbolic depth. One notable example is a silver phiale (cat. 143) with a central sixteen-petaled flat rosette lotus. Surrounding this central motif are eight lotus flowers shown in profile, interspersed with stylized hollow-out lotus buds, while the outer rim is embellished with prominent rosette lotus petals. The integration of multiple lotus types—rosette, profile, and bud—within a single

⁴⁰⁸ SAMI 2010: 82.

⁴⁰⁹ EQBAL 1961: 16-17; FRYE 2007: 187.

⁴¹⁰ MOOREY 1974: 184; CURTIS *et al* 1995: 151; CURTIS & TALLIS 2013: 218.

⁴¹¹ SALAHSHOUR *et al* 2017: 101.

⁴¹² The term *phiale* refers to a type of Achaemenid bowl characterized by a flaring rim, half-spherical body, and absence of stem or handle. Typically made of metal, but also found in glass and clay imitating metal prototypes, these bowls range from shallow to deep. While "*phiale*" was a term used in the Greek period for shallow types, its application to Achaemenid examples remains debated; some scholars prefer the more neutral term "Achaemenid bowl" (MOOREY 1988: 234; MILLER 1993: 113; COŞKUN 2011: 59-60).

composition makes this phiale unique and emblematic of the Achaemenid period's tendency to unify symbolic floral elements.⁴¹³

A similar decorative approach is seen in an aluminum-plated copper phiale, which also features a central sixteen-petaled rosette lotus, this time with raised, voluminous petals (cat. 144). The center is distinguished by a large, prominent circle, surrounded by eight flat lotus flowers in profile and by lotus buds arranged in a circular ring, emphasizing radial symmetry.⁴¹⁴ A third example, a shallow copper-alloy phiale, demonstrates a more restrained rendering of the rosette lotus (cat. 159). The sixteen petals are simple and flattened, lacking the depth or articulation of earlier examples. However, the central circular omphalos remains prominent, ringed by a defined border.⁴¹⁵

A silver phiale of carinated form offers another variation (cat. 160). Cast with a flared rim and central omphalos, it displays a sixteen-petaled rosette lotus with deeply hollowed-out petals radiating from the center.⁴¹⁶ Curtis and Tallis note that the decorative motif is only visible from the underside, suggesting a functionally hidden yet symbolically significant design.⁴¹⁷

Finally, a bronze phiale illustrates further variation in the representation of the lotus (cat. 154). The phiale features twenty-six long, overlapping petals radiating outward from a central rosette. This densely layered composition, combined with a thin flaring rim, evokes a sense of organic growth and rhythmic expansion. The increased petal count and overlapping arrangement distinguish it from the sixteen-petal norm, possibly indicating a regional adaptation or a symbolic intensification of the lotus motif.⁴¹⁸ Together, these phialae exemplify the Achaemenid artists' mastery in manipulating the lotus motif across form, scale, and material. Whether rendered in flat, raised, hollowed-out, or overlapping styles, the lotus flower consistently served as a central ornamental and symbolic element.

⁴¹³ SODAVAR 2005: 183; GROBLER 2021: 396.

⁴¹⁴ SODAVAR 2005: 183.

⁴¹⁵ GROBLER 2021: 395.

⁴¹⁶ GROBLER 2021: 396.

⁴¹⁷ CURTIS & TALLIS 2013: 178.

⁴¹⁸ GROBLER 2021: 396.

The bowls, too, feature a range of lotus designs. A silver bowl features a sunflower-like design that completely covers its surface. At the center lies a hollow circle, encircled by a sixteen-petal rosette lotus with hollowed-out, prominently elongated petals (cat. 145). Surrounding this central motif, the bowl's body is decorated with a larger pattern of twenty-six-leaf flowers, whose petals are similarly elongated and unfilled within.⁴¹⁹ This hollow-out petal style reflects an interplay between naturalistic and abstract representations of the lotus.⁴²⁰ In contrast, a shallow silver bowl with an embossed nineteen-petal rosette lotus flower dominating its underside (cat. 146).⁴²¹ This rosette features radiating petals that appear more solid and robust compared to the hollow-out petal form of the previous bowl. Similarly, a greenish, colorless glass bowl with a flared rim—typical of Achaemenid shape—is decorated with a pointed-petal rosette lotus in low relief on its underside (cat. 147).⁴²² This bowl, unique in glass and ceramics, highlights the spread and stylistic adaptations of lotus motifs in different materials.

Another silver bowl combines a central nineteen-petal rosette lotus on the underside with intricate applied silver cutouts of rampant winged lions crowned with the Egyptian dwarf-god Bes's feathered crown (cat. 158). Notably, each lion's head is topped with a small rosette lotus, underscoring the lotus's symbolic importance. The hollow circle at the center, again surrounded by small rosette lotuses,⁴²³ suggests a layered iconography where lotus forms reinforce the theme of divine protection and royal power.⁴²⁴

Metalwork in the Achaemenid era demonstrates greater formal diversity and freedom from the uniform architectural styles seen in palace reliefs. The golden bowl, attributed to King Xerxes I, showcases this artistic latitude.⁴²⁵ The bowl's exterior edge

⁴¹⁹ SHAHPOUR SHAHBAZI 2010: 132; SAMI 2019: 194.

⁴²⁰ SHAHPOUR SHAHBAZI 2010: 132.

⁴²¹ CURTIS & TALLIS 2013: 116.

⁴²² CURTIS & TALLIS 2013: 119.

⁴²³ CURTIS & TALLIS 2013: 114.

⁴²⁴ HART 2018: 473; GROBLER 2021: 362.

⁴²⁵ GHIRSHMAN 2011: 259.

bears the king's name in three languages, emphasizing its royal significance.⁴²⁶ At the bottom interior, a twelve-petaled hollow-out rosette lotus is surrounded by a larger multi-petaled rosette, which itself is encircled by yet another type of rosette motif extending to the rim (cat. 148). This three-dimensional composition combines at least three distinct rosette types, illustrating how Achaemenid metalworkers layered lotus forms for visual and symbolic complexity.⁴²⁷

Similarly, a golden bowl linked to Darius I bears prominent rosette lotus petals on its body (cat. 153).⁴²⁸ Another hammered bowl, made from a single thick sheet, reveals a sharp-ended, fourteen-petal, three-dimensional rosette lotus on its interior, with a large central circle (cat. 155).⁴²⁹ This bowl bears an Old Persian cuneiform inscription from Artaxerxes I, indicating royal ownership and linking the lotus motif directly to the king's authority.⁴³⁰ The multilingual inscriptions found on many such vessels suggest either that these bowls were royal gifts circulated throughout the empire or produced centrally and distributed by royal decree.⁴³¹ Additional silver bowls feature hollow-out rosette lotus designs in embossed decoration, confirming the motif's prevalence in precious metalwork (cat. 156, 161).⁴³²

The motif also appears in combination with animals. A bronze bowl features a twenty-four-petaled rosette lotus placed between two winged lions, with two central circles—one hollow, one prominent—framed by elongated, raised petals (cat. 149).⁴³³ Similarly, a silver bowl decorated with rows of lions has a central twenty-four-petal rosette lotus (cat. 152).⁴³⁴ These combinations underline the symbolic function of the

⁴²⁶ GUNTER & JETT 2004: 91; SALAHSHOUR *et al* 2017: 107.

⁴²⁷ CURTIS & TALLIS 2013: 235; GHIRSHMAN *et al* 2017: 256.

⁴²⁸ CURTIS *et al* 1995: 151; ALLEN 2005: 87; GHIRSHMAN 2011: 259.

⁴²⁹ TREISTER 2010: 242; SALAHSHOUR *et al* 2017: 109.

⁴³⁰ GUNTER & JETT 2004: 91; CURTIS & TALLIS 2013: 114.

⁴³¹ GUNTER & JETT 2004: 30.

⁴³² GHIRSHMAN 2011: 259; CURTIS & TALLIS 2013: 114; SALAHSHOUR *et al* 2017: 109.

⁴³³ KHALATBARI 2019: 179.

⁴³⁴ BEHZADI 2005: 231.

lotus flower, often associated with the sun⁴³⁵ and royalty.⁴³⁶ Lions, representing the sun, fire, and light, connect to the king.⁴³⁷

In summary, the diversity of lotus forms—ranging from hollow-out and pointed petals to multi-layered rosettes—reflects both artistic experimentation and evolving iconographic meanings within the Achaemenid world. The lotus, therefore, symbolizes not only aesthetic elegance but also divine sanction and royal authority, embodying the sacred relationship between the king and the gods associated with them, who were Ahura Mazda, Mithra, and Anahita.⁴³⁸

one of the finest examples is a gold phiale adorned with twelve alternating palmette lotus flowers and buds, arranged in a spider-web design that radiates from the center (cat. 150). The artist employed a dynamic composition of arched stems, emphasizing the curvature and prominence of each floral form.⁴³⁹ A silver bowl presents a contrasting interpretation of the lotus motif. Around the lower section of the bowl, four repeated small palmette lotus flowers appear, their form flatter and simpler than those seen in the previous phiale (cat. 157). The repetition and symmetry of the motif suggest a symbolic invocation of continuity and cosmic order.⁴⁴⁰

Further complexity is observed in another silver bowl, where seven-petaled palmette lotus flowers are flanked by swans. The petals are elongated and pronounced (cat. 151).⁴⁴¹ Here, the lotus operates within a triadic iconography: the swan, lotus, and the water goddess Anahita. As Sheikh Farshi and Abdullahian argue, the swan—deeply tied to water—complements the lotus’s aquatic symbolism.⁴⁴² The pairing of the swan and lotus reinforces their shared associations with purity, fertility, and divine femininity,

⁴³⁵ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; MOHEBBIFAR & SANAM 2017: 1135; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

⁴³⁶ GROBLER 2021: 361.

⁴³⁷ COOPER 2007: 234; MOBINI 2010: 48.

⁴³⁸ GROBLER 2021: 402.

⁴³⁹ MOHAMMAD PANAH 2007: 110.

⁴⁴⁰ BOLKHARI GHAHI 2005: 27; FARGHADAN & HOSHYAR 2010: 49; ALDAQI 2019: 124.

⁴⁴¹ GHIRSHMAN 2011: 381.

⁴⁴² ABDULLAHIAN 1999: 106; SHEIKH FARSHI 2003: 23.

all attributes of Anahita.⁴⁴³ Yet another remarkable instance of lotus motif variation appears on a short, wide-mouthed vessel. This vessel features a dual-row decorative scheme: the upper row combines profile view lotus flowers—with their distinctive curved petals and lateral perspective—with palmette lotus motifs, while the lower register displays vertical grooves suggestive of lotus petals cascading downward (cat. 162). A raised band of ovals separates the rows, providing a visual rhythm and framing the floral elements. Additionally, the vessel is flanked by zoomorphic handles in the form of a mountain goat with outward-curving horns.⁴⁴⁴

One of the most exquisite examples of Achaemenid craftsmanship is the royal cane, a ceremonial object made of lapis lazuli and gold, adorned with several intricately rendered lotus motifs. Notably, it is adorned with a lion head handle and four-minute rosette lotus flowers, each comprising ten petals meticulously carved in a hollowed-out form (cat. 165). These petals are uniformly arranged around a central circular core, which is perfectly raised and gleaming like a pearl, suggesting both aesthetic refinement and symbolic resonance. A closer examination of the golden cane handle reveals further stylistic variations of the lotus motif (cat. 166). At the terminal points of the horizontally grooved handle, two rams are engraved, symbolizing strength and authority. Just below, an eight-pointed lotus flower is featured, distinguished by its prominent raised petals and finely indented recesses at the ends of each petal. The flower's center contains two concentric circles, the innermost being thicker and more pronounced than the outer one, which creates a layered effect of depth and centrality.⁴⁴⁵ This form of the lotus—eight-pointed with recessed petal tips—differs significantly from the ten-petal rosette variant above.⁴⁴⁶ The royal cane, likely held by a Persian king in official rituals, becomes a potent

⁴⁴³ NOSS 2009: 133; SOLEIMANI POURSANAGH & HOSEINI 2015: 6; HALL 2018: 30; FARAHNAK & AMERI SIAHOUEI 2020: 1; GLAMPOUR DARZI & ESMAEILI 2020: 181.

⁴⁴⁴ KOCH 2007: 196; MOHAMMAD PANAH 2007: 83; GHIRSHMAN 2011: 254.

⁴⁴⁵ MAHYAR *et al* 2015: 19.

⁴⁴⁶ HEIDARABADIAN 2013: 77.

symbol in which various forms of the lotus articulate overlapping meanings of light,⁴⁴⁷ power, and royalty.⁴⁴⁸

The rhyton⁴⁴⁹ found belonging to the Achaemenid era holds different lotus forms—the palmette lotus with upright leaves, the five-petaled lotus in profile view, and the chain-like arrangements. The body of a gold rhyton is adorned with prominent horizontal grooved lines, while its upper edge features a band of floral designs. Notably, this band includes a palmette lotus motif interspersed with five-petaled lotus flowers in profile view, arranged in a continuous chain pattern (cat. 163). The deliberate repetition and stylization of the petals point to a symbolic regularity and harmony that aligns with the Achaemenid worldview of order and divine rule.⁴⁵⁰ In another remarkable rhyton, made of silver and shaped as a cone-shaped beaker joined to the bust of a goat. The upper edge of this rhyton is slightly curved and decorated with a combination of the profile view lotus and the palmette lotus (cat. 164).⁴⁵¹

The lotus motif appears in diverse forms on golden jewelry. One example is a pair of gold earrings, featuring a circular design with a central depiction of a four-winged, tailed figure enclosed in a crescent moon. Surrounding this figure are seven circular medallions. Six of these contain small male figures in crescent moons, while the central medallion at the bottom prominently displays a stylized lotus flower in profile view. Around the edges of the circle are alternative profile view lotus (cat. 167).⁴⁵² According to

⁴⁴⁷ HASSANVAND & SHAMIM 2014: 23; SOLEIMANI POURSANAGH & HOSEINI 2015: 2.

⁴⁴⁸ HART 2018: 473; GROBLER 2021: 362.

⁴⁴⁹ The word rhyton derives from the Greek rhytos, meaning "to flow" and refers to a type of ceremonial vessel used for pouring or drinking liquids. Typically, animal-shaped rhytons have a filling opening at the top and a spout, often located at the animal's mouth, for pouring (GHIRSHMAN 2011: 219-230). They were widely used in Achaemenid Persia, where gold and silver rhytons were crafted with exceptional care and symbolic decoration. Scholars such as Ghirshman, Porada, and others suggest that Persians pioneered the form, believing the vessel could transfer the animal's mythical strength to the drinker. These vessels served both ritual and symbolic purposes and were influential throughout the ancient Near East (PORADA 2007: 165; GHIRSHMAN 2011: 219-230).

⁴⁵⁰ BEHZADI 2005: 230; HEIDARABADIAN 2013: 15; SHIRAZI 2017: 4.

⁴⁵¹ KOCH 2007: 212.

⁴⁵² KOCH 2007: 256; VANDENBERGHE 2012: 108.

Koch, the form of this lotus closely resembles the lotus motifs associated with King Xerxes I, particularly those seen in reliefs from Persepolis.⁴⁵³

In another example, small ornaments and studs crafted in gold exhibit a twelve-petal rosette lotus with sharply defined petals radiating from a central circular core (cat. 168). The twelve-petal structure not only symbolizes solar and divine order but also serves as a marker of royal affiliation.⁴⁵⁴

The final example found in cat. 169, where a decorative golden object features a hybrid composition of a tree of life and a lotus flower. This design is framed by two mountain goats standing protectively on either side. Atop the tree, elongated and numerous lotus petals are arranged in a crown-like formation, forming a stylized rosette. When fully visualized, these petals reveal a variation of the rosette lotus motif.⁴⁵⁵

4.12 PARTHIAN

The early history of the Parthian tribes remains largely unknown, with their origins and early development shrouded in obscurity. Persian art experienced a significant decline from the time of Alexander the Great's invasion until the rise of the Sassanid Empire.⁴⁵⁶ This period, spanning about six centuries, saw few major artistic achievements, due in part to instability after Alexander's death and the Parthians' lack of interest in the arts. The Parthians, more focused on military strength, operated a government that resembled a garrison more than a cultural institution (map. 4.3).⁴⁵⁷ Despite their vast empire, knowledge about the Parthians' cultural and social life remains limited due to the scarcity of archaeological evidence and lack of comprehensive site excavations. Compared to the well-documented Achaemenid and Sassanid periods, the Parthian era is poorly understood. Nevertheless, their reign marked the beginning of a cultural revival

⁴⁵³ KOCH 2007: 256.

⁴⁵⁴ GROBLER 2021: 402.

⁴⁵⁵ HEIDARABADIAN 2013: 101; MAHYAR *et al* 2015: 18.

⁴⁵⁶ EHSANI 2011: 95; BAHAR 2018: 18.

⁴⁵⁷ EHSANI 2011: 95.

that would later flourish under the Sassanids.⁴⁵⁸ Ghirshman divided Parthian art into two main periods: the first period encompasses the broader 1st century BC, the second period specifically starts with Mithridates II's reign in 124 BC (Mihرداد II).⁴⁵⁹ Ghirshman identified three stylistic categories: Hellenistic Greek art, a hybrid Greek-Persian style, and a uniquely Persian artistic form.⁴⁶⁰

Greek influence on Parthian art is widely acknowledged, reflecting the broader cultural exchanges that shaped Persian artistic expression. While Parthian art absorbed external influences, especially from Greek traditions, it retained its originality and distinct character.⁴⁶¹ Colledge noted that the Parthians selectively adopted aspects of Greek art, incorporating preferred motifs and symbols but disregarding fundamental Greek principles such as spatial organization, perspective, and design structure.⁴⁶² Despite adopting some Greek techniques, Parthian art retained strong links to earlier Persian traditions. It never became a mere imitation of Hellenistic art but instead evolved into a hybrid style that reflected both continuity and innovation within the Persian cultural context.⁴⁶³

4.12.1 Plastering

During the Parthian period, decorative plasterwork saw significant development and widespread use, primarily because mineral plaster was readily available and easy to manipulate. This practicality made plaster an affordable and versatile material for architectural ornamentation. Artists could easily spread plaster mortar over walls,

⁴⁵⁸ AFSHAR & SAHRAPEYMA 2016: 97.

⁴⁵⁹ Mithridates II, who ruled from around 124 to 88 BC, was a significant Parthian king known for expanding the empire, strengthening diplomacy with Rome and China, and consolidating internal power. His reign, which ended in the 1st century BC, marked a cultural and political shift that influenced the evolution of Parthian art (GHIRSHMAN 2012: 17).

⁴⁶⁰ GHIRSHMAN 2012: 17.

⁴⁶¹ WILSON 2000: 85; GHADERI & KHADEMI NADUSHAN 2006: 78; BAHAR 2018: 18.

⁴⁶² COLLEDGE 2012: 147.

⁴⁶³ MEHRAFARIN & ZARE 2013: 35.

enabling them to apply large-scale, continuous designs. This allowed for the efficient decoration of extensive wall surfaces with cohesive patterns.⁴⁶⁴

Numerous buildings from the Parthian era still feature plaster decorations, including notable examples from Mount Khwaja and Zahhak Castle. These reliefs often incorporate rosette and lotus flower motifs, alongside geometric and floral patterns.⁴⁶⁵ Such decorations were not only aesthetically pleasing but were also designed to interact with light and shadow, creating a dynamic visual effect through the manipulation of depth and surface texture.⁴⁶⁶ Herzfeld proposed that the tradition of decorative plastering originated in eastern Persia, highlighting its regional and historical significance.⁴⁶⁷

Khwaja Mountain, known as "Mountain of God", houses one of the most remarkable architectural legacies of pre-Islamic Persia.⁴⁶⁸ The palace and temple complexes here are architectural masterpieces associated with Zoroastrian, Christian, and Islamic traditions.⁴⁶⁹ Despite the fragmentary survival of decorative elements, the surviving plasterwork from Khwaja Mountain reveals a consistent use of floral and geometric motifs. Among these, the lotus flower appears in a variety of forms and compositions that reflect the stylistic innovations of the Parthian period. As Mosalla notes, plaster was used both practically and ornamentally, with its smooth surface serving as a base for intricate floral designs.⁴⁷⁰

One notable motif is a small, multi-petaled rosette flower superimposed on a lotus base—a compositional arrangement with roots in Egyptian iconography that traveled widely through the Near East.⁴⁷¹ Another frequently occurring design is the six-pointed rosette lotus, placed within a central circular field and surrounded by palmette-like leaves (cat. 170). A peripheral ring of twenty squares, each enclosing a white rhombus, frames

⁴⁶⁴ FERRIER 1995: 51; ZOMORSHIDI 2008: 70; GARSHASBI 2020: 327.

⁴⁶⁵ WAQS ABBASI *et al* 2016: 234.

⁴⁶⁶ BUSSAGLI & SCERRATO 2010: 20.

⁴⁶⁷ HERTZFELD 2002: 299.

⁴⁶⁸ HERTZFELD 2002: 297.

⁴⁶⁹ HERTZFELD 2002: 297; MEHRAFARIN 2012: 167.

⁴⁷⁰ MOSALLA 2006: 9.

⁴⁷¹ TAVASLI 2001: 611.

the central lotus.⁴⁷² These variations reflect a synthesis of eastern and western artistic influences. Herzfeld argues that while the motif echoes Babylonian and Assyrian models, the craftsmanship in the eastern regions of Persia—especially Khwaja Mountain—shows greater intricacy and refinement.⁴⁷³

The complexity and diversity of lotus forms are equally evident at Zahhak Castle. The site revealed elaborate architectural spaces with extensive plaster decoration, including vibrant floral motifs. Here, the lotus motif exhibits further evolution and variation: the eight and six-petaled rosette lotus, the pointed six-petaled lotus, and the twenty-four-petaled rosette lotus all appear within decorative schemes on cornices and columns.⁴⁷⁴

Two particularly striking examples include plaster fragments featuring a pointed rosette lotus with twenty-four petals and another with a six-pointed star rosette, both enclosed within circular frames (cat. 171-172). The latter bears a striking resemblance to the six-pointed star lotus seen at Khwaja Mountain but differs in execution and detail. Comparing the lotus motifs of Khwaja Mountain and Zahhak Castle underscores both regional diversity and artistic continuity within the Parthian world. The pointed rosette lotus—used in both sites—illustrates the shared visual language of the period, yet the finer detail and higher craftsmanship evident at Khwaja Mountain suggest not only superior technical skill but potentially also the enhanced status and resources of that region's royal center.⁴⁷⁵

4.12.2 Metalworking Utensils

Although metal artifacts from the Parthian era are relatively limited in number, the surviving examples highlight the artistic and symbolic richness of this period. Parthian metalwork underwent significant stylistic developments, particularly in the representation of plant motifs such as the lotus flower. While early Parthian metalwork

⁴⁷² WAQS ABBASI *et al* 2020: 239.

⁴⁷³ HERTZFELD 2002: 299.

⁴⁷⁴ MOHAMMADKHANI 2010: 128; MEHRA FARIN & ZARE 2013: 37.

⁴⁷⁵ WAQS ABBASI *et al* 2020: 240.

bore strong Greek influences—particularly in form and decorative style—later works exhibit a return to Persian artistic traditions, especially those of the Achaemenid period.⁴⁷⁶ The lotus flower appears in Parthian metalwork in the form of the rosette lotus (cat. 173-187). One of the most compelling aspects of Parthian artistry is the evolution and variation of this motif. Parthian craftsmen depicted the rosette lotus in a wide range of forms. In earlier periods, lotus motifs followed naturalistic conventions, with narrower, sharply pointed petals that suggest close observation of nature. These forms emphasized realism and botanical accuracy, while others transitioned into more abstract or stylized representations.⁴⁷⁷

This multiplicity of styles is clearly visible in the decoration of silver bowls, rhyton, and gold ornamental pieces from the Parthian era. These items, often crafted through advanced techniques such as hammering, carving, casting, and gilding,⁴⁷⁸ exhibit an extraordinary variety of lotus petal shapes: sharply pointed petals (cat. 173, 175, 176, 181) and heart-shaped petals (cat. 174, 177, 178, 179). The interiors of these bowls are often decorated with a ring of floral tendrils enclosed by a wave pattern, with rosette lotus flowers arranged in rows, singly, or in clusters among the tendril motifs (cat. 174, 176, 179, 180, 181). These diverse interpretations demonstrate not only artistic innovation but also regional and temporal variation within Parthian art.⁴⁷⁹ Namjoo and Forouzani interpret these lotus designs, particularly the rosette lotus arranged among floral tendrils and wave patterns. Their placement in repeated rows or clusters within ornamental bands suggests a rhythmic symbolism that reinforces their ritual or ideological significance.⁴⁸⁰

Some Parthian silver bowls go beyond mere decoration to display iconographic complexity. Two particularly exquisite examples (cat. 182-183) feature gilded rosette lotus motifs with inlaid red stones, likely rubies, enhancing the visual and symbolic depth

⁴⁷⁶ GUNTER & JETT 2004: 130; EHSANI 2011: 95.

⁴⁷⁷ BAHMANI 2018: 68.

⁴⁷⁸ MOHAMMADIFAR 2019: 21.

⁴⁷⁹ PFOMMER 1993: 125; MOHAMMADIFAR 2019: 21.

⁴⁸⁰ NAMJOO & FOROUZANI 2013: 27-28.

of the lotus imagery. The petals here range from rounded and heart-shaped to ivy-like and pointed forms, creating a fusion of stylistic elements.⁴⁸¹ Moreover, two bowls feature unique central motifs—such as a dolphin and hook scene—surrounded by gold-plated bands adorned with twisted tendrils and rosettes (cat. 184-185).⁴⁸²

The rosette lotus in Parthian art served a royal and divine function. These motifs, prominently featured in courtly objects, likely symbolized regal authority and sacred power. As Namjoo and Forouzani suggest, the distribution of such bowls as diplomatic gifts or commissions for regional nobles further attests to their political and ceremonial significance.⁴⁸³

During the Parthian period, diverse artistic styles emerged in rhyton production. While the overall shape of rhytons—typically horn-shaped with animal protomes—remained consistent with earlier Achaemenid traditions, significant stylistic and symbolic innovations were introduced. Rhytons from this period can be broadly categorized based on materials: clay, ivory, and metal (bronze and silver). Clay rhytons continued the lineage of Persian ceramic craftsmanship, whereas ivory rhytons exhibit delicate carving and intricate design.⁴⁸⁴

A remarkable example is a Parthian silver rhyton with a gold overlay, shaped like a horn and ending in a stag protome. Notably, the rhyton is decorated with isolated plant motifs, among which rosette lotus flowers stand out (cat. 186). The lotus flower motif appears in multiple forms, including the rosette lotus with overlapping petals, the hollow lotus with indented outlines, and variations combining petals and leaves. Parthian artisans introduced greater naturalism and variability in lotus form. Scholars such as Afzal Tousi link the stag with light, rebirth, and purity—qualities shared with the lotus.⁴⁸⁵ Cirlot notes the stag's antlers resemble the tree of life, reinforcing its link to regeneration, a

⁴⁸¹ PFOMMER 1993: 125.

⁴⁸² PFOMMER 1993: 23.

⁴⁸³ NAMJOO & FOROUZANI 2013: 27-28.

⁴⁸⁴ AFZALTOUSI 2014: 67.

⁴⁸⁵ AFZALTOUSI 2014: 67.

theme echoed by the lotus.⁴⁸⁶ Masoumi highlights the stag's ties to rain, the moon, and dignity—traits also symbolized by the lotus, which thrives in water and represents spiritual awakening.⁴⁸⁷ According to Sharifian and Ghafuri, such imagery connects to the cult of Mithra, suggesting the rhyton had ritual significance.⁴⁸⁸

A golden ornamental piece, inlaid with turquoise, presents a sophisticated medal-like design centered around a 19-petal rosette lotus with hollowed-out petals, enclosing an eagle at its core (cat. 187). The lotus is carved in a deeply indented, high-relief style. Two hooks or knobs positioned on either side of the object suggest it may have functioned as a belt buckle. The presence of the eagle, a well-established imperial emblem, enclosed within the lotus further reinforces the association of this ornament with sovereignty and divine sanction.⁴⁸⁹ Although the original owner of the belt remains unknown, the use of gold and turquoise—luxurious materials typical of high-status objects—combined with the elaborate lotus-eagle motif, strongly suggests royal or aristocratic ownership.

4.13 SASSANID

The Sassanids fostered a remarkable synthesis of unity and diversity in their art. While they adopted certain elements from other traditions—such as Roman art—their artistic expression retained a distinctive and independent identity (map. 4.4).⁴⁹⁰ Sassanid art largely followed the traditions established by the Achaemenid and Parthian periods,⁴⁹¹ while also achieving a level of magnificence comparable to that of Roman and Byzantine art, over time, it even exerted influence on Byzantine aesthetics.⁴⁹² Furthermore, after

⁴⁸⁶ CIRLOT 2010: 662.

⁴⁸⁷ MASOUMI 2009: 100.

⁴⁸⁸ SHARIFIAN & GHAFURI 2009: 136.

⁴⁸⁹ GROBLER 2021: 402.

⁴⁹⁰ FERRIER 1995: 61; POPE 2003: 15.

⁴⁹¹ GODARD 1998: 232; GHIRSHMAN 2012: 123; SARFARAZ & AVARZAMANI 2019: 277.

⁴⁹² GHIRSHMAN 2012: 123; ASAREHZADEGAN DEZFULI & MOHED 2015: 316.

the rise of Islam and the Arab conquests, Sassanid art had a direct and lasting impact on the development of Islamic art.⁴⁹³

Among the most significant artistic achievements of the Sassanid period are the rock reliefs and cliff carvings, which depict a wide range of subjects and stand as key indicators of the era's artistic legacy. The importance of these works is amplified by the fact that approximately thirty reliefs from the Sassanid dynasty have survived in Persia.⁴⁹⁴ Most of these reliefs convey recurring symbolic themes; they often depict the king receiving a divine emblem from a celestial figure, celebrating military triumph over a defeated enemy, or hunting.⁴⁹⁵ In addition to these narrative scenes, plant motifs also feature prominently, rendered in various stylistic forms. Notably, during the Sassanid period, these botanical motifs were no longer confined to sacred spaces but appeared widely across monuments and palaces.⁴⁹⁶

4.13.1 Relief

In the stone relief of the coronation of Ardashir II (383–379 AD) at Taq-e Bostan (cat.188), three figures are depicted: a crowned figure receiving the royal diadem, identified as Ardashir II; a figure bestowing the crown, widely interpreted as Ahura Mazda; and a third figure, adorned with a radiant solar halo and holding a barsom.⁴⁹⁷ According to Ghirshman, this third figure is Mithra.⁴⁹⁸ However, Bolkhari Ghahi challenges this interpretation; he points out that this figure stands atop an open lotus flower with sun rays encircling the head—an iconographic detail that may reflect Indian influence.⁴⁹⁹ The depiction of a deity standing on a lotus, he argues, is inspired by Indian religious sculpture, particularly Buddhist and Hindu traditions, where gods are often shown in this

⁴⁹³ KHAZAIE 2006: 36; AKHAVAN AGHDAM 2012: 16; GHIRSHMAN 2012: 123; ASAREHZADEGAN DEZFULI & MOHED 2015: 318.

⁴⁹⁴ WILSON 2000: 102; PORADA 2007: 293; VANDAE 2013: 9.

⁴⁹⁵ GODARD 1998: 269; VANDAE 2013: 9; AMINI & MOHAMMADIFAR 2015: 203.

⁴⁹⁶ KHARAZIZADEH 2004: 243.

⁴⁹⁷ MOBINI & SHAFEI 2016: 50; MOUSAVI HAJI *et al* 2019: 321.

⁴⁹⁸ GHIRSHMAN 2012: 193.

⁴⁹⁹ BOLKHARI GHABI 2012: 7.

manner.⁵⁰⁰ Bolkhari Ghahi links this imagery to the Bundahishn, a Zoroastrian cosmological text that assigns specific flowers to each divine entity, stating that the lotus is designated for the goddess Anahita.⁵⁰¹ Furthermore, Bolkhari Ghahi argues that if we interpret ancient Persian religious art as reflecting ritual and myth—much as Buddhist or Hindu representations do—then the figure behind Ardashir II and opposite Ahura Mazda should be more accurately identified as Anahita rather than Mithra. The strong iconographic association between the sun halo and Mithra does not preclude it from being a symbol of Anahita, especially since their roles and attributes in Persian mythology frequently overlap.⁵⁰²

In the relief of the investiture of Ardashir II at Taq-e Bostan, a lotus flower is placed beneath the feet of the goddess Anahita, symbolizing creation and life and reflecting the vital role of religion in legitimizing royal authority.⁵⁰³ Within the religious context of the Sassanid period, the lotus held the significance of Aura (seed) of kingship—a central element in royal ideology. Its presence in this particular scene is intensified, as it appears alongside other religious motifs to construct the king's sovereignty.⁵⁰⁴ Scenes of coronation and triumph over enemies reinforce this message.⁵⁰⁵

4.13.2 Plastering

During the Sassanid period, plasterwork emerged as a highly esteemed art form, showcasing sophisticated decorative techniques and a rich variety of motifs—including animal, human, plant, and geometric designs.⁵⁰⁶ Among these, plant motifs, and particularly the lotus flower, held a prominent place.⁵⁰⁷ The lotus flower motifs are

⁵⁰⁰ BOLKHARI GHAHI 2012: 6.

⁵⁰¹ BOLKHARI GHAHI 2012: 6; DADEGI 2016: 89.

⁵⁰² BOLKHARI GHAHI 2012: 6.

⁵⁰³ SEDAGHAT 2017: 136.

⁵⁰⁴ MOUSAVI HAJI *et al* 2019: 322.

⁵⁰⁵ REZAEINIA 2008: 30.

⁵⁰⁶ MOUSAVI HAJI *et al* 2019: 318.

⁵⁰⁷ ANSARI 1987: 328; KHALEDIAN 2008: 22.

represented at major Sassanid sites such as Bishapur, Chal Tarkhan, and Kish. The lotus is often rendered in stylized, rosette forms.

Plaster fragments from Bishapur demonstrate the centrality of the lotus motif. Many designs feature Sassanid rosettes evocative of lotus blossoms, particularly those enclosed within circular frames—an arrangement that amplifies their cosmic symbolism.⁵⁰⁸ At Bishapur, square plaster panels are decorated with three-horned lotus flowers and five-petal palm leaves, arranged around a central opening bordered with hollow beads—creating a rhythmic, circular composition that reflects both harmony (cat. 189).⁵⁰⁹

The Chal Tarkhan Palace near Rey, attributed to Bahram V (Bahram Gor), offers another setting where the lotus motif thrives. Although the palace is mainly in ruins, its extensive plasterwork remains a testament to Sassanid artistry. These include square plaster bricks embellished with lotus-shaped rosettes, hunting scenes, and divine figures.⁵¹⁰ Particularly notable are the eight-petal lotus rosettes, composed of alternating full and hollow petals, radiating from a center of small circular hollows. These forms, deeply symbolic, are interpreted as representing the ten blessings, new beginnings, and cosmic completeness (cat. 190-191).⁵¹¹

The significance of the lotus continues in the famous "boar hunting plaque" of Pirouz I, where elaborate borders frame the king's calm expression during the hunt. These include a row of forty-four rosette lotus flowers, each with eight deep hollow petals, set within circular frames and surrounded by pearled borders (cat. 192).⁵¹²

In the Kish Palace, lotus flowers were used in a modular, structured manner, often appearing in friezes and cornices. These designs sometimes stand alone and sometimes form chains, joined by slender stems or framed by palm leaves. Plaster casts from this site display two distinct types of lotuses: one featuring eight deeply carved petals and another

⁵⁰⁸ PORADA 2007: 307.

⁵⁰⁹ GHIRSHMAN 2000: 201.

⁵¹⁰ ZAMANI 1995: 34.

⁵¹¹ MOBINI & SHAFEI 2016: 53.

⁵¹² CHEHRI *et al* 2015: 77.

with embossed petals and double hollow centers. The lotus motifs are symmetrically arranged on baseboards (cat. 193).

4.13.3 Textile

Textile production during the Sassanid period was centered in regions such as Susa, Shushtar, and Jundishapur. Despite the scarcity of surviving written records or visual depictions of the actual weaving tools used, the technical complexity of the designs strongly suggests the use of sophisticated looms.⁵¹³ Wulff points out that by the third century AD, looms capable of independent thread lifting—akin to the chelekeshi technique⁵¹⁴—were likely in use, enabling the intricate representation of figures, animals, plants, especially the lotus.⁵¹⁵ These images were woven into luxurious fabrics—typically silk, but occasionally wool or linen.⁵¹⁶

Riazi, Namjoo, and Forouzani classify Sassanid textile lotus designs into three principal types: the profile view lotus (fig. 4.4), the four heart-shaped petal motif (fig. 4.5), and the several-petal rosette lotus (fig. 4.6). These forms differ in petal arrangement, degree of stylization, and symbolic interpretation, but collectively they demonstrate the high level of artistic and technical achievement in Sassanid textile production.⁵¹⁷

4.13.4 Metalworking Utensils

During the Sassanid period, the art of metalworking, particularly the production of silver utensils, reached a remarkable level of sophistication. The shapes and forms chosen for these utensils were carefully designed to reflect the grandeur of the Sassanid court and to serve ceremonial or high-status functions.⁵¹⁸ The decoration of these utensils often focused on themes of royal power, religious beliefs, and nature. Common motifs included

⁵¹³ VANDENBERGHE 2012: 225.

⁵¹⁴ WULFF 2010: 15.

⁵¹⁵ MOUSAVI & AYATOLLAH 2012: 54.

⁵¹⁶ VANDENBERGHE 2012: 225.

⁵¹⁷ RIAZI 2003: 110; NAMJOO & FOROUZANI 2013: 26-28.

⁵¹⁸ AZADBAKHT & TAVASSOLI 2012: 59-60; MOHSENI *et al* 2018: 141; SADEGPOUR FIRUZABAD & MIRAZIZI 2019: 21.

royal hunting scenes, enthronement ceremonies, investitures, banquets, and religious imagery, as well as birds, flowers, and mythical creatures.⁵¹⁹ Mythical animals appear frequently, often accompanied by trees and plant motifs.⁵²⁰ Other decorative elements include eight-pointed stars and lotus flowers, which are engraved on a variety of silver vessels, including plates and bowls.⁵²¹ Notably, in depictions of mythical animals, one can observe clear influences from Achaemenid art—an intentional homage, as the Sassanids viewed themselves as the rightful cultural heirs of the Achaemenids.⁵²²

The lotus flower appears in Sassanid metalwork in two distinct forms: as a profile view lotus and as a rosette lotus (cat. 194-208). During the Sassanid era, the lotus flower motif appears in diverse forms and configurations across silverware, each instance bearing rich symbolic and religious meanings. These variations not only highlight the aesthetic sensibilities of the period but also reflect deeply rooted cultural, mythological, and theological ideologies. A close analysis of these forms across different Sassanid artifacts reveals significant iconographic and iconological layers, as well as connections to divinities such as Anahita and Mithra. One notable example is a Sassanid silver plate, which features a rosette lotus flower flanking an eagle that seizes a woman in its claws (cat. 196).⁵²³ Below the central scene, two human figures appear—one armed with a bow and arrow, the other with an axe. Along the rim of the plate, detailed Islimi patterns incorporate floral, foliate, and zoomorphic elements. The lotus branches on either side of the eagle are particularly striking, rendered in a semi-naturalistic, elongated form with rosette-like ends.⁵²⁴ As Azadbakht and Tavousi observe, these floral forms blend seamlessly with other ornamental motifs, enhancing the symbolic richness of the

⁵¹⁹ ZAMANI 2017: 23.

⁵²⁰ YARSHATER 1998: 66.

⁵²¹ DADVAR & MANSOURI 2006: 81-82.

⁵²² GHIRSHMAN 2012: 204; MOHSENI *et al* 2018: 141; SADEGPOUR FIRUZABAD & MIRAZIZI 2019: 21.

⁵²³ RAZAVI & KHAJEHGIR 2013: 103; SHAHBIZI SHIRAN *et al* 2018: 250.

⁵²⁴ RAZAVI & KHAJEHGIR 2013: 103; MOBINI & SHAFEI 2016: 57; MOHSENI *et al* 2018: 147.

composition.⁵²⁵ From an iconographic perspective, the eagle is a well-established emblem of power, victory, and divine protection,⁵²⁶ strongly associated with Anahita.⁵²⁷

Another silver plate demonstrates a different stylistic approach to the lotus motif: profile view lotus flowers and buds are arranged along intertwined stems, forming circular patterns that frame the image of a duck (cat. 197). This configuration of the lotus—with its elongated buds and curving stems—displays a rhythmic, almost geometric layout, suggesting a refined decorative sensibility.⁵²⁸ According to Yahaghi and Karimi, the duck is a sacred symbol linked to Anahita, further reinforcing its role as a mediator between the earth and the divine realms.⁵²⁹

The lotus appears in yet another variation: a combination of rooster and lotus within a circular medallion, forming a stylized profile view lotus with eight branches or ivies, four of which contain lotus flowers, buds, and leaves, while the remaining four house rooster figures (cat. 198). At the center, a larger rooster holds a three-petaled flower in its beak. Around it, concentric circles depict motifs of chains and connected hearts. This complex arrangement reflects both aesthetic sophistication and layered symbolism.⁵³⁰ The rooster carries associations with spiritual vigilance and cosmic struggle between good and evil, and was a sacred figure in Mithraic rituals.⁵³¹ According to Chitsazian and Davoudi, the lotus flower in this context is also regarded as a symbol of Mithra.⁵³²

In another iteration, a flamingo is observed standing on a profile view lotus branch, which appears on a vase (cat. 204).⁵³³ This version of the lotus is rendered in a more naturalistic, linear style, where the bird's contact with the flower implies a harmonious

⁵²⁵ AZADBAKHT & TAVOUSHI 2012: 66.

⁵²⁶ RIAZI 2003: 162; COOPER 2007: 221; HALL 2018: 68.

⁵²⁷ POPE & ACKERMAN 2008: 55; MOHSENI *et al* 2018: 146.

⁵²⁸ JAVADI & BASTAR 2004: 18.

⁵²⁹ YAHAGHI 2007: 417; KARIMI 2019: 30.

⁵³⁰ JAVADI & BASTAR 2004: 19.

⁵³¹ CHITSAZIAN & DAVOUDI 2020: 12-15; MOUSAVI KHERAD 2024: 78.

⁵³² CHITSAZIAN & DAVOUDI 2020: 12-15.

⁵³³ JAVADI & BASTAR 2004: 19.

interaction between fauna and flora and between divinity and nature. The flamingo's placement directly atop the lotus branch further amplifies the notion of life arising from sacred waters, connecting the lotus once again to themes of fertility, divine grace, and natural cycles.⁵³⁴

Another remarkable example is a bronze plate featuring a central composition of a lion beneath a stylized tree, surrounded by floral branches arranged in a symmetrical circular pattern. Among these motifs, the eight-petaled rosette lotus flowers stand out due to their elongated, sharply defined petals and prominent central discs (cat. 199).⁵³⁵ The lion, a well-established emblem of courage and physical power, also evokes solar and divine associations. Hinnells identifies the lion as a representation of strength and bravery.⁵³⁶ Yahaghi extends this to solar and spiritual vitality,⁵³⁷ while Hall associates the lion with royal authority.⁵³⁸ Bahar further connects the lion, the lotus, and the deity Mithra.⁵³⁹

Another example appears on a silver statue of a horse, where seven and ten-petaled rosette lotus flowers are engraved on the decorative headband (cat. 194). The petals are bold and radiate from a clearly defined circular center.⁵⁴⁰ This variation of the lotus, with its increased petal count and strong three-dimensional relief, reflects artistic evolution from the more stylized forms of earlier periods. Horses, like lions, carry rich symbolic meaning in Persian tradition. Hall notes their association with solar worship,⁵⁴¹ while Bahar points to their ritual importance in offerings to Anahita.⁵⁴²

⁵³⁴ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; MOHEBBIFAR & SANAM 2017: 1135; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

⁵³⁵ MOBINI & SHAFEI 2016: 59.

⁵³⁶ HINNELLS 2010: 290.

⁵³⁷ YAHAGHI 2007: 553.

⁵³⁸ HALL 2018: 25.

⁵³⁹ BAHAR 2002: 126.

⁵⁴⁰ MOHAMMAD PANAH 2007: 196.

⁵⁴¹ HALL 2018: 290.

⁵⁴² BAHAR 2002: 249.

Additional variations of the lotus motif appear in Sassanid decorative arts, such as a silver bowl with palm leaves and rosette lotus designs containing the image of a musician (cat. 203). Here, the lotus petals are again prominent and three-dimensional, but the motif is integrated with other plant forms, such as grapevines, highlighting compositional fluidity.⁵⁴³ Other vessel and silver plate show profile view lotus flowers—a stylistic departure from the rosette form—often used alone or paired with other botanical motifs (cat. 200, 205). This profile form, with its curved and naturalistic petals, introduces a softer, more organic visual rhythm to the composition.⁵⁴⁴ According to Cooper, the Sassanid visual lexicon, its placement on plates, bowls, and ceremonial vessels, signifies not only aesthetic refinement but also philosophical and cosmological beliefs. The multiple petal variations and central discs may metaphorically reflect the cyclical nature of time or the layered realms of creation in Zoroastrian cosmology.⁵⁴⁵

In a silver drinking vessel adorned with gold, Anahita is depicted beneath an arch whose pillar is crowned with a twelve-petal rosette lotus flower (cat. 206). The petals are deeply hollowed and indented, and the center features two concentric circles.⁵⁴⁶ In another vessel, Anahita is shown dancing and holding a ten-petal rosette lotus (cat. 207). The petals here are also hollowed out and prominent, with a single carved circle in the center, emphasizing a sense of dynamism and divine movement.⁵⁴⁷ An even more complex variation appears in a silver vessel, where two distinct rosette lotus forms are engraved: one with twelve petals placed above Anahita's forehead and another with sixteen petals beside her face (cat. 195). This dual depiction within the same object suggests an intentional visual layering of meanings—perhaps linking Anahita's celestial purity (twelve petals) with fertility or abundance (sixteen petals).⁵⁴⁸ A fourth example

⁵⁴³ MOBINI & SHAFEI 2016: 59.

⁵⁴⁴ MOBINI & SHAFEI 2016: 57.

⁵⁴⁵ COOPER 2007: 230.

⁵⁴⁶ SHAHBIZI SHIRAN *et al* 2018: 243.

⁵⁴⁷ SHEPHERD 1964: 80; OLSON 2009: 103; SHAHBIZI SHIRAN *et al* 2018: 243.

⁵⁴⁸ SOLEIMANI POURSANAGH & HOSEINI 2015: 9; MORADI 2017: 7; ALIPOUR & JAFARI 2017: 4; MOHEBBIFAR & SANAM 2017: 1135; FARAHNAK & AMERI SIAHOUEI 2020: 3; GLAMPOUR DARZI & ESMAEILI 2020: 181.

features a silver bowl in which Anahita is surrounded by five circular frames, each interlaced with small sixteen-petal rosette lotus flowers (cat. 208). These petals are notably elongated and deeply incised, with a prominent central dot.⁵⁴⁹ Sodavar further suggests that placing the lotus in Anahita's hands or near her image serves as a visual testament to her divine authority and her role as protector of the kingdom. In this way, the diverse lotus forms—ten, twelve, and sixteen petals—reflect not only regional and temporal variations in style but also layered theological meanings, from seasonal cycles to divine perfection.⁵⁵⁰

Beyond religious imagery, the lotus motif also permeates royal iconography, particularly in hunting scenes involving kings such as Bahram Gur.⁵⁵¹ On a gold-inlaid silver plate, Bahram Gur is shown hunting a lion, with a prominent eight-petal rosette lotus on his chest (cat. 201). The eight-petal form is less frequently seen but is notable for its balanced symmetry and may denote guardianship or divine strength, aligning with Bahram's association as a protector deity.⁵⁵²

In a related scene, Bahram is depicted hunting a deer, and his clothing and hat are decorated with twelve-petal rosette lotus flowers, each with a central circle (cat. 202).⁵⁵³ Iconographically, such representations of the lotus on royal garments serve a dual purpose: they affirm the king's spiritual legitimacy and his connection to divine order. Dadvar and Khosravifar interpret these hunting scenes as metaphors for the triumph of good over evil, rooted in Zoroastrian beliefs. Here, the act of overcoming wild beasts represents the king's mastery over nature, and the lotus acts as a visual anchor.⁵⁵⁴

⁵⁴⁹ OLSON 2009: 113.

⁵⁵⁰ SODAVAR 2005: 83.

⁵⁵¹ VOSOGH BABAE & MEHRAFARIN 2015: 33.

⁵⁵² SAJADI RAD & SAJADI RAD 2014: 102.

⁵⁵³ VOSOGH BABAE & MEHRAFARIN 2015: 40.

⁵⁵⁴ DADVAR & KHOSRAVIFAR 2012: 29.

5. COMPARATIVE STUDY

In this chapter, I present a comparative study of the transformations of the lotus motif across the civilizations of ancient Persia, from Tepe Sialk to the Sassanid period. Each civilization is examined in relation to the others to trace changes in the form, meaning, and application of the lotus throughout these historical contexts. The discussion begins with an analysis of the lotus motif's form, structure, and number of petals, followed by its role in objects and architectural elements. I then explore the connection between the lotus flower and deities, as well as its relationship with human figures. The study also considers the lotus's evolution across various materials and its associations with animals and other plants. Finally, the chapter concludes with a comparative discussion of the evolving concept and significance of the lotus across these civilizations, summarizing all findings in tables to provide a clear and systematic overview.

5.1 COMPARISON OF THE LOTUS FORM, STRUCTURE, AND NUMBER OF PETALS

Based on the findings presented in previous chapters, the lotus blossoms motif in Persian civilization can be classified into three distinctive groups: the rosette-shaped lotus, the profile view lotus, and the palmette lotus. Each group displays unique variations in form, structure, and the number of petals across different periods of Persian art and culture. The following sections compare these motifs in detail.

The rosette lotus with round prominent petals, as the first category, appears consistently throughout ancient Persia (table. 5.2). In Elam, it decorated roundels (cat. 10, 14, 15, 16), plaques (cat. 12, 17), and vases (cat. 13, 18) with three to sixteen petals. Luristan saw a diversification of the motif, appearing on pins (cat. 20, 22, 29, 30, 32, 34, 35, 36, 37, 38, 40, 41, 48, 49), beakers (cat. 44-47), and plates (cat. 50-51) with eight to fifty petals. Tepe Marlik employed rosette motifs on beakers (cat. 62-64) with eight and twelve petals. Tepe Hasanlu yielded a single glass artifact (cat. 70) with seventeen petals, while Tepe Ziwiye contributed ivory plaques (cat. 85, 89, 94) with eight to sixteen petals. The Arjan tomb further emphasizes its significance, featuring rosettes on textiles (cat.

105), a beaker (cat. 108), and bracteates (cat. 106) with eight to sixteen petals. During the Achaemenid period, the motif became a royal and architectural emblem, appearing on bowls (cat. 146, 149, 152, 153, 158), phialae (cat. 144, 154), royal cane (cat. 166), and a golden plaque (cat. 169), with petals in multiples of seven to twenty-four. It was prominently depicted on reliefs (cat. 116-123, 127, 129, 139, 140), column capitals (cat. 139, 140, 141), and the garments of Darius I at Persepolis (cat. 131). The Parthian period, although less prolific, preserved the rosette on a rhyton (cat. 186) and bowls (cat. 182). The Sassanid era revived its symbolic role, seen on royal plates (cat. 201, 202), such as Bahram Gur with an eight and twelve-petaled rosette on his chest. Overall, the rosette-shaped lotus with rounded petals endured as a versatile and important motif from Elam through the Sassanid period, maintaining recognizability despite variations in petal number and object type.

A related form, the flat rosette lotus with round petals, also evolved considerably (table. 5.3). Early examples at Tepe Sialk and Tepe Hissar were abstract and primitive, with seven and nine-petaled designs on vessels (cat. 01, 02, 03, 06). In Elam, the motif became more refined, appearing on a vase (cat. 19) with nine petals. Luristan showcased high craftsmanship with pins (cat. 21, 24) featuring thirty-four petals and other objects such as shields (cat. 43) and animal figures (cat. 52) with seven petals. Tepe Marlik continued this refinement with cups (cat. 56-57) and a beaker (cat. 58) adorned with sixteen and nineteen petals, while Qalaichi presented glazed bricks (cat. 72, 73, 77) with eight and sixteen petals, combining geometric regularity with aesthetic variation. Tepe Ziwiye emphasized ceremonial formality with a coffin lid (cat. 78) featuring nineteen petals and a plate (cat. 80) with sixteen petals. In Arjan, a bowl (cat. 109) with twelve petals displays experimentation with symmetry and floral form. During the Achaemenid period, the motif was standardized, with phiales (cat. 143, 159) consistently showing nineteen petals. Parthian artisans explored repetitive arrangements of four, eight, twelve, and fourteen petals on bowls (cat. 174, 179, 182, 180, 184). By the Sassanid period, the motif primarily appeared on textiles (fig. 4.6), preserving its characteristic form while

adapting to new materials. Across these periods, the flat rosette lotus evolved from simple, abstract arrangements into intricate, formalized designs.

Other distinctive rosette variations further enriched Persian art. The rosette lotus with hollow and elongated petals was a hallmark of Jiroft art, appearing on a single vessel (cat. 08) with six intricately carved petals arranged in rows (table. 5.4). Similarly, the hollowed-out rosette lotus with elongated petals evolved across multiple places (table. 5.5). In Jiroft, it appeared on vessel (cat. 07) with five indented petals arranged in rows. Across subsequent periods, the motif continued to develop. In Tepe Ziwiye, eight petals adorned accessories (cat. 83, 84), while in Arjan, a ten-petal design featured on a ring (cat. 107). By the Achaemenid period, the motif was refined and expanded, appearing on jewelry (cat. 168), a royal cane (cat. 165) and bowls with twelve (cat. 148), fourteen (cat. 155, 161), sixteen (cat. 145, 160) or seventeen (cat. 156) petals executed with remarkable symmetry and precision. During the Parthian period, it continued the tradition with an eighteen-petaled design on a belt (cat. 187). In the Sassanid era, the lotus reached its artistic peak, integrated into architectural stuccowork (cat. 190, 193), vessels (cat. 206, 208), and a bowl (cat. 195) with eight to sixteen petals.

Additional stylistic forms include the rosette with separate, prominent petals (table. 5.6), found at Jiroft on a seal with eight petals (cat. 09), in Luristan on pins with four, six, or seven petals (cat. 23, 25-28, 31) and Tepe Hasanlu on pendants with eight, ten and nineteen petals (cat. 65, 67, 71). The motif increased in complexity before disappearing after Tepe Hasanlu.

The rosette with pointed petals (table. 5.7) originated in Luristan pins with eight petals (cat. 33, 37), expanded during the Achaemenid period bowls and phialae with sixteen to twenty-six petals (cat. 145, 147, 154) and became widespread decorative motif in the Parthian era, decorating bowls (cat. 173, 175, 176, 181, 182, 183) and stuccowork (cat. 170-172) with four to sixteen petals.

Another localized style, the rosette with sharp-ended petals, appears only in a limited form within ancient Persian art, confined primarily to Luristan and Tepe Ziwiye (table. 5.8). In Luristan, the motif is found in its earliest and simplest form, exemplified by

a pin decorated with an eight-petaled lotus rosette (cat. 37). At Tepe Ziwiye, however, the design reached its height, becoming increasingly elaborate and refined. There, it appeared across diverse media—most notably on ivory plaques with twelve and sixteen-petaled rosettes (cat. 90-93, 95), as well as on vases decorated with rosettes of ten, twelve and eighteen petals (cat. 97-103) and on a plate centered with a sixteen-petaled rosette (cat. 79). The expansion in petal count, the heightened symmetry and the use of varied materials at Tepe Ziwiye reflect both aesthetic sophistication and symbolic prestige. Nevertheless, the motif did not continue into later Persian art, suggesting that it remained a localized stylistic innovation, significant only within Luristan and Tepe Ziwiye.

The rosette with heart-shaped petals is distinctive in Parthian and Sassanid art (table. 5.9). During the Parthian period, it appears mainly on bowls (cat. 177, 178, 182, 183), either singly in the center or in rows, with five or twelve petals. In contrast, the Sassanid period applied this motif to plates (cat. 196, 199) and a textile (fig. 4.5), standardizing designs featuring four heart-shaped petals for both decorative and functional purposes. Similarly, stacked rosette motifs (table. 5.10), featuring two or three vertically arranged rosettes, appeared in Luristan (cat. 25), continued through Tepe Marlik (cat. 53, 54, 59, 61) and Tepe Ziwiye (cat. 96) and persisted into the Achaemenid (cat. 115, 145, 148, 154) and Sassanid (cat. 191, 194) periods. Early examples often feature three stacked rosettes, while two became more common later.

The profile view lotus represents the second major classification (table. 5.11). Early examples appear at Tepe Hasanlu, where it was used on portable objects: a bone handle carved entirely as a profile view lotus (cat. 69) and a beaker (cat. 68). At Tepe Ziwiye, it is depicted on and a horse saddle (cat. 82). By the Achaemenid period, it gained prominence in reliefs, particularly in scenes of guests presenting lotus flowers to the king (cat. 127). In the Parthian era, its use was limited, seen only on a bowl with a row of profile lotuses encircling the inner base (cat. 185). The Sassanid period, however, expanded the motif into more botanical forms with stems and leaves, decorating plates (cat. 197, 198, 200), vessels (cat. 204, 205), and textiles (fig. 4.4). A related motif is the lotus flower with two

buds, exclusive to the Achaemenid period (table. 5.12). Its most famous depiction is on the throne relief of Darius I at Persepolis, where the king holds a lotus with two buds (cat. 124). Another enduring design is the composite motif of the lotus in profile with buds, connected in a chain (table. 5.13). Its earliest examples appear on glazed bricks at Qalaichi (cat. 72-74), continue on ivory plaques (86-88) and plates (cat. 80-81) at Tepe Ziwiye, and are engraved on a coffin at Arjan (cat. 104). In the Sassanid period, the motif evolved into elaborate plasterwork (cat. 189).

The third major category, the palmette lotus, is a distinctive feature of Achaemenid art (table. 5.14). This motif uniquely combines the rosette lotus with leaves, creating a design unseen in earlier periods. It is prominently engraved on the walls and upper eastern staircase of the Apadana Palace at Persepolis (cat. 117, 129), where it appears alongside sphinxes (cat. 130) and on column bases (cat. 136). It also decorated objects such as bowls (cat. 151), demonstrating its dual use in monumental architecture and personal adornment. A variation, the chain of profile view lotus with palmette lotus (table. 5.15), is seen in Achaemenid architecture, particularly in the Coloured wall decorations of the Apadana Palace at Susa (cat. 113) and on the clothing of Xerxes I (cat. 132). It also adorned luxury containers, including a phiale (cat. 150), a vessel (cat. 162), and rhytons (cat. 163-164). Finally, the chain of palmette lotus motifs (table. 5.16) decorated the walls and bases of columns at Susa (cat. 111, 112, 114, 137) and appeared on the base of an Achaemenid bowl (cat. 157), underscoring its symbolic significance.

5.2 COMPARISON OF THE EVOLUTION OF THE LOTUS MOTIF ON OBJECTS

The lotus flower motif appears on two main categories of objects: utilitarian and decorative (table. 5.17). Utilitarian objects include beakers, cups, rhytons, bowls, plates, phialae, and vessels, while decorative objects comprise jewelry and accessories, plaques, and textiles. Each category demonstrates a distinct and traceable evolution of the motif. The following discussion examines these developments, beginning with utilitarian objects.

Beakers, cups, and rhytons reveal a particularly significant evolution of the lotus flower motif (table. 5.18). In Luristan (cat. 44-47), Tepe Marlik (cat. 53-64) and Arjan (cat. 108), the lotus appears in its simplest form—as flat or raised rosettes positioned on the outer surface or base. At this stage, the motif serves as subtle ornamentation. A more dynamic approach emerges at Tepe Hasanlu, where chains of raised flowers are combined with profile view lotus designs along the upper rim (cat. 68). This shift moves decoration from the base to a more prominent part of the vessel. The trend continues in the Achaemenid period, where continuous chains of profile view lotuses, often enriched with palmette variations, create elaborate borders around the rim (cat. 163-164). Finally, in the Parthian era, the motif reaches its most ornate form (cat. 186). Rhytons from this period feature richly decorated rims with carefully detailed, raised rosette lotus patterns, emphasizing the flower's role as a central decorative element.

The lotus motif on vases and vessels also undergoes a marked transformation (table. 5.19). At Tepe Sialk, multi-petaled rosettes with symmetrical petals radiating from a central point are often combined with geometric patterns, reflecting early concerns for order and balance (cat. 195-164). At Tepe Hissar, the motif develops into rosettes with rounded petals. In Jiroft, hollow-petaled lotus designs carved into soapstone vessels introduce a sense of depth (cat. 195-164). During the Elam period, vases feature prominent or flat lotus rosettes with increasingly refined structures, while at Tepe Ziwiye, sharp radial petals appear on both the shoulders and bodies of vessels (cat. 195-164). The Achaemenid period marks a turning point: the motif shifts from static rosettes to profile view and palmette forms. On one vessel, the lotus is shown laterally with curved petals and vertical grooves (cat. 162), signaling a move toward naturalism. By the Sassanid period, the lotus achieves full naturalism and complexity. Vessels now display branch-like arrangements or deeply incised rosettes with curved petals in various numbers (cat. 204-208). These designs emphasize depth, volume, and movement, highlighting the long evolution of the lotus in Persian art—from simple geometric rosettes to complex, naturalistic floral patterns.

The lotus motif on plates, bowls and, phialae follows a similarly rich trajectory (table. 5.20). At Tepe Ziwiye, petals are sharp, elongated, and geometric, arranged in perfectly radial symmetry (cat. 79). A following stage introduces chain-like sequences that combine buds and profile views, forming repetitive, orderly bands (cat. 80-81). In contrast, the Arjan bronze bowl (cat. 109) presents a central lotus rosette with rounded petals, offering a softer, more naturalistic interpretation than the angular, geometric silverwork of Tepe Ziwiye. These examples illustrate two parallel approaches: geometric stylization at Tepe Ziwiye and rounded naturalism at Arjan. In the Achaemenid period, lotus motifs on phialae and bowls evolve gradually (cat. 143-161). Initially, they appear as flat rosettes with few petals, but later examples become more voluminous, with raised and sometimes hollowed petals to create depth. Petal numbers increase, compositions become multilayered, and overlapping arrangements emerge. Palmettes and profile view lotuses are also incorporated, enriching the decoration and transforming static rosettes into dynamic floral designs. The Parthian period introduces new variations. On bowls, the lotus appears mainly as rosettes (cat. 173-185). Early examples display narrow, pointed petals resembling natural flowers, while later ones become more abstract, with petals shaped like hearts, ivy leaves, or rounded forms. The motif is arranged in rows, clusters, or combined with tendrils and wave patterns, often enhanced with gilding and inlaid red stones. These developments highlight a transition from naturalism to a more ornamental, decorative function. Finally, in the Sassanid period, the lotus motif is refined into increasingly elaborate forms (cat. 195-164). Early designs feature profile view flowers and buds with elongated petals arranged along intertwined stems, often in circular patterns. Later examples replace or combine these with rosettes, which become more rounded and symmetrical. Ultimately, the motif develops into multilayered compositions, sometimes combining several rosettes with varying petal numbers, leaves, and branches. This progression—from simple profile views to rosettes and then to complex, multilayered patterns—illustrates the growing sophistication of Sassanid lotus ornamentation.

The second category of objects consists of decorative items, including jewelry and accessories, plaques, and textiles (table. 5.17). Although these objects differ in function

from utilitarian vessels, they nonetheless reveal a similarly rich and evolving use of the lotus motif across time.

Throughout the historical periods of Luristan (cat. 20-40), Tepe Hasanlu (cat. 65, 66, 67, 71), Tepe Ziwiye (cat. 83, 84), Arjan (cat. 106), the Achaemenids (cat. 167-169), Parthians (cat. 187) and Sassanids (cat. 201-202), the lotus motif consistently appears on jewelry, most often in the form of the rosette lotus (table. 5.21). While the essential concept of the rosette remained constant, variations developed in the number, shape, and rendering of petals. These designs range from radially arranged, separate petals to hollow, pointed forms and to rounded petals with flat or raised surfaces.

The Tepe Ziwiye ivories (table. 5.22) provide an instructive example of this development. Here, the lotus first appears as a simple rosette with rounded, symmetrical petals, compact in form and balanced in composition (cat. 85, 89). Over time, the motif shifts to profile views, often accompanied by closed buds and arranged in continuous decorative bands that introduce a sense of rhythm (cat. 8-87). As the design evolves, the number of petals increases, creating denser, more intricate patterns with narrower, tightly clustered petals radiating from a central point (cat. 94-96). In its most advanced stage, the lotus becomes highly radial and nearly abstract: petals extend in precise circles, and the boundary between naturalistic flower and geometric rosette dissolves (cat. 90-93, 95). Across these stages, the motif progresses from a simple, rounded bloom to a complex, almost geometric pattern, reflecting an increasing emphasis on symmetry and radiating structure.

A parallel trajectory is visible in textiles (table. 5.23). The earliest examples, found at Arjan, feature rosette lotuses with rounded petals, arranged in simple, symmetrical patterns often used to decorate fringes and borders (cat. 105). By the Achaemenid period, textile designs had become more elaborate, incorporating both rosette lotuses and palmette variations (cat. 110, 131, 132). This richness is particularly evident in the garments of Darius I (cat. 131) and Xerxes I (cat. 132). By the Sassanid period, the lotus motif had diversified further, appearing in profile view flowers (fig. 4.4), rosettes with four heart-shaped petals (fig. 4.5), and multi-petaled forms (fig. 4.6).

5.3 COMPARISON OF THE EVOLUTION OF THE LOTUS MOTIF IN ARCHITECTURE

Different forms of the lotus have been depicted on the architecture of ancient Persia, including on walls, reliefs, and columns (table. 5.24). The form of the lotus flower in Persian architectural and decorative walls exhibits a gradual and diverse evolution (table. 5.25). In the Elam period, the lotus appeared mainly as a rosette with rounded, prominent petals on glazed tiles and nail-shaped plaques at the Chogha Zanbil ziggurat (cat. 112, 117). The lotus tiles at Qalaichi featured four buds and four side flowers, arranged symmetrically around a central element that could be a flat rosette with six to sixteen petals or concentric circles (cat. 72-77). In the Achaemenid period, in the Apadana of Susa and other royal buildings, the lotus form became larger and more complex, with examples including twelve and sixteen-petaled rosettes and double rosettes used in decorative frames, friezes, and staircases (cat. 110-115). In the Parthian period, with the development of plasterwork, lotus forms included multi-petaled rosettes, six-petaled rosettes with palmette-like leaves, eight-petaled rosettes, and twenty-four-petaled pointed rosettes (cat. 170-172). In the Sassanian period, the lotus appeared as profile view lotus and circular rosettes with hollow or raised petals, with eight petals (cat. 189-193).

The lotus motif appears only in Achaemenid and Sassanid reliefs (table. 5.26). In Achaemenid reliefs, the lotus is depicted in several variations, including the profile view lotus with two buds held by the king or crown prince (cat. 124), the simpler profile view lotus branch without buds carried by nobles or attendants (cat. 127), the twelve-petal rosette adorning staircases (cat. 117, 129), borders (cat. 116, 118, 119, 123) and the collars of bulls or sphinxes (cat. 120, 121, 122, 128, 130) and the palmette lotus, which often fills the spaces between figures or frames relief panels (cat. 117, 129, 130). By contrast, Sassanid reliefs feature only one type, the natural-petal profile view lotus flower, most notably shown beneath the feet of deity Anahita as an open blossom with leaves (cat. 188).

The lotus motif on columns emerged exclusively during the Achaemenid period, as such refined ornamentation is absent in both earlier and later architectural traditions (table. 5.27). Within Achaemenid art and architecture, the lotus motif appeared in several distinct forms. On column capitals, it was rendered as the open-bud lotus (cat. 142), the closed-bud lotus (cat. 142), and the twelve or sixteen-petal rosette lotus (cat. 139-141). At the bases of columns and other palace structures, variations such as the abstract lotus flower (cat. 135), geometric lotus flower (cat. 134), natural petal-bud lotus flower (cat. 133), and palmette lotus flower (cat. 136-137) were employed. This consistent and deliberate use of the lotus motif underscores both its symbolic resonance and its role in shaping the distinctive aesthetic identity of Achaemenid architecture.

5.4 COMPARISON OF THE LOTUS MOTIF IN RELATION TO DEITIES AND HUMAN FIGURES

In Persian mythology, the lotus flower was regarded as sacred and closely associated with major deities such as Anahita, Ahura Mazda, and Mithra (table. 5.28). From the earliest civilizations, such as Tepe Sialk, up to the Sassanid period, the lotus was connected with concepts related to Anahita and Mithra, while its symbolic association with Ahura Mazda became firmly established from the Achaemenid to the Sassanid periods.

This sacred connotation also extended to human figures (table. 5.29), often shown in their hands, beneath their feet, or adorning their clothing and bodies. In the Arjan period, it most often appears in the hands of the deceased or on ceremonial objects, usually rendered as simple hollow-petaled lotuses. A golden ring with a cylindrical handle decorated with a hollow lotus is a notable example (cat. 107). In the Achaemenid period, the lotus is shown in the hands of kings, crown princes, and nobles. At Persepolis, kings hold a fully opened lotus with two buds and raised, pointed petals (cat. 124), while nobles carry a simple branch form (cat. 127). Lotus designs also feature on royal staffs, in forms such as hollow petals or combinations of ten and eight-petaled flowers (cat. 165-166). In the Sassanid period, the lotus shifts to appear beneath the feet and hands of the goddess

Anahita. In the investiture relief of Ardashir II, it is shown under the feet of the goddess Anahita (cat. 188). On a silver vessel, in the hand of the goddess Anahita, the lotus takes the form of concentric centers, hollow petals, and a dynamic, radiating movement (cat. 206-207). Another connection between the lotus and humanity is revealed in the lotus motifs depicted on jewelry and accessories (cat. 26, 65, 66, 67, 71, 83, 84, 106, 167, 168, 169, 187, 201, 202) and textiles (cat. 105, 110, 131, 132, fig. 4.4, fig. 4.5, fig. 4.6), each of which I have discussed under its specific category (table. 5.21, 23).

5.5 COMPARISON OF THE LOTUS MOTIF ACROSS VARIOUS MATERIALS

Throughout different historical periods, a remarkable variety of materials was employed in the creation of the lotus motif (table. 5.30). This diversity not only showcases the creativity and technical skill of the artists but also reflects the economic, social, and political conditions of each civilization. At Tepe Sialk, pottery was the primary medium for crafting the lotus motif, a material that was also prominent at Tepe Hissar. In Jiroft, however, artists favored soapstone, demonstrating a shift in material preference depending on regional resources. In Elam, the lotus motif appears on bitumen, glazed tiles, and ceramics, highlighting experimentation with different surfaces and textures. In Luristan, bronze was most commonly used, followed by other metals and silver, while Tepe Marlik saw the use of gold, bronze, and silver, reflecting both craftsmanship and wealth. At Tepe Hasanlu, artisans worked with bone, glass, gold, and silver, whereas Qalaichi relied on glazed bricks. Tepe Ziwiye stands out for its extensive material range, including bronze, silver, gold, ivory, and glazed pottery, illustrating the remarkable diversity of artistic production. In Arjan, tombs contained objects made of bronze, gold, and cotton, again showing how materials could signify both utility and prestige. During the Achaemenid period, the lotus motif was rendered in a wide array of materials, including stone, limestone, glazed bricks, silver, gold, bronze, copper, and glass, reflecting the empire's wealth and artistic sophistication. In the Parthian period, lotus designs appeared on plaster, silver, gold, and copper, while in the Sassanid era, artists worked

with stone, plaster, silver, bronze, and cotton. In general, the more powerful the civilization and the larger the kingdom, the greater the diversity and complexity of materials used. This diversity allowed the lotus motif to become increasingly prominent and varied, likely due to the resources and patronage provided by kings.

5.6 COMPARISON OF THE LOTUS MOTIF WITH ANIMALS AND PLANTS

A comparison of the mythological and symbolic significance of the lotus flower across Persian historical periods reveals that the lotus motif is frequently depicted alongside various animals and plants. The lotus motif commonly appears in association with animals (table. 5.31). Bulls and lions are found in Luristan (cat. 38, 41, 43), Tepe Ziwiye (cat. 82, 100), Tepe Marlik (cat. 54, 59, 60), Arjan (cat. 107-109), Achaemenid (cat. 111, 112, 113, 114, 120, 122, 127, 139, 140, 149, 150, 152, 163, 165) and Sassanid artworks (cat. 199, 201, 208). Goats and rams appear in Tepe Sialk (cat. 03-04), Tepe Hissar (cat. 05-06), Elam (cat. 10, 14-16), Luristan (cat. 34, 48, 49, 52), Tepe Marlik (cat. 53, 55), Tepe Ziwiye (cat. 78, 101-102) and Achaemenid contexts (cat. 162, 164, 166, 169). Birds are depicted in Tepe Sialk (cat. 02), Tepe Marlik (cat. 55), Achaemenid (cat. 151), and during the Parthian (cat. 187) and Sassanid periods (cat. 196, 197, 198, 204). Deer and stags appear in Tepe Marlik (cat. 58, 62-64), Tepe Ziwiye (cat. 95), and in Parthian (cat. 186) and Sassanid contexts (cat. 202). Sphinxes are depicted in Tepe Ziwiye (cat. 89-94) and Achaemenid art (cat. 121, 130), while horses appear in Tepe Hasanlu (cat. 68), Tepe Ziwiye (cat. 86), and Sassanid artworks (cat. 194, 201). This recurring association underscores the symbolic connection between these animals and the lotus, suggesting that the motif served as a unifying or representative symbol in these depictions.

The lotus is also combined with other plant motifs, though in a relatively small number of objects (table. 5.32). At Tepe Marlik (cat. 59-61) and during the Sassanid period (cat. 203), the rosette lotus is paired with the pine cone. In Luristan, the pine cone (cat. 27-33) and pomegranate (cat. 31-33) are added alongside the rosette lotus. During the Achaemenid period, sunflower motifs (cat. 145, 154) are combined with the rosette lotus.

5.7 COMPARISON OF THE CONCEPT AND MEANING OF THE LOTUS MOTIF

As the final section of the conclusion, I will close this study with a comparison of the concept and meaning of the lotus motif within Persian civilizations. Across millennia, the lotus transformed from a symbol of life, fertility, and natural cycles into a complex emblem of spiritual, royal, and cosmic significance. In early sites such as Tepe Sialk, Tepe Hissar, and Jiroft, it embodied fertility, abundance, sunlight, and divine protection, often associated with guidance for the deceased and the interconnection between human life and natural forces. In Elam, Tepe Marlik, and Tepe Hasanlu, the lotus came to represent rebirth, purity, immortality, and divine safeguarding, frequently appearing in religious, funerary, and elite contexts to underscore continuity, spiritual insight, and ceremonial importance. During the Tepe Ziwiye and Arjan periods, its symbolism expanded further to encompass sacredness, renewal, cosmic order, divine blessing, and authority. The motif was commonly paired with animals or integrated into temples, textiles, and vessels, thereby conveying layered spiritual and social meanings. By the Achaemenid era, the lotus had emerged as a central emblem of royal power, cosmic harmony, fertility, and divine legitimacy. Often rendered in twelve-petaled forms and combined with other sacred symbols, it articulated notions of celestial order and dynastic continuity. In the Parthian and Sassanid periods, the lotus retained these associations while acquiring greater stylistic variation and symbolic complexity. It signified life, renewal, purity, and divine protection while mediating between earthly existence and the divine. At once a decorative motif, a spiritual emblem, and a visual assertion of authority, the lotus embodied cosmic order, sacred vitality, and enduring sovereignty within Persian thought and art.

6. CONCLUSION

In this study, I conclude with a synthesis of the discussions, analyses, and insights presented in the preceding chapters. I examined the concept of the lotus within ancient Persian civilization, tracing its evolution, symbolic meanings, and artistic manifestations from the Tepe Sialk period to the Sassanid era. To achieve a comprehensive understanding, I investigated the lotus's botanical characteristics, visual and stylistic variations, its role within religious and cosmological frameworks, and its presence across diverse artistic media and historical contexts.

As demonstrated throughout this thesis, the lotus appeared in Persian art both as a naturalistic and an abstracted motif. Two primary botanical species—*Nymphaea alba* (white lotus) and *Nelumbo nucifera* (pink lotus)—were identified. Representations maintained fidelity to natural forms while incorporating symbolic abstraction. Multiple types and formal variations were cataloged, including rosettes with three to fifty petals, hollow or hollow-out petals, separate, pointed or sharp-ended petals, heart-shaped or stacked forms, profile views, and palmettes. This typology allowed links between specific forms, symbolic functions, media, and historical periods. During the Achaemenid and Sassanid periods, elaborate rosettes frequently appeared alongside royal and divine symbols, emphasizing political authority and sacred significance, whereas simpler forms were found in ritual or everyday contexts, reflecting associations with fertility, natural cycles, and daily life.

The lotus held profound symbolic and religious significance as a mediator between the natural, divine, and human worlds. Its meanings evolved over time but consistently included purity and spiritual growth, as its emergence from murky waters symbolized moral and spiritual excellence. It represented creation and cosmic order, was associated with Ahura Mazda as a symbol of divine creation and harmony, with fertility and water through Anahita, and with light, cosmic birth, and spiritual ascent through Mithra. The lotus appeared in festivals, ceremonies, and iconography celebrating regeneration, divine favor, and cosmic order, often paired with animals such as lions, bulls, and birds, and with

other plant motifs including trees, pomegranates, and sunflowers, forming a complex symbolic vocabulary that conveyed hierarchical, political, and religious messages.

The lotus motif evolved over time while maintaining its meaning. In the prehistoric period at Tepe Sialk and Tepe Hissar, early depictions were abstract, linking the lotus with natural and cosmological symbols. During the Jiroft and Elam civilizations, motifs became increasingly elaborate, incorporating multi-petaled and hollow designs with mythological and ritual significance. Bronze objects and vessels from Luristan and Tepe Marlik displayed refined, balanced petals and clear central cores, reflecting aesthetic sophistication and symbolic depth. At Tepe Hasanlu, Qalaichi, Tepe Ziwiye, and the Arjan tombs, lotus motifs developed into highly stylized rosettes and profile forms, demonstrating intricate petal arrangements and formal complexity.

Under the Achaemenid Empire, the lotus became an imperial symbol integrated into architecture, reliefs, textiles, and metalwork, encompassing all major forms—rosette, profile view, palmette, bud, and stylized petals—and reflecting political authority, divine favor, and the blending of indigenous traditions with foreign influences. During the Parthian period, lotus motifs retained symbolic significance while adapting to regional and cross-cultural interactions. By the Sassanid Empire, the lotus reached full symbolic maturity, appearing across architecture, stucco decorations, silver vessels, and other media in side blossoms, rosettes, buds, stems, leaves, and stylized petals, frequently linked to royal and divine ideology and emphasizing ornamental richness. This chronological perspective highlights the lotus's adaptability to shifting social, political, and religious contexts while preserving its core symbolic meanings.

Lotus motifs were widespread across Persia, from the central plateau to the Zagros and southwestern lowlands. Despite adaptations to local artistic styles, the motif functioned as a shared symbolic language bridging regional differences. Cross-period and cross-site comparisons revealed patterns of continuity, transformation, and innovation, shedding light on motif diffusion and the integration of local and transregional influences. The lotus appeared in diverse media, including architectural reliefs, metal vessels,

jewelry, pottery, textiles, stone, ivory, and plaster, reflecting technical skill, social significance, and the wide dissemination of symbolic messages.

This research contributed significantly by reconstructing the continuous history of the lotus motif in Persian art, integrating botanical identification, artistic representation, religious associations, and political symbolism into a single analytical framework. The categorization of lotus forms provides a systematic basis for future studies and comparative analyses. Situating Persian lotus motifs within broader cross-cultural contexts, including the ancient Near East and South Asia, highlights patterns of exchange and adaptation. The study also demonstrates how a single motif mediated continuity from prehistory through imperial civilizations.

The study successfully addressed all research questions: botanical species, forms, and depictions were identified; symbolic meanings—including life, purity, fertility, cosmic order, and divine authority—were documented and contextualized; connections with deities such as Anahita, Mithra, and Ahura Mazda were elucidated; and mythological narratives and ritual contexts were analyzed to reveal layered functions. Chronological and comparative analyses illustrated the lotus's evolution across periods, sites, and media, highlighting patterns of continuity and transformation.

Several challenges shaped the development of this thesis. A fundamental obstacle was the lack of original or complete sources, as many early artifacts and visual materials were inaccessible, lost, unpublished, or preserved only in fragmentary form, making it difficult to trace the lotus motif in its earliest stages. The vast number of excavated objects across various archaeological sites further complicated the task, as locating relevant imagery among thousands of artifacts was time-consuming and labor-intensive. Additional difficulties included the language barrier, since much of the primary research and excavation reports are in Persian, requiring careful translation to preserve technical accuracy and interpretive nuance. The study's broad chronological and geographical scope—from Tepe Sialk to the Sassanid era—added complexity, as each period had distinct artistic conventions and cultural contexts, demanding meticulous cross-referencing. Moreover, the scarcity of comprehensive studies on the lotus motif, most of

which focus on a single era or symbolic aspect, required the creation of an original multi-period framework and synthesis of scattered sources. Evidence for some periods and regions was limited, and the focus on major sites meant smaller or less-explored locations were largely excluded, highlighting the need for further empirical and interdisciplinary research.

Future research could explore the lotus motif in Persia through cross-cultural comparisons with neighboring civilizations such as Mesopotamia, Egypt, India, and Greece, illuminating patterns of cultural exchange, adaptation, and shared symbolism. Studies could also investigate the continuity and transformation of the lotus beyond the Sassanid period, particularly its reinterpretation in early Islamic art and architecture. Additionally, examining the lotus in relation to other floral motifs could provide deeper insights into its symbolic and aesthetic role, while studies of the lotus in Persian poetry could reveal its literary significance and its contribution to imagery and themes in Persian verse.

FIGURES

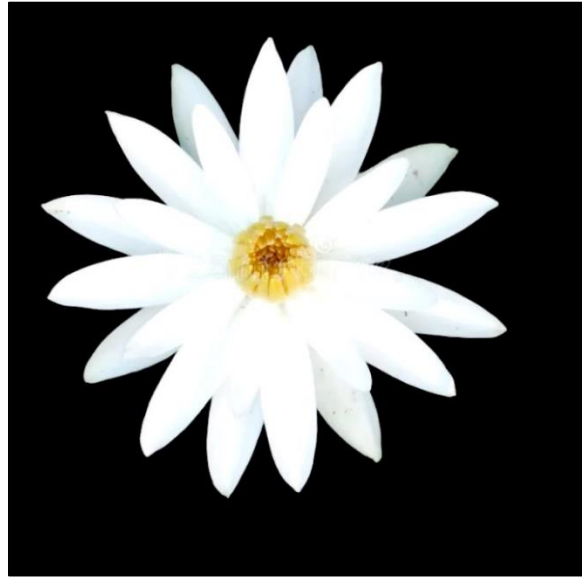


Fig. 2.1 White Lotus (*Nymphaea alba*) (CANEVA *et al.* 2023: 7, fig. 4).



Fig. 2.2 Pink Lotus (*Nelumbo nucifera*) (CANEVA *et al.* 2023: 7, fig. 4).

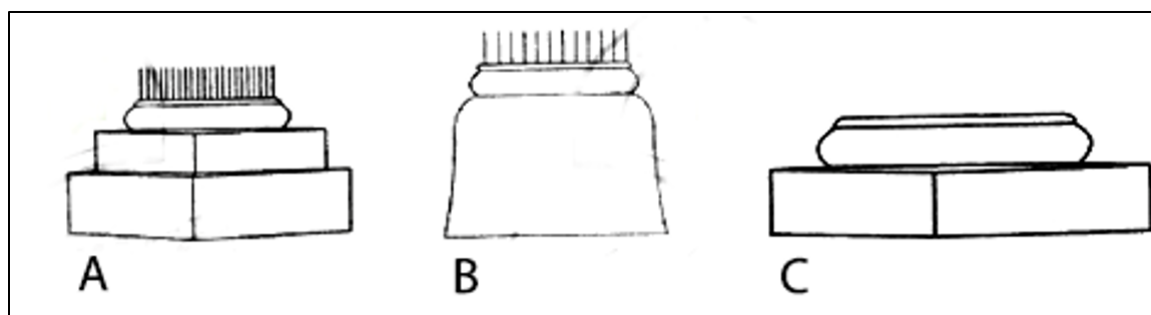


Fig. 4.1 Patterns of bases of the Persepolis stone columns-Pars (RASTI & KHAZAEI 2012: 70).

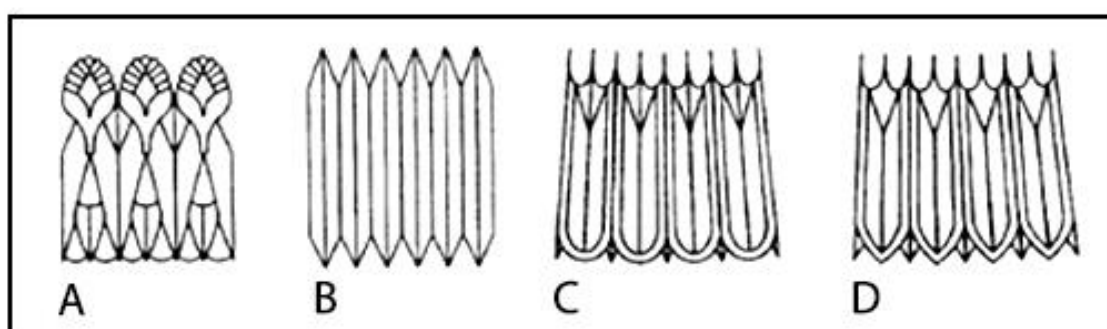


Fig. 4.2 Different types of lotus base designs on Persepolis columns-Pars (RASTI & KHAZAEI 2012: 70).

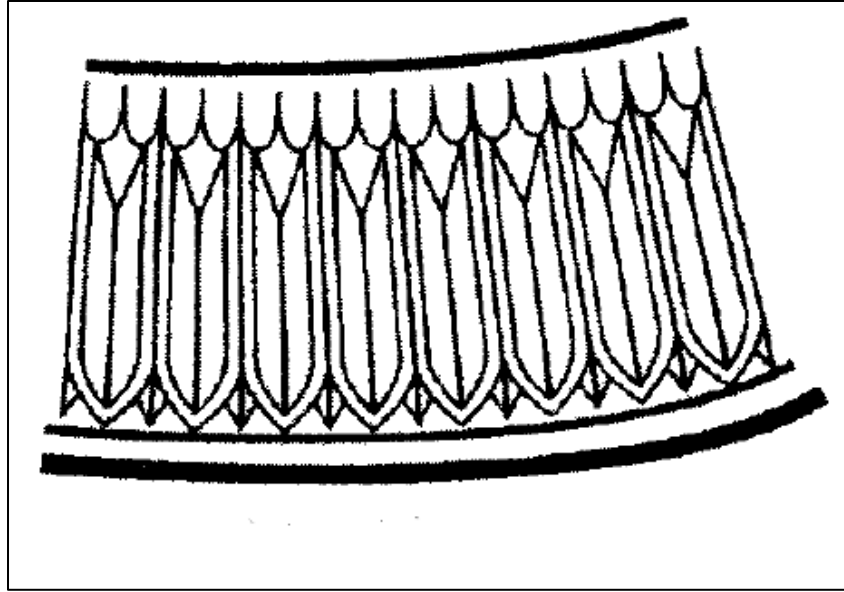


Fig. 4.3 Abstractive petals design of lotus flower decorated on column base, west side of Apadana palace of Persepolis-Pars (RASTI & KHAZAEI 2012: 72).

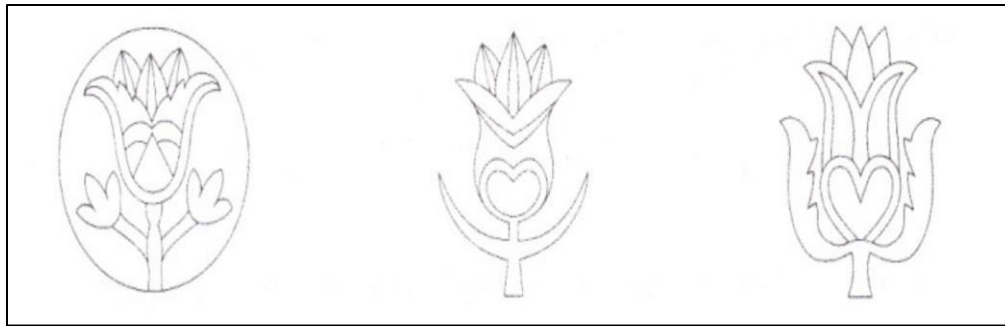


Fig. 4.4 Profile view lotus flower decorated on textile, Sassanid (NAMJOO & FOROUZANI 2013: 26).

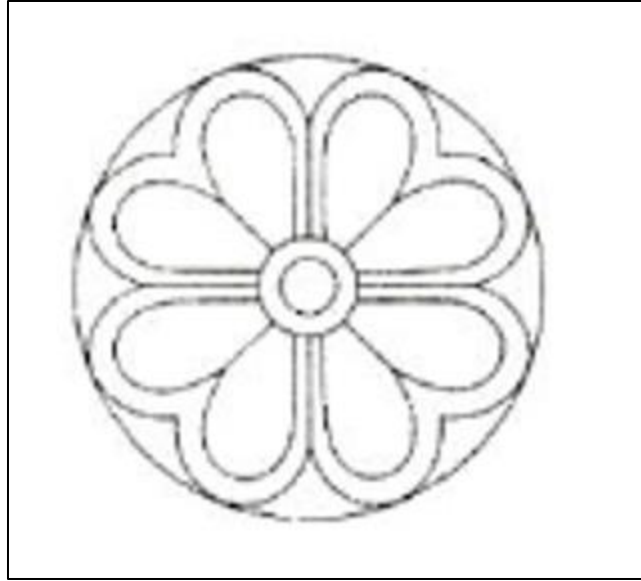


Fig. 4.5 Four heart-shaped rosette lotus petals decorated on textile, Sassanid (RIAZI 2003: 189).

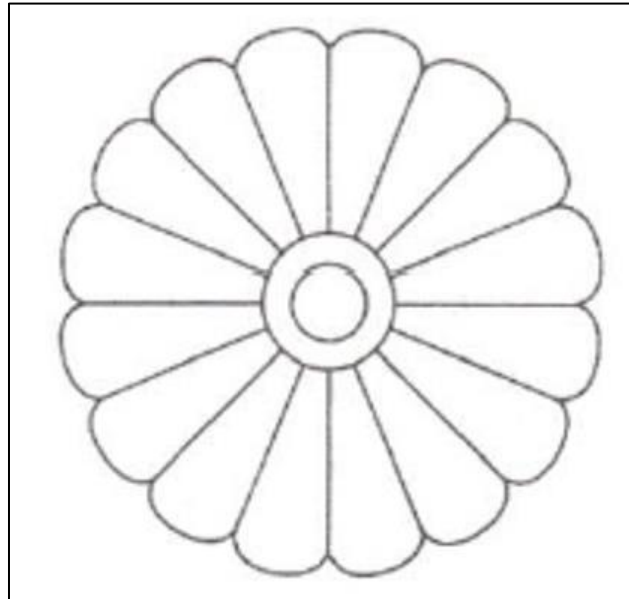


Fig. 4.6 Several petal rosette lotus flower decorated on textile, Sassanid (RIAZI 2003: 190).

TABLES

A	Lotus bud	 Lotus bud  Cat.133
B	Frontal view	 Nymphaea alba  Nelumbo nucifera  Cat.116
C	Profile view	 Nymphaea alba  Nelumbo nucifera  Cat.124
D	Palmette lotus	 Nymphaea alba  Cat.129

Table. 5.1 Depictions and forms of the lotus flower

A. Lotus bud **B.** Frontal view **C.** Profile view **D.** Palmette lotus.

ROSETTE LOTUS FLOWER WITH ROUND PROMINENT PETALS	
 Nelumbo nucifera	3 Petals  Cat.12
	7 Petals  Cat.169
	8 Petals  Cat.30  Cat.32  Cat.34  Cat.35  Cat.38  Cat.50  Cat.51  Cat.62  Cat.85  Cat.105  Cat.131  Cat.158  Cat.166  Cat.186
	10 Petals  Cat.22

Table. 5.2 Rosette lotus flower with round prominent petals.

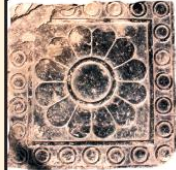
ROSETTE LOTUS FLOWER WITH ROUND PROMINENT PETALS					
 Nelumbo nucifera	12 Petals	 Cat.17	 Cat.18	 Cat.48	 Cat.49
		 Cat.63	 Cat.64	 Cat.89	 Cat.106
		 Cat.116	 Cat.117	 Cat.118	
		 Cat.119	 Cat.120	 Cat.121	 Cat.122
		 Cat.123	 Cat.127	 Cat.129	 Cat.139
		 Cat.140	 Cat.182	 Cat.203	 Cat.202

Table. 5.2 Rosette lotus flower with round prominent petals.

ROSETTE LOTUS FLOWER WITH ROUND PROMINENT PETALS	
 <i>Nelumbo nucifera</i>	14 Petals  Cat.29  Cat.40
	15 Petals  Cat.20
	16 Petals  Cat.10  Cat.13  Cat.14  Cat.15  Cat.16  Cat.39  Cat.44  Cat.45  Cat.46  Cat.47  Cat.94  Cat.141  Cat.144  Cat.154

Table. 5.2 Rosette lotus flower with round prominent petals.

ROSETTE LOTUS FLOWER WITH ROUND PROMINENT PETALS				
 Nelumbo nucifera	17 Petals	 Cat.41	 Cat.70	
	18 Petals	 Cat.108		
	19 Petals	 Cat.146		
	24 Petals	 Cat.149	 Cat.152	 Cat.153
	36 Petals	 Cat.36		
	50 Petals	 Cat.37		

Table. 5.2 Rosette lotus flower with round prominent petals.

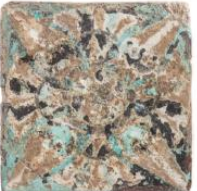
ROSETTE LOTUS FLOWER WITH ROUND FLAT PETALS				
 Nelumbo nucifera	4 Petals	 Cat.180		
	6 Petals	 Cat.74		
	7 Petals	 Cat.01	 Cat.02	 Cat.43
		 Cat.52		
	8 Petals	 Cat.03	 Cat.73	 Cat.77
		 Cat.174		
	9 Petals	 Cat.19		
		 Cat.06		
	12 Petals	 Cat.66	 Cat.109	 Cat.179
		 Cat.182		

Table. 5.3 Rosette lotus flower with round flat petals.

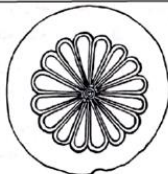
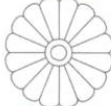
ROSETTE LOTUS FLOWER WITH ROUND FLAT PETALS				
 Nelumbo nucifera	14 Petals	 Cat.184		
	16 Petals	 Cat.56	 Cat.57	 Cat.72
		 Fig.6.3	 Cat.80	
	19 Petals	 Cat.58	 Cat.78	 Cat.143
			 Cat.159	
	34 Petals	 Cat.21		
		 Cat.24		

Table. 5.3 Rosette lotus flower with round flat petals.

ROSETTE LOTUS FLOWER WITH HOLLOW PETALS	
	6 Petals  Cat.08

Table. 5.4 Rosette lotus flower with hollow petals.

ROSETTE LOTUS FLOWER WITH HOLLOW OUT PROMINENT PETALS	
	5 Petals  Cat.07
	8 Petals  Cat.83  Cat.84  Cat.190  Cat.191  Cat.192  Cat.193
	10 Petals  Cat.107  Cat.165  Cat.207
	12 Petals  Cat.148  Cat.168  Cat.206  Cat.208
	14 Petals  Cat.155  Cat.161
	16 Petals  Cat.145  Cat.160  Cat.195
	17 Petals  Cat.156
	18 Petals  Cat.187

Table. 5.5 Rosette lotus flower with hollow-out prominent petals.

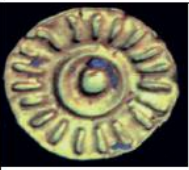
ROSETTE LOTUS FLOWER WITH SEPARATE PROMINENT PETALS	
 <i>Nelumbo nucifera</i>	4 Petals  Cat.31
	6 Petals     Cat.23 Cat.26 Cat.27 Cat.28
	7 Petals  Cat.25
	8 Petals   Cat.09 Cat.65
	10 Petals  Cat.71
	19 Petals  Cat.67

Table. 5.6 Rosette lotus flower with separate prominent petals.

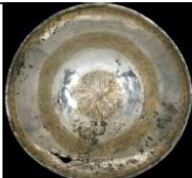
ROSETTE LOTUS FLOWER WITH POINTED PETALS		
 Nymphaea alba	6 Petals	 Cat.170  Cat.172
	8 Petals	 Cat.33  Cat.37  Cat.181
	9 Petals	 Cat.183
	12 Petals	 Cat.173  Cat.175
	16 Petals	 Cat.147  Cat.176  Cat.182
	24 Petals	 Cat.154  Cat.171
	26 Petals	 Cat.145

Table. 5.7 Rosette lotus flower with pointed petals.

ROSETTE LOTUS FLOWER WITH SHARP-ENDED PETALS	
 Nelumbo nucifera	8 Petals  Cat.37
	10 Petals  Cat.97  Cat.98  Cat.99
	12 Petals  Cat.90  Cat.91  Cat.92  Cat.95
	16 Petals  Cat.79  Cat.93
	18 Petals  Cat.100  Cat.103

Table. 5.8 Rosette lotus flower with sharp-ended petals.

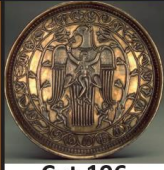
ROSETTE LOTUS FLOWER WITH HEART SHAPE PETALS			
 <i>Nelumbo nucifera</i>	4 Petals	 Cat.196	 Cat.199
	5 Petals	 Cat.182	 Cat.183
	12 Petals	 Cat.177	 Cat.178



Fig.5.3

Table. 5.9 Rosette lotus flower with heart-shaped petals.

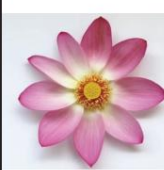
TWO / THREE ROSETTE LOTUS FLOWERS IN ONE				
 <i>Nelumbo nucifera</i>	 Cat.25	 Cat.53	 Cat.54	 Cat.59
	 Cat.61	 Cat.96	 Cat.115	 Cat.145
	 Cat.148	 Cat.154	 Cat.191	 Cat.194

Table. 5.10 Rosette lotus flower with stacked petals.

PROFILE VIEW LOTUS FLOWER				
 Nymphaea alba				
	Cat.68	Cat.69	Cat.82	Cat.127
				
	Cat.185	Cat.197	Cat.198	Cat.204
			 Fig.4.3	
	Cat.200	Cat.205		

Table. 5.11 Profile view lotus flower.

PROFILE VIEW LOTUS FLOWER WITH BUD		
 Lotus bud	 Nymphaea alba	 Cat.124

Table. 5.12 Profile view lotus flower with lotus bud.

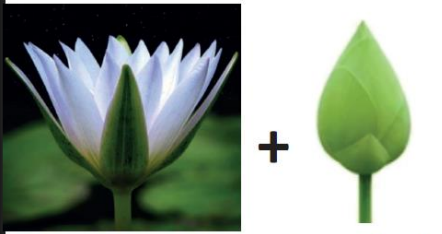
CHAIN OF PROFILE VIEW LOTUS FLOWER WITH BUD				
 Nymphaea alba Lotus bud				
	Cat.72	Cat.73	Cat.74	Cat.80
				
	Cat.81	Cat.86	Cat.87	Cat.88
				
	Cat.104	Cat.189		

Table. 5.13 Chain of profile view lotus flower with lotus bud.

PALMETTE LOTUS FLOWER				
 Nymphaea alba				
	Cat.117	Cat.129	Cat.130	Cat.136
				
	Cat.151			

Table. 5.14 Palmette lotus flower.

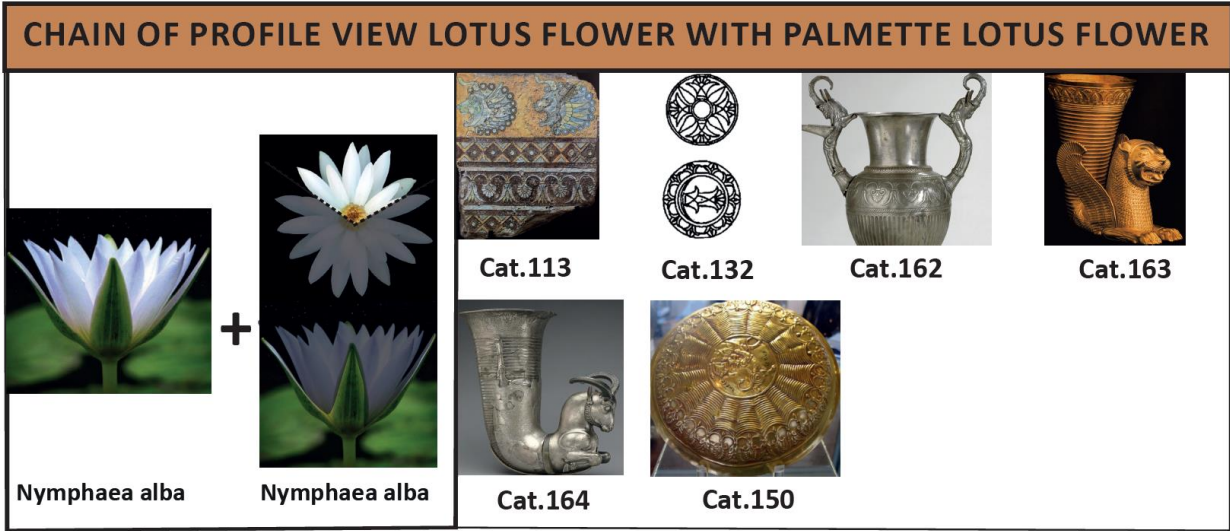


Table. 5.15 Chain of profile view lotus flower with palmette lotus flower.

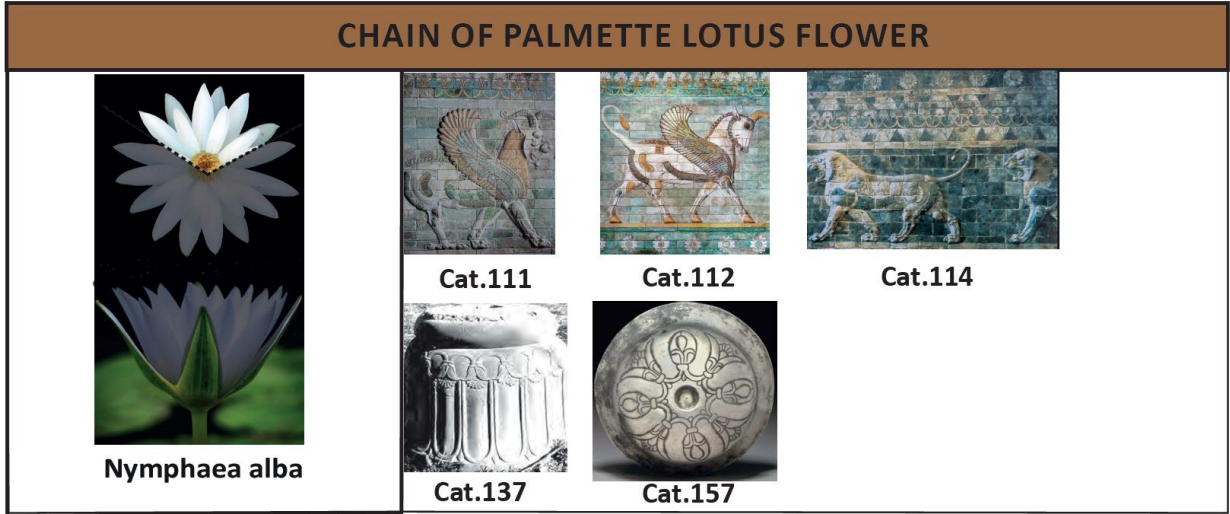


Table. 5.16 Chain of palmette lotus flower.

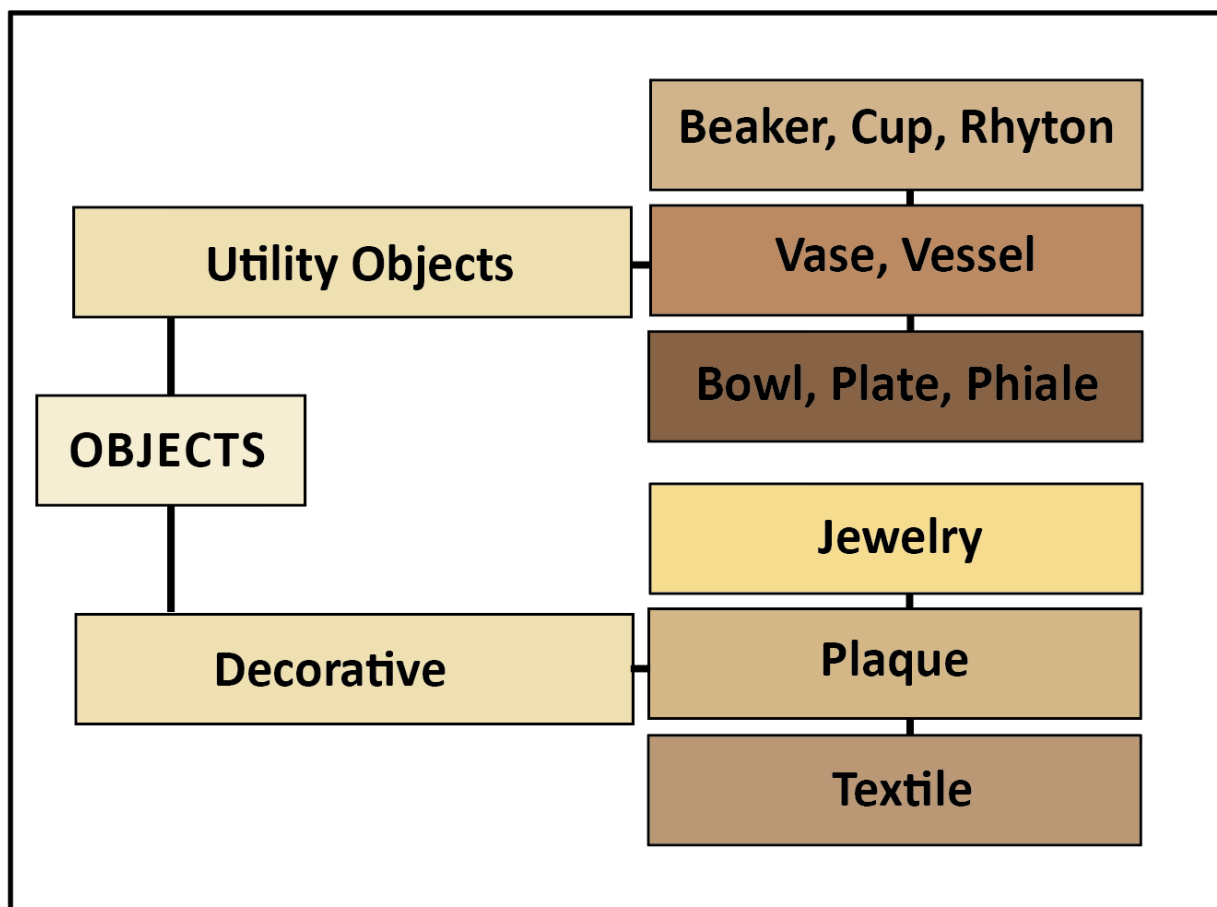


Table. 5.17 The evolution of the lotus flower on objects.

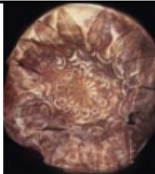
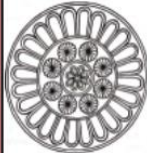
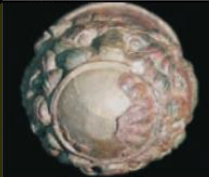
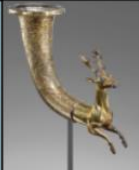
LURISTAN	Beaker	 Cat.44	 Cat.45	 Cat.46	 Cat.47	
TEPE MARLIK	Beaker	 Cat.53	 Cat.58	 Cat.59	 Cat.60	 Cat.61
		 Cat.62	 Cat.63	 Cat.64		
	Cup	 Cat.54	 Cat.55	 Cat.56	 Cat.57	
TEPE HASANLU	Beaker	 Cat.68				
ARJAN	Beaker	 Cat.108				
ACHAEMENID	Rhyton	 Cat.163	 Cat.164			
PARTHIAN	Rhyton	 Cat.186				

Table. 5.18 The evolution of the lotus flower on beakers, cups, and rhytons.

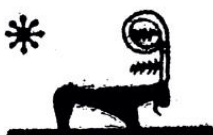
TEPE SIALK	Vessel	 Cat.01	 Cat.02	 Cat.03	 Cat.04
TEPE HISSAR	Vessel	 Cat.05	 Cat.06		
JIROFT	Vessel	 Cat.07	 Cat.08		
ELAM	Vase	 Cat.13	 Cat.18	 Cat.19	
TEPE ZIWIYE	Vase	 Cat.97	 Cat.98	 Cat.99	 Cat.100
		 Cat.101			
		 Cat.102	 Cat.103		
ACHAEMENID	Vessel	 Cat.162			
SASSANID	Vessel	 Cat.204	 Cat.205	 Cat.206	 Cat.207
		 Cat.208			

Table. 5.19 The evolution of the lotus flower on vases and vessels.

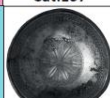
TEPE ZIWIYE	Plate							
		Cat.79	Cat.80	Cat.81				
ARJAN	Bowl							
		Cat.109						
ACHAEMENID	Phiale							
		Cat.143	Cat.144	Cat.150	Cat.154	Cat.159	Cat.160	
								
	Cat.145	Cat.146	Cat.147	Cat.148	Cat.149			
	Bowl							
		Cat.151	Cat.152	Cat.153	Cat.155	Cat.156		
								
		Cat.157	Cat.158	Cat.161				
PARTHIAN	Bowl							
		Cat.173	Cat.174	Cat.175	Cat.176	Cat.177		
								
		Cat.178	Cat.179	Cat.180	Cat.181	Cat.182		
								
		Cat.183	Cat.184	Cat.185				
SASSANID	Plate							
		Cat.196	Cat.197	Cat.198	Cat.200	Cat.199		
								
		Cat.201	Cat.202					
	Bowl							
		Cat.195	Cat.203					

Table. 5.20 The evolution of the lotus flower on plate, bowl, and phiale.

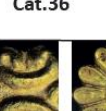
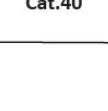
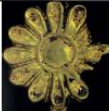
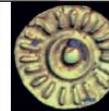
LURISTAN	Pin					
						
						
						
						
TEPE HASANLU	Pendant					
TEPE ZIWIYE	hair and dress ornament					
ARIAN	Bracteate					
ACHAEMENID	Jewelry					
PARTHIAN	Belt					
SASSANID	Head and dress ornament					

Table. 5.21 The evolution of the lotus flower in jewelry and accessories.

TEPE ZIWIYE	Plaque				
		Cat.85	Cat.86	Cat.87	Cat.89
					
		Cat.90	Cat.91	Cat.92	
					
		Cat.93	Cat.94	Cat.95	Cat.96

Table. 5.22 The evolution of the lotus flower on plaques.

ARJAN	Textile				
		Cat.105			
ACHAEMENID	Textile				
		Cat.110	Cat.131	Cat.132	
SASSANID	Textile				
		Fig.4.3	Fig.5.3	Fig.6.3	

Table. 5.23 The evolution of the lotus flower on textiles.

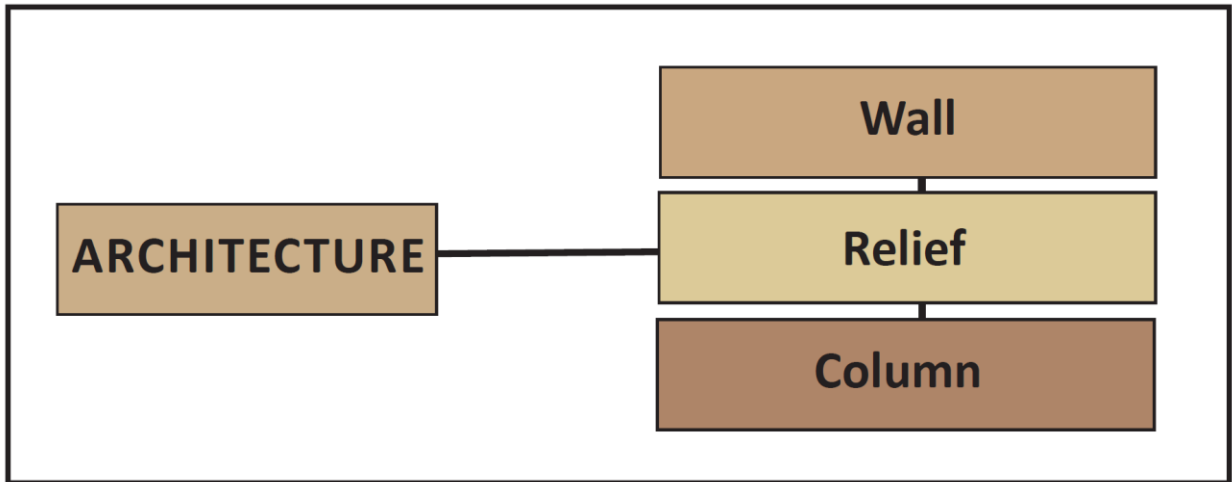


Table. 5.24 The evolution of the lotus flower in architecture.

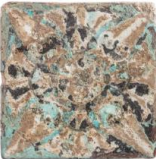
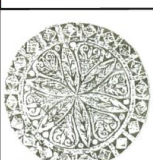
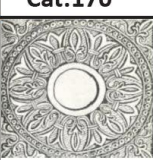
ELAM	Wall										
		Cat.112	Cat.117								
QALAICHI	Wall										
		Cat.72	Cat.73	Cat.74	Cat.75	Cat.76	Cat.77				
ACHAEMENID	Wall										
		Cat.110	Cat.111	Cat.112	Cat.113	Cat.114	Cat.115				
PARTHIAN	Wall										
		Cat.170	Cat.171	Cat.172							
SASSANID	Wall										
		Cat.189	Cat.190	Cat.191	Cat.192	Cat.193					

Table. 5.25 The evolution of the lotus flower on walls.

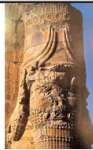
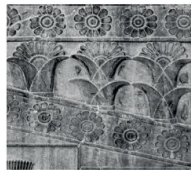
ACHAEMENID	Relief							
		Cat.116	Cat.117	Cat.118	Cat.119	Cat.120	Cat.121	Cat.122
SASSANID	Relief							
		Cat.123	Cat.124	Cat.127	Cat.128	Cat.129	Cat.130	
SASSANID	Relief							
		Cat.188						

Table. 5.26 The evolution of the lotus flower on reliefs.

ACHAEMENID	Column base					
		Cat.133	Cat.134	Cat.135	Cat.136	Cat.137
Column capital						
		Cat.139	Cat.140	Cat.141	Cat.142	Cat.142

Table. 5.27 The evolution of the lotus flower on columns.

DEITIES
Anahita
Mithra
Ahura Mazda

Table. 5.28 Deities associated with the lotus flower.

ARJAN	 Cat.107	 Cat.124	 Cat.127	 Cat.165	 Cat.166	 Cat.188	 Cat.206	 Cat.207	SASSANID	 Cat.208	 Cat.209	 Cat.210	 Cat.211	 Cat.212	 Cat.213	 Cat.214	 Cat.215	 Cat.216	 Cat.217	 Cat.218	 Cat.219	 Cat.220	 Cat.221	 Cat.222	 Cat.223	 Cat.224	 Cat.225	 Cat.226	 Cat.227	 Cat.228	 Cat.229	 Cat.230	 Cat.231	 Cat.232	 Cat.233	 Cat.234	 Cat.235	 Cat.236	 Cat.237	 Cat.238	 Cat.239	 Cat.240	 Cat.241	 Cat.242	 Cat.243	 Cat.244	 Cat.245	 Cat.246	 Cat.247	 Cat.248	 Cat.249	 Cat.250	 Cat.251	 Cat.252	 Cat.253	 Cat.254	 Cat.255	 Cat.256	 Cat.257	 Cat.258	 Cat.259	 Cat.260	 Cat.261	 Cat.262	 Cat.263	 Cat.264	 Cat.265	 Cat.266	 Cat.267	 Cat.268	 Cat.269	 Cat.270	 Cat.271	 Cat.272	 Cat.273	 Cat.274	 Cat.275	 Cat.276	 Cat.277	 Cat.278	 Cat.279	 Cat.280	 Cat.281	 Cat.282	 Cat.283	 Cat.284	 Cat.285	 Cat.286	 Cat.287	 Cat.288	 Cat.289	 Cat.290	 Cat.291	 Cat.292	 Cat.293	 Cat.294	 Cat.295	 Cat.296	 Cat.297	 Cat.298	 Cat.299	 Cat.300	 Cat.301	 Cat.302	 Cat.303	 Cat.304	 Cat.305	 Cat.306	 Cat.307	 Cat.308	 Cat.309	 Cat.310	 Cat.311	 Cat.312	 Cat.313	 Cat.314	 Cat.315	 Cat.316	 Cat.317	 Cat.318	 Cat.319	 Cat.320	 Cat.321	 Cat.322	 Cat.323	 Cat.324	 Cat.325	 Cat.326	 Cat.327	 Cat.328	 Cat.329	 Cat.330	 Cat.331	 Cat.332	 Cat.333	 Cat.334	 Cat.335	 Cat.336	 Cat.337	 Cat.338	 Cat.339	 Cat.340	 Cat.341	 Cat.342	 Cat.343	 Cat.344	 Cat.345	 Cat.346	 Cat.347	 Cat.348	 Cat.349	 Cat.350	 Cat.351	 Cat.352	 Cat.353	 Cat.354	 Cat.355	 Cat.356	 Cat.357	 Cat.358	 Cat.359	 Cat.360	 Cat.361	 Cat.362	 Cat.363	 Cat.364	 Cat.365	 Cat.366	 Cat.367	 Cat.368	 Cat.369	 Cat.370	 Cat.371	 Cat.372	 Cat.373	 Cat.374	 Cat.375	 Cat.376	 Cat.377	 Cat.378	 Cat.379	 Cat.380	 Cat.381	 Cat.382	 Cat.383	 Cat.384	 Cat.385	 Cat.386	 Cat.387	 Cat.388	 Cat.389	 Cat.390	 Cat.391	 Cat.392	 Cat.393	 Cat.394	 Cat.395	 Cat.396	 Cat.397	 Cat.398	 Cat.399	 Cat.400	 Cat.401	 Cat.402	 Cat.403	 Cat.404	 Cat.405	 Cat.406	 Cat.407	 Cat.408	 Cat.409	 Cat.410	 Cat.411	 Cat.412	 Cat.413	 Cat.414	 Cat.415	 Cat.416	 Cat.417	 Cat.418	 Cat.419	 Cat.420	 Cat.421	 Cat.422	 Cat.423	 Cat.424	 Cat.425	 Cat.426	 Cat.427	 Cat.428	 Cat.429	 Cat.430	 Cat.431	 Cat.432	 Cat.433	 Cat.434	 Cat.435	 Cat.436	 Cat.437	 Cat.438	 Cat.439	 Cat.440	 Cat.441	 Cat.442	 Cat.443	 Cat.444	 Cat.445	 Cat.446	 Cat.447	 Cat.448	 Cat.449	 Cat.450	 Cat.451	 Cat.452	 Cat.453	 Cat.454	 Cat.455	 Cat.456	 Cat.457	 Cat.458	 Cat.459	 Cat.460	 Cat.461	 Cat.462	 Cat.463	 Cat.464	 Cat.465	 Cat.466	 Cat.467	 Cat.468	 Cat.469	 Cat.470	 Cat.471	 Cat.472	 Cat.473	 Cat.474	 Cat.475	 Cat.476	 Cat.477	 Cat.478	 Cat.479	 Cat.480	 Cat.481	 Cat.482	 Cat.483	 Cat.484	 Cat.485	 Cat.486	 Cat.487	 Cat.488	 Cat.489	 Cat.490	 Cat.491	 Cat.492	 Cat.493	 Cat.494	 Cat.495	 Cat.496	 Cat.497	 Cat.498	 Cat.499	 Cat.500	 Cat.50
-------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	----------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	-------------	------------

Table. 5.29 Lotus flower beside human.

PLACE	MATERIAL
TEPE SIALK	Pottery
TEPE HISSAR	Pottery
JIROFT	Soapstone
ELAM	Bitumen, glazed, porcelain
LURISTAN	Bronze, metal, silver
TEPE MARLIK	Gold, brone, silver
TEPE HASANLU	Bone, glass, gold, silver
QALAICHI	Glazed brick
TEPE ZIWIYE	Bronze, silver, gold, ivory, glazed teracotta
ARJAN	Bronze, gold, cotton
ACHAEMENID	Rock, stone, limestone, glazed brick, silver, gold, bronze, copper, glass
PARTHIAN	Plaster, silver, gold, copper
SASSANID	Stone, plaster, silver, bronze, cotton

Table. 5.30 Depiction of the lotus flower on various materials.

BULL AND LION LURISTAN		 			
TEPE ZIWIYE		 			
TEPE MARLIK		 			
ARIAN OBJECTS		  		 	
ACHAEMENID		   		   	
   		 			
SASSANID		 		 	
					

GOAT AND RAM TEPE SIALK		 			
TEPE HISSAR		 			
ELAM		 			
LURISTAN		 			
TEPE MARLIK		 			
 		 			
TEPE ZIWIYE		 			
ACHAEMENID		  			
 		 			

BIRD TEPE SIALK					
TEPE MARLIK					
ACHAEMENID					
PARTHIAN					
SASSANID		 		 	
 		 		 	

DEER AND STAGE TEPE MARLIK		 		 	
TEPE ZIWIYE		 		 	
 		 			

Table. 5.31 Lotus flower beside different animals.

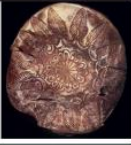
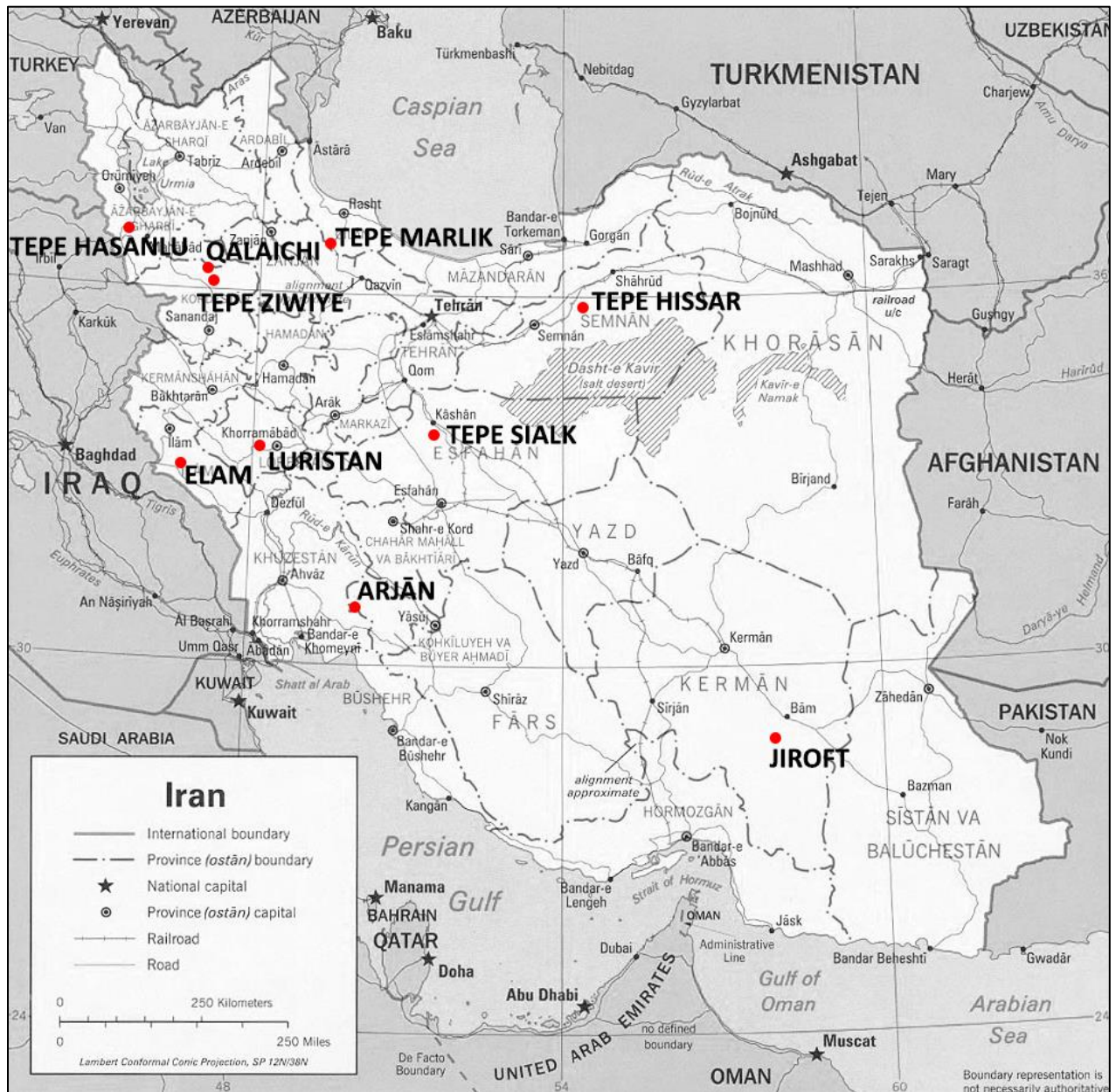
PLANTS		
LURISTAN		
	Cat.27	
	Cat.29	
	Cat.31	
		Cat.33
TEPE MARLIK		
	Cat.59	
		Cat.61
ACHAEMENID		
	Cat.145	
SASSANID		
		Cat.203

Table. 5.32 Lotus flower beside different plants.

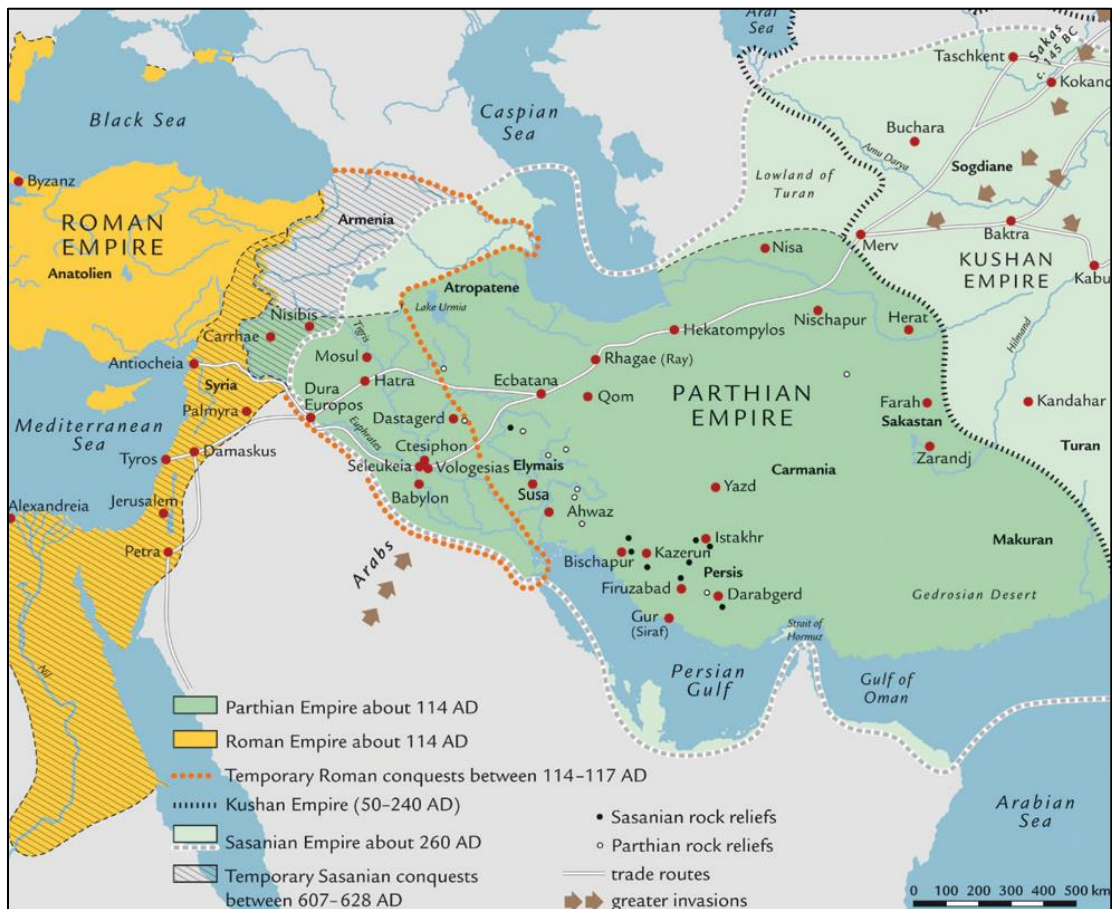
MAPS OF PERSIA



Map. 4.1 Map of Iran showing the locations of Tepe Sialk, Tepe Hissar, Jiroft, Elam, Tepe Marlik, Tepe Hasanlu, Qalaichi, Tepe Ziwiye, and Arjan (University of Texas at Austin, Perry-Castañeda Library Map Collection).



Map. 4.2 Map of the Achaemenid Empire (CANEVA *et al.* 2023: 4, fig. 1).



Map. 4.3 Map of the Parthian Empire (ELLERBROCK 2021: 2, fig. 1.1).



Map. 4.4 Map of the Sassanid Empire (POURSHARIATI 2017: 672, fig. 6.2).

BIBLIOGRAPHY

ABDULLAHIAN, B. 1999. Symbols of the sun and moon in the prehistoric pottery of Iran. *Honarnameh* 1/7: 34-62.

عبداللهیان، بهناز. ۱۳۷۸. نمادهای مهر و ماه در سفالینه‌های پیش از تاریخ ایران. *هنرنامه* ۷/۱: ۳۴-۶۲.

ABU RAYHAN AL-BIRUNI, M. A. 2011. *Asar al-baqiyah*. Tehran: Amir Kabir Publishing.

ابوریحان بیرونی، محمد بن احمد. ۱۳۹۰. *آثار الباقیه*. تهران: انتشارات امیرکبیر.

AFSHAR, H. & SAHRAPEYMA, N. 2016. Rhyton as one of the factors underlying the knowledge of Parthian art and religion. *Iranology Studies* 2/3: 92-106.

افشار، حمید و صحراپیما، ندا. ۱۳۹۵. ریتون، یکی از مولفه‌های شناخت هنر و مذهب اشکانیان. *مطالعات/ایران‌شناسی* ۳/۲: ۹۲-۱۰۶.

AFSHARMOHAJER, K. 2000. Symbolism in traditional arts. *Honarnameh* 6: 51-63.

افشارمهاجر، کامران. ۱۳۷۹. نمادگرایی در هنرهای سنتی. *هنرنامه* ۶: ۵۱-۶۳.

AFZALTOUSI, E. 2012. Rug the preserver of wild goat figure since the ancient times. *Negareh* 7/21: 55-67.

افضل‌طوسی، عفت‌السادات. ۱۳۹۱. گلیم حافظ نگاره بزکوهی از دوران باستان. *نگره* ۲۱/۷: ۵۵-۶۷.

AFZALTOUSI, E. 2014. *Nature in ancient art*. Tehran: Al-Zahra University.

افضل‌طوسی، عفت‌السادات. ۱۳۹۳. *طبیعت در هنر باستان*. تهران: شرکت انتشاراتی مرکب سپید و دانشگاه الزهرا.

AGHA-ABBASI, Z. 2010. *The new found motifs of Halil river's domain*. Kerman: Shahid Bahonar University.

آقاعباسی، زهرا. ۱۳۸۹. *نقش‌مایه‌های نویافته‌ی حوزه‌ی هلیل‌رود*. کرمان: دانشگاه شهید باهنر.

AKHAVAN AGHDAM, N. 2012. Praise of life as a Zoroastrian belief depicted on Sassanid metal vessels. *Kimiya-ye-Honar* 2: 15-30.

اخوان اقدم، ندا. ۱۳۹۱. ستایش زندگی به عنوان باور زردشتیان نقش یافته بر ظروف فلزی ساسانی. *کیمیای هنر* ۲: ۱۵-۳۰.

ALDAQI, A. 2019. The impact of the lotus on mythical beliefs in Iran and India. *Na meh-ye Farhangestan* 17/2: 123-135.

الداغی، آنیتا. ۱۳۹۷. تأثیر گل نیلوفر بر باورهای اسطوره‌ای ایران و هند. *نامه فرهنگستان* ۲/۱۷: ۱۲۳-۱۳۵.

AL-EBRAHIM, S.; TAGHIPOUR, S. & REZAEI, H. 2017. Studying the role and symbolic meanings of cypress tree (Sarv) in miniatures of Tahmasbi Shahnameh. *Bagh-e Nazar* 13/45: 105-114.

آل‌ابراهیم، صبا؛ تقی‌پور، شهرام و رضایی، حمید. ۱۳۹۶. مطالعه نقش و معانی نمادین درخت سرو در نگاره‌های شاهنامه تهماسبی. *باغ نظر* ۱۳/۴۵: ۱۰۵-۱۱۴.

ALGARVIO, C. 2023. Communicating and assimilating foreign ideologies through art: The diffusion of Egyptian iconography from the Middle Bronze Age Levant to Achaemenid Persia. *Ancient Egyptian Interconnections* 40: 1-35.

ALIDAD SOLEIMANI, N. 2007. *An introduction to the natural geography and environment of the Helil-roud area*. Kerman: Kerman Province Cultural Heritage and Tourism Organization.

علیداد سلیمانی، نادر. ۱۳۸۷. *مقدمه‌ای بر جغرافیای طبیعی و محیط زیست حوزه‌ی هلیل‌رود*. کرمان: سازمان میراث فرهنگی و گردشگری استان کرمان.

ALIPOUR, R. & JAFARI, M. 2017. The eternal symbolism of the lotus in religion and ancient Iranian architectural art. *The First National Conference on Semiotics in Iranian Art with a Focus on Indigenous Arts*: 1-10.

علی‌پور، ربابه و جعفری، محمد. ۱۳۹۶. نیلوفر آبی، نمادی جاودانه در مذهب و هنر معماری ایران باستان. *اولین کنفرانس ملی نمادشناسی در هنر ایران با محوریت هنرهای بومی*: ۱-۱۰.

ALIREZAZADEH NODEHI, M. 2017. A study of interconnected flower motifs on Marlik cups and Luristan bronzes. *3rd National Conference on Iranian Archaeology*: 589-604.

علیرضازاده نوده‌ی، مهدی. ۱۳۹۶. بررسی نقش گل‌های بهم پیوسته بر روی جام‌های مارلیک و مفرغ‌های لرستان. *سومین همایش ملی باستان‌شناسی ایران*: ۵۸۹-۶۰۴.

ALIZADEH, A. 1985. A tomb of the Neo-Elamite period at Arjan, near Behbahan. *Archaeologische Mitteilungen aus Iran* 18: 49-73.

ALIZADEH, S. 2017. Investigating the relationship between motifs and their function in the heads of bronze pins of Luristan. *Letter of Visual and Applied Arts* 19: 109-125.

علیزاده، سیامک. ۱۳۹۶. بررسی ارتباط بین نقوش و کاربرد آن‌ها در سر سنجاق‌های مفرغی لرستان. *نامه هنرهای تجسمی و کاربردی* ۱۹: ۱۰۹-۱۲۵.

ALLEN, L. 2005. *The Persian empire: A history*. London: British Museum.

ALVAND, A. 1984. *The textile industry of Iran from ancient times to the present*. Tehran: Tehran Polytechnic University.

الوند، احمد. ۱۳۶۳. *صنعت نساجی ایران از دیرباز تا امروز*. تهران: دانشگاه پلی تکنیک.

ÁLVAREZ-MON, J. 2008. Give to drink, o cup-bearer: The Arjan beaker in the context of lion-headed drinking vessels in the ancient Near East. *Iranica Antiqua* 43: 127-152.

ÁLVAREZ-MON, J. 2010. *The Arjan tomb at the crossroads of the Elamite and the Persian empires*. Acta Iranica 49. Leuven: Peeters.

ÁLVAREZ-MON, J. 2011. *The golden griffin from Arjan*. Winona Lake: Eisenbrauns.

ÁLVAREZ-MON, J. 2015. The introduction of cotton into the Near East: A view from Elam. *International Journal of the Society of Iranian Archaeologists* 1/2: 43-54.

ÁLVAREZ-MON, J. 2020. *The art of Elam*. London: Routledge.

AMANOLLAHI, H. 2009. Study of the stone artifacts of Tepe Hissar, Damghan (4000-2000 BC). *Payam-e Bastanshenas* 5/10: 48-62.

امان‌اللهی، حمید. ۱۳۸۷. مطالعه‌ی اشیاء سنگی تپه حصار دامغان (هزاره‌ی چهارم تا دوم پیش از میلاد). *پیام باستان‌شناسی* ۱۰/۵: ۴۸-۶۲.

AMINI, F & MOHAMMADIFAR, Y. 2015. *Archaeology and art of the Sassanid period*. Tehran: Shapikan.

امینی، فرهاد و محمدی‌فر، یعقوب. ۱۳۹۴. *باستان‌شناسی و هنر ساسانی*. تهران: شاپیکان.

AMOOZGAR, J. 2007. *Language, culture and myth*. Tehran: Moein.

آموزگار، ژاله. ۱۳۸۶. *زبان، فرهنگ و اسطوره*. تهران: معین.

AMOOZGAR, J. 2012. *Mythological history of Iran*. Tehran: Samt Publication.

آموزگار، ژاله. ۱۳۹۱. *تاریخ اساطیری ایران*. تهران: انتشارات سمت.

AMOOZGAR, J. & TAFAZZOLI, A. 2015. *Zoroaster's mythological life*. Tehran: Cheshmeh Publishing.

آموزگار، ژاله و احمد تفضلی. ۱۳۹۴. *اسطوره زندگی زردشت*. تهران: نشر چشمه.

ANSARI, J. 1987. Stucco in the Sassanid period and its influence on Islamic arts. *Art Quarterly* 13: 318-373.

انصاری، جمال. ۱۳۶۵. گچبری دوران ساسانی و تأثیر آن در هنرهای اسلامی. *فصلنامه هنر* ۱۳: ۳۱۸-۳۷۳.

ARMAN, E. & ZAKERIN, M. 2015. Ritual-mythological reading representations engaging in Persepolis and Baisonghor's Kelileh and Demneh. *Honar-Ha-Ye Karbordi* 3/2: 35-44.

آرمان، احسان و ذاکرین، میترا. ۱۳۹۳. خوانش آیینی - اساطیری بازنمایی گرفت و گیر در تخت جمشید و کلیله و دمنه بایسنقری. *نشریه هنرهای کاربردی* ۲/۳: ۳۵-۴۴.

ASADI, Z.; NAMI, N. & HOSSEINZADEH, M. 2018. Green synthesis and characterization of silver nanoparticles (Ag NPs) using white water lily flower extraction species *Nymphaea Alba* of *Nymphaeaceae* family. *Iranian Journal of Organic Chemistry* 10/3: 2403-2408.

ASAREHZADEGAN DEZFULI, Z. & MOHED, A. 2015. Art in the Sassanid era. *Historical Research* 65: 315-338.

عصاره زادگان دزفولی، زینب و موحد، عبدالعزیز. ۱۳۹۴. هنر در عصر ساسانی. *تاریخ پژوهی* ۶۵: ۳۱۵-۳۳۸.

ASHRAF, F. 2020. Symbolology of the bull. *Study in Fine Arts* 1/1: 54-75.

اشرف، فاطمه. ۱۳۹۹. نمادشناسی حیوان گاو. *مطالعات هنرهای زیبا* ۱/۱: ۵۴-۷۵.

AVARZAMANI, F. 2019. History and mythology of Mithraism and its evolution in the east and west. *Art and Civilization of the Orient* 6/22: 41-48.

آورزمانی، فریدون. ۱۳۹۷. آیین مهر در اسطوره و تاریخ و سیر تحول آن در شرق و غرب. *هنر و تمدن شرق* ۲۲/۶: ۴۱-۴۸.

AYAZI, S. 2008. *Disc-headed bronze pins from Luristan: A symbol of ancient Iran's art*. Tübingen: Legat Publishers and Author.

AZADBAKHT, M. & TAVASSOLI, M. 2012. Continuity of Sassanid silverware motifs in Samanid pottery decorations of Nishapur. *Negareh* 22: 57-71.

آزادبخت، مجید و طاووسی، محمود. ۱۳۹۱. استمرار نقش‌مایه‌های ظروف سیمین دوره ساسانی بر نقوش سفالینه‌های دوره سامانی نیشابور. نگره ۲۲: ۵۷-۷۱.

AZAMI, H.; ZARGHANI, H. & HAMIDI, M. 2014. The investigation of spatial structure of political power in ancient Iran. *Geopolitics Quarterly* 10/1: 37-59.

اعظمی، هادی؛ زرقانی، هادی و حمیدی، مسعود. ۱۳۹۳. بررسی ساختار فضایی قدرت سیاسی در ایران باستان. فصلنامه بین‌المللی ژئوپلیتیک ۱/۱۰: ۳۷-۵۹.

BABAEI, S. 2017. *The lion in Islamic art of Iran*. Tehran: Nazar Publishing.

بابایی، سوسن. ۱۳۹۶. شیر در هنر اسلامی ایران. تهران: نشر نظر.

BAGHERI, M. 2010. *Reflection of religious ideas in Achaemenid paintings*. Tehran: Amir Kabir Publishing.

باقری، مهناز. ۱۳۸۹. بازتاب اندیشه‌های دینی در نگاره‌های هخامنشی. تهران: انتشارات امیرکبیر.

BAHAR, M. 2002. *Research in Persian mythology*. Tehran: Agah.

بهار، مهرداد. ۱۳۸۱. پژوهشی در اساطیر ایران. تهران: آگاه.

BAHAR, M. 2018. *From myth to history*. Tehran: Cheshmeh Publishing.

بهار، مهرداد. ۱۳۹۷. از اسطوره تا تاریخ. تهران: نشر چشمه.

BAHMANI, F. 2018. *The history of metalworking in Iran*. Qazvin: Jihad University of Qazvin.

بهمنی، پردیس. ۱۳۹۸. تاریخچه فلزکاری در ایران. قزوین: جهاد دانشگاهی قزوین.

BAKHTOVRTASH, N. 2001. *The wheel of the sun or the wheel of Mithra*. Tehran: Farvahar Cultural and Publishing Institute.

بختورتاش، نصرت‌الله. ۱۳۸۰. گردونه خورشید یا گردونه مهر. تهران: موسسه انتشاراتی - فرهنگی فروهر.

BALOGH, L. 2008. Sunflower species. *The most important invasive plants in Hungary*: 227-255.

BANI-ASADI, A. 2011. *Features of Kerman province from the perspective of administrative divisions and demographics*. Kerman: Office of Statistics and Information, Kerman Governorate.

بنی‌اسدی، علیرضا. ۱۳۹۰. *ویژگی‌های استان کرمان از دیدگاه تقسیمات کشوری و جمعیتی*. کرمان: دفتر آمار و اطلاعات استانداری کرمان.

BASAFA, H. & REZAEI, M. H. 2014. A comparative study of chlorite vessels iconography, discovered from Halilrus Basin. *Sociology and Anthropology* 2/5: 196-200.

BEHNAM, I. 1971. Reflection of the Iranian spirit in the reliefs of Persepolis. *Honar-O-Mardom* 107: 20-26.

بهنام، عیسی. ۱۳۵۰. انعکاس روحيات ایرانیان در نقش‌های تخت جمشید. *هنر و مردم* ۱۰۷: ۲۰-۲۶.

BEHROOZI, S. 1998. Niloufar. *Chista* 148-149: 632-648.

بهروزی، سیمین. ۱۳۷۷. نیلوفر. *چیستا* ۱۴۹-۱۴۸: ۶۳۲-۶۴۸.

BEHZADI, N. 2005. *A study of vegetal and animal motifs in Achaemenid art*. Tehran: Islamic Azad University, Shahre Rey Branch.

بهزادی، نینا. ۱۳۸۴. بررسی نقوش گیاهی و جانوری هنر هخامنشی. تهران: دانشگاه آزاد اسلامی، واحد شهرری.

BIGDELI, M. R. 2004. *The Turkmens of Iran*. Tehran: Pasargad Publishing.

بیگدلی، محمدرضا. ۱۳۸۳. *ترکمن‌های ایران*. تهران: انتشارات پاسارگاد.

BILLING, K. & BILES, P. 2007. *The Lotus: know it and grow it*. Greenville, VA: International Waterlily and Water Gardening Society.

BOKHARAEI, A. 2023. A comparative study of symbolic motifs in Achaemenid and ancient Egyptian art. *The 3rd National Conference on the Role of Khorasan in the Flourishing of Iranian-Islamic Art and Architecture*: 1-20.

بخارایی، عاطفه. ۱۴۰۱. بررسی تطبیقی نقوش نمادین هنر هخامنشی و مصر باستان. *سومین همایش ملی نقش خراسان در شکوفایی هنر و معماری ایرانی-اسلامی*: ۱-۲۰.

BOLKHARI GHAHI, H. 2005. Manifestation of the lotus in the ritual and art of Iran and India. *Book of Month* 83: 26-34.

بلخاری قهی، حسن. ۱۳۸۴. تجلی لوتوس در آیین و هنر ایران و هند. *کتاب ماه هنر* ۸۳: ۲۶-۳۴.

BOLKHARI GHAHI, H. 2009. *The hidden secrets of a flower*. Tehran: Farhangistan Honar Publishing.

بلخاری قهی، حسن. ۱۳۸۸. *اسرار مکنون یک گل*. تهران: انتشارات فرهنگستان هنر.

BOLKHARI GHAHI, H. 2012. Iranian lotus and Buddhism lotus. *Negareh* 5/16: 1-14.

بلخاری قهی، حسن. ۱۳۸۹. نیلوفر ایرانی، نیلوفر بودایی. نگره ۵/۱۶: ۱-۱۴.

BOROUMAND, S. J. 2002. *Persepolis: Temple of the sun*. Tehran: Emad Kermani Publications-Persian Cultural Heritage.

برومندسعید، جواد. ۱۳۸۱. تخت جمشید، پرستشگاه خورشید. تهران: سازمان میراث فرهنگی کشور و عماد کرمانی.

BRIANT, P. 2013. *The history of the Achaemenid Empire: From Cyrus to Alexander*. Translated by Samsar, M. Tehran: Elm Publishing.

بریان، پیر. ۱۳۹۲. تاریخ/امپراتوری هخامنشیان (از کورش تا اسکندر). ترجمه مهدی سمسار. تهران: نشر علم.

BRIANT, P. 2014. *The Achaemenid empire*. Translated by Foroughan, N. Tehran: Farzan Rooz Publishing Institute, Ghatreh Publishing Company.

بریان، پیر. ۱۳۹۳. امپراتوری هخامنشی. ترجمه ناهید فروغان. تهران: موسسه نشر فرزاد روز، شرکت نشر قطره.

BUSSAGLI, M. & SCERRATO, U. 2010. *Parthian and Sassanid art*. Translated by Ajand, Y. Tehran: Moli Publications.

بوسالی، ماریو و شرآتو، امبرتو. ۱۳۸۹. هنر پارتی و ساسانی. ترجمه یعقوب آژند. تهران: نشر مولی.

CANEVA, G.; LAZZARA, A. & HOSSEINI, Z. 2023. Plants as symbols of power in the Achaemenid iconography of ancient Persian monuments. *Plants* 12/23: 1-25.

CARROLL, N. T. 2016. *Philosophy of art: A contemporary introduction*. Tehran: Farhangistan Honar Publishing.

کارول، نوئل توماس. ۱۳۹۵. فلسفه هنر: یک مقدمه معاصر. تهران: انتشارات فرهنگستان هنر.

CHAMANIYAN, F. & SHAFIEE SARAROU DI, M. 2022. Comparative study in decorative motifs of Achaemenid architecture and handicraft motifs of that era. *Islamic Art and Handicraft Rahpooye Honarha-ye Sanaee* 1/4: 17-34.

چمنیان، فاطمه و شفیع سرارودی، مهنوش. ۱۴۰۱. بررسی تطبیقی آرایه‌های تزئینی معماری هخامنشیان و نقوش هنرهای دستی آن دوره. رهپویه هنرهای صناعی ۴/۱: ۱۷-۳۴.

CHARLESWORTH, M. F. 2019. *Ivories from Ziwiye in National Museum of Iran*. Translated by Dehghan, N. Kurdistan: Iran Negar Publications.

چارلزورث، مارتین. ۱۳۹۸. عاج‌های زیویه در موزه ملی ایران. ترجمه ناهید دهقان. کردستان: انتشارات ایران‌نگار.

CHEHRI, M. E.; BEHROUZI, M. & MOSAVI HAJI, S. R. 2015. An analysis of the identity of royal hunting stucco plaques from Chal Tarkhan-Eshghabad. *Archaeological Studies* 7/1: 65-84.

چهری، محمد اقبال؛ بهروزی، مهرناز و موسوی حاجی، سید رسول. ۱۳۹۴. تحلیلی بر هویت پلاک‌های گچی شکار شاهی از چال ترخان-عشق‌آباد. *مطالعات باستان‌شناسی* ۱/۷: ۶۵-۸۴.

CHERAGHI, R. 1989. Four thousand years of life: A brief look at commonalities between ancient Marlik and modern Gilan. *Chista* 61: 105-112.

چراغی، رحیم. ۱۳۶۸. چهار هزار سال زندگی، نگاهی گذرا به مشترکات زندگی در مارلیک باستان و امروز گیلان. *چیستا* ۶۱: ۱۰۵-۱۱۲.

CHEVALIER, J. & GHEERBRANT, A. 2005. *Dictionnaire des symboles: mythes, rêves, coutumes*. Translated by Fazeli, S. Tehran: Jeyhon Publications.

شوالیه، ژان ژاک و گبرن، آلن. ۱۳۸۵. فرهنگ نمادها: اساطیر، روایا، رسوم، ایماء و اشاره، اشکال و قالب‌ها، چهره‌ها، رنگ‌ها، اعداد. ترجمه سودابه فاضلی. تهران: انتشارات جیحون.

CHITSAZIAN, A. & DAVOUDI, F. 2020. The symbolic status of the rooster in Iranian culture and art with emphasis on pottery, metalwork and textiles. *Paykareh* 9/19: 11-17.

چیت‌سازیان، امیرحسین و داوودی، فروزان. ۱۳۹۹. جایگاه نمادین خروس در فرهنگ و هنر ایران با تکیه بر آثار سفالین، فلزی و منسوجات. *پیکره* ۱۹/۹: ۱۱-۱۷.

CIRLOT, J. E. 2010. *A dictionary of symbols*. Tehran: Dastan Publications.

سرلو، خوان ادواردو. ۱۳۹۲. فرهنگ نمادها. تهران: انتشارات دستان.

COLLEDGE, M. A. R. 2012. *The Parthians*. Translated by Rajabniya, M. Tehran: Hirmand Publications.

کالج، مالکوم. ۱۳۹۱. *شکائیان*. ترجمه مسعود رجب‌نیا. تهران: انتشارات هیرمند.

CONARD, H. S. 1905. *The waterlilies: A monograph of the genus Nymphaea*. Washington: Carnegie Institution of Washington.

COOPER, J. C. 2007. *An illustrated encyclopaedia of traditional symbols*. Translated by Karbasian, M. Tehran: Farshad Publications.

کوپر، جین. ۱۳۸۵. فرهنگ مصور نمادهای سنتی. ترجمه ملیحه کرباسیان. تهران: انتشارات فرشاد.

COŞKUN, G. 2011. Achaemenid bowls from Seyitömer Höyük. *OLBA* 19: 57-79.

CRAWFORD, G. H. & MCGOVERN, T. W. 2003. Botanical briefs: Tulips-tulipa species L. *Cutis* 71/5: 347-348.

CULICAN, W. 2006. *Archaeology and art history in the Median and Persian periods*. Translated by Bakhtiar, G. A. Tehran: Pazineh Publications.

کالیکان، ویلیام. ۱۳۸۵. *باستان‌شناسی و تاریخ هنر در دوران مادی‌ها و پارسی‌ها*. ترجمه گودرز اسعد بختیار. تهران: انتشارات پازینه.

CUMONT, F. 2014. *The mysteries of Mithra*. Translated by Razi, H. Tehran: Behjat.

کومون، فرانس‌والری‌ماری. ۱۳۹۳. *آیین پر رمز و راز میترا*. ترجمه هاشم رضی. تهران: بهجت.

CURTIS, J. E.; COWELL, M. R. & WALKER, C. B. F. 1995. A silver bowl of Artaxerxes I. *Iran* 33: 149-153.

CURTIS, J. E. & TALLIS, N. 2013. *The forgotten empire: culture, art and civilization of the Achaemenids*. Translated by Bahari, Kh. Tehran: Farzan Rooz Publishing Institute.

کرتیس، جان و تلیس، نایجل. ۱۳۹۲. *امپراتوری فراموش شده: فرهنگ، هنر و تمدن هخامنشیان*. ترجمه خشایار بهاری. تهران: مؤسسه نشر فرزاد روز.

CURTIS, V. S. 2002. *Persian myths*. Translated by Mokhber, A. Tehran: Markaz Publications.

کرتیس، وستاسرخوش. ۱۳۸۱. *اسطوره‌های ایرانی*. ترجمه عباس مخبر. تهران: انتشارات مرکز.

DADEGI, F. 2016. *Bundahishn*. Corrected by Bahar, M. Tehran: Toos Publishing.

دادگی، فرنېغ. ۱۳۹۵. *بندھش*. تصحیح مهرداد بهار. تهران: نشر توس.

DADVAR, A. 2009. *Composite creatures in the art of ancient Iran*. Tehran: Al-zahra University.

دادور، ابوالقاسم. ۱۳۸۸. *جانوران ترکیبی در هنر ایران باستان*. تهران: دانشگاه الزهرا.

DADVAR, A. & KHOSRAVIFAR, S. 2012. Comparative research on hunting scenes in ancient Iranian and Mesopotamian art. *Motaleate-e Tatbiqi-e Honar* 1/1: 29-44.

دادور، ابوالقاسم و خسروی‌فر، شهلا. ۱۳۹۰. *مطالعه تطبیقی نقش شکار در هنر ایران باستان با هنر بین‌النهرین*. مطالعات تطبیقی هنر ۱/۱: ۲۹-۴۴.

DADVAR, A. & MANSOURI, E. 2006. *An introduction to the myths and symbols of Iran and India in ancient times*. Tehran: Al-Zahra University, Kalhor publications.

دادور، ابوالقاسم و منصوری، الهام. ۱۳۸۵. *درآمدی بر اسطوره‌ها و نمادهای ایران و هند در عهد باستان*. تهران: انتشارات کلهر، دانشگاه الزهرا.

DADVAR, A. & ROUZBEHANI, R. 2016. A comparative study of composite creatures in Achaemenid and Assyrian art with emphasis on reliefs and seals. *Negareh* 39: 16-33.

دادور، ابوالقاسم و روزبهانی، رویا. ۱۳۹۵. مطالعه تطبیقی جانوران ترکیبی در هنر هخامنشیان و آشوریان با تأکید بر نقوش برجسته و مهرها. *نگره* ۳۹: ۱۶-۳۳.

DARVISH MENESH, K. 2015. Investigating common plant motifs in the works of Hasanlu, Ziwiye, Qalaichi, Rabat 2 and their relationship with Assyrian art. *Fine Arts-Visual Arts* 21/2: 15-26.

درویش‌منش، کژال. ۱۳۹۵. بررسی نقوش گیاهی مشترک در آثار منقوش حسنلو، زیویه، قلاچی، ربط ۲ و ارتباط آنها با هنر آشور. *هنرهای زیبا - هنرهای تجسمی* ۲۶-۱۵: ۲/۲۱.

DARVISHI, N. & NARIMANI, S. 2022. The symbolic role of tulip and pomegranate flowers in the tiling art of Iran and Ottoman Turkey. *Art and Civilization of the Orient* 10/35: 23-28.

درویشی، ندا و نریمانی، سارا. ۱۴۰۱. نقش نمادین گل لاله و گل انار در کاشی‌کاری ایران و ترکیه عثمانی. *هنر و تمدن شرق* ۳۵/۱۰: ۲۳-۲۸.

DAVANI, F.; FESHKARAKI, M. & KHORASANI, M. 2015. Iconic reflection of Mithraic sacrifice - myth of slaying the first bull (Evagdât) - the seven beauties - Nizami. *Textual Criticism of Persian Literature* 7/26: 1-20.

دوانی، فروزه؛ فشارکی، محمد و خراسانی، محبوبه. ۱۳۹۴. بازتاب نمادین قربانی میتراپی - اسطوره کشتن گاو نخستین - در هفت پیکر نظامی. *متن‌شناسی/ادب فارسی* ۲۶/۷: ۱-۲۰.

DEHGHANI, A. & FAZELI NASHLI, H. 2022. Decorated bricks from iron age of Iran: Typology and function. *Archaeological Studies* 14/3: 45-68.

دهقانی، آسیه و حسن فاضلی‌نшли. ۱۴۰۱. آجرهای منقوش عصر آهن ایران: گونه‌شناسی و کاربرد. *مطالعات باستان‌شناسی* ۳/۱۴: ۴۵-۶۸.

DEHKHODA, A. A. 2010. *Dehkhoda dictionary*. Tehran: University of Tehran Press.

دهخدا، علی اکبر. ۱۳۷۵. *لغت نامه دهخدا*. تهران: انتشارات دانشگاه تهران.

DIAKONOFF, I. M. 2013. *History of Media*. Translated by Keshavarz, K. Tehran: Payam Publications.

دیاکونوف، ایگور میخائیلوویچ. ۱۳۹۲. *تاریخ ماد*. ترجمه کریم کشاورز. تهران: انتشارات پیام.

DOOSTKHAH, J. 2006. *Avesta: The ancient Iranian hymns*. Tehran: Morvarid.

دوستخواه، جلیل. ۱۳۸۵. *اوستا: کهنترین سرودها و متنهای ایرانی*. تهران: مروارید.

EHSANI, M. T. 2011. *Seven thousand years of metalworking art in Iran*. Tehran: Scientific and Cultural Publishing Company.

احسانی، محمدتقی. ۱۳۹۱. *هفت هزار سال هنر فلزکاری در ایران*. تهران: شرکت انتشارات علمی و فرهنگی.

EL MIHYAOUI, A.; ESTEVES DA SILVA, J. C. G. CHARFI, S. CANDELA CASTILLO, M. E. LAMARTI, A. & ARNAO, M. B. 2022. Chamomile (*Matricaria chamomilla* L): A review of ethnomedicinal use, phytochemistry and pharmacological uses. *Life* 12/4: 1-41.

ELIADE, M. 2015. *A treatise on the history of religions*. Translated by Sattari, J. Tehran: Soroush.

الیاده، میرچا. ۱۳۹۴. *رساله در تاریخ ادیان*. ترجمه جلال ستاری. تهران: سروش.

ELLERBROCK, U. 2021. *The Parthians: The forgotten empire*. New York: Routledge.

ENAYATI BIDGOL, F. 2015. Examining the objects inside the graves of Sialk Kashan. *The First Scientific Research Congress of New Horizons in the Field of Civil Engineering, Architecture, Culture and Urban Management of Iran* 1/1: 1-14.

عنایتی بیدگل، فهیمه. ۱۳۹۴. بررسی اشیاء درون گورهای گورستان الف در سیلک کاشان. *اولین کنگره علمی پژوهشی افق‌های نوین در حوزه مهندسی عمران، معماری، فرهنگ و مدیریت شهری ایران* ۱/۱: ۱-۱۴.

EQBAL, A. 1961. The history of jewelry in Iran. *Farhange Iran Zamin* 9: 5-45.

اقبال، عباس. ۱۳۴۰. *تاریخ جواهر در ایران*. فرهنگ ایران زمین ۹: ۵-۴۵.

ESLAMDOOST, M.; SHEIKHI NARANI, H. & GHANBARI BABA ABBASI, N. 2020. Studying the bronze of Sorkh Dom and Sang Tarashan regions in Luristan province and their motifs. *Journal of Graphic Arts and Painting Research* 2/3: 4-17.

اسلام‌دوست، مریم؛ شیخی نارانی، هانیه و قنبری باباعباسی، نسترن. ۱۳۹۸. بررسی مفرغینه‌های دو محوطه سرخ دم و سنگ‌تراشان لرستان و نقوش آن‌ها. *پژوهشنامه گرافیک و نقاشی* ۳/۲: ۴-۱۷.

ESMAEILPOUR, A. 2014. *Myth, symbolic expression*. Tehran: Soroush.

اسماعیلپور، ابوالقاسم. ۱۳۹۳. *اسطوره، بیان نمادین*. تهران: سروش.

FALLAHI, M. & MEHRAFARIN, R. 2019. A study and identification of animal motifs on openwork seals from southeastern Iran. *Parseh Archaeological Studies* 10: 39-50.

فلکی، معین و مهرآفرین، رضا. ۱۳۹۸. مطالعه و شناخت نقوش حیوانی مهرهای مشبک جنوب شرق ایران. *مطالعات باستان‌شناسی پارسه* ۱۰: ۳۹-۵۰.

FARAHNAK, S. & AMERI SIAHOUEI, H. 2020. The study and analysis of the lotus flower motif in traditional and modern Iranian architecture. *5th International Conference on Civil Engineering, Architecture and Sustainable Green City*: 1-18.

فرهناک، سحر و عامری سیاهویی، حمیدرضا. ۱۳۹۹. بررسی و تحلیل نقش گل لوتوس در معماری سنتی و مدرن ایران. *پنجمین همایش بین‌المللی عمران، معماری و شهرسبزی پایدار*: ۱-۱۸.

FARGHADAN, A. & HOSHYAR, M. 2010. A comparative study of the meanings of the lotus flower in Iran, India and Egypt. *Naghsh Maye* 3/6: 49-58.

فرقدان، عاطفه و هوشیار، مهران. ۱۳۸۹. بررسی تطبیقی مفاهیم گل نیلوفر آبی در ایران، هند و مصر. *نقش‌مایه* ۶/۳: ۴۹-۵۸.

FAZELI NASHLI, H.; THEODORAKOPOULOU, K. STAMOULIS, K. ATHANASSA, C. NAZERI, H. NOKANDEH, J. JAMSHIDI YEGANEH, S. & SHOKRI, M. 2023. Deciphering the chronology of Tepe Sialk (South) "Ziggurat", north central Iranian plateau, through optically stimulated luminescence (OSL) dating. *Archaeological Science* 48: 1-12.

FERRIER, R.W. 1995. *The arts of Persia*. Translated by Marzban, P. Tehran: Farzan Rooz Publishing Institute.

فاریر، آر. دبلیو. ۱۳۷۴. *هنرهای ایران*. ترجمه پرویز مرزبان. تهران: موسسه نشر فرزاد روز.

FRYE, R. N. 2007. *The history of ancient Iran*. Translated by Rajabnia, M. Tehran: Scientific and Cultural Publishing Company.

فرای، ریچارد نلسون. ۱۳۸۶. *تاریخ باستانی ایران*. ترجمه مسعود رجب‌نیا. تهران: شرکت انتشارات علمی و فرهنگی.

GARSHASBI, A. 2020. The role and position of gypsum mortar in Parthian architecture. *Athar* 41/3: 326-347.

گرشاسبی، اشکان. ۱۳۹۹. جایگاه و نقش ملاط گچ در معماری دوران اشکانی، از منظر فنی و تحولات سبک‌شناختی. *آثر* ۴۱/۳: ۳۲۶-۳۴۷.

GAVIRI, S. 2006. *Anahita in the ancient Iranian mythology*. Tehran: Ghoghnoos.

گویری، سوزان. ۱۳۸۵. *آناهیتا در اسطوره های ایرانی*. تهران: ققنوس.

GHADERI, A. & KHADEMI NADUSHAN, F. 2006. The influence of mythological motifs on Parthian sculpture. *Archaeological Research and Interdisciplinary Studies* 4: 78-90.

قادری، علیرضا و خادمی ندوشن، فرهنگ. ۱۳۸۵. بررسی تأثیر نقش‌مایه‌های اساطیری بر پیکره‌تراشی دوره اشکانی. *پژوهش‌های باستان‌شناسی و مطالعات میان‌رشته‌ای* ۴: ۷۸-۹۰.

GHADYANI, A. 2008. *The history of religions in Iran*. Tehran: Farhang Maktob.

قدیانی، عباس. ۱۳۸۷. *تاریخ ادیان و مذاهب در ایران*. تهران: فرهنگ مکتوب.

GHAEQI, E. 1996. *Azerbaijan in the course of Iranian history*. Tabriz: Yaran Publications.

قائقی، ابراهیم. ۱۳۷۵. *آذربایجان در مسیر تاریخ ایران*. تبریز: انتشارات یاران.

GHAHREMANI NEJAD, P. 2004. Intertwined wools. *Iran Rugs* 4/59: 30-36.

قهرمانی نژاد، پروین. ۱۳۸۳. پشم‌های درهم‌تنیده. *قالی ایران* ۵۹/۴: ۳۰-۳۶.

GHANATIR, Sh. 2023. A terminological and genealogical investigation of goat in Indo-European languages and tracing its roots in artworks of water and the tree of life. *Art and Civilization of the Orient* 39: 39-44.

قناطر، شهاب‌الدین. ۱۴۰۲. بررسی واژه‌شناختی و تبارشناختی بز در زبان‌های هندواروپایی و ردیابی آن در نگاره‌های مرتبط با آب و درخت زندگی. *هنر و تمدن شرق* ۳۹: ۳۹-۴۴.

GHIRSHMAN, R. 2000. *Bishapur*. Translated by Karimi, A. Tehran: Iranian Cultural Heritage Organization.

گیرشمن، رومن. ۱۳۷۹. *بیشاپور*. ترجمه اصغر کریمی. تهران: سازمان میراث فرهنگی کشور.

GHIRSHMAN, R. 2001. *Fouilles de Sialk près de Kashan*. Translated by Karimi, A. Tehran: Iranian Cultural Heritage Organization.

گیرشمن، رومن. ۱۳۷۹. *سیلک کاشان*. ترجمه اصغر کریمی. تهران: سازمان میراث فرهنگی کشور.

GHIRSHMAN, R. 2007. *L'Iran, des origines à l'Islam*. Translated by Moein, M. Tehran: Scientific and Cultural Publishing Company.

گیرشمن، رومن. ۱۳۸۶. *ایران از آغاز تا اسلام*. ترجمه محمد معین. تهران: شرکت انتشارات علمی و فرهنگی.

GHIRSHMAN, R. 2011. *L'art de l'Iran, Mède et Achéménide*. Translated by Behnam, I. Tehran: Scientific and Cultural Publishing Company.

گیرشمن، رومن. ۱۳۹۰. *هنر ایران در دوران ماد و هخامنشی*. ترجمه عیسی بهنام. تهران: شرکت انتشارات علمی و فرهنگی.

GHIRSHMAN, R. 2012. *Iran: Parther und Sasaniden*. Translated by Farhvashi, B. Tehran: Scientific and Cultural Publishing Company.

گیرشمن، رومن. ۱۳۹۱. *هنر ایران در دوران پارتی و ساسانی*. ترجمه بهرام فره‌وشی. تهران: شرکت انتشارات علمی و فرهنگی.

GHIRSHMAN, R.; YOUNG, K. BIVAR, A. AMIET, P. & STRONACH, D. 2017. *Ancient Iran: Prehistoric, Elam, Achaemenid, Seleucid, Parthian and Sassanid periods*. Translated by Ajand, Y. Tehran: Moli Publications.

گیرشمن، رومن؛ یانگ، کایلر و بیوار، آرتور و آمیه، پیر و استروناخ، دیوید. ۱۳۹۶. *ایران باستان: پیشاتاریخ، عیلامیان، هخامنشیان، سلوکیان، پارتیان، ساسانیان*. ترجمه یعقوب آژند. تهران: نشر مولی.

GHORAB, R. 2005. *The symbol of the sun in culture and literature*. Mashhad: Mohaqeq.

غراب، راهله. ۱۳۸۴. *نماد خورشید در فرهنگ و ادبیات*. مشهد: محقق.

GLAMPOUR DARZI, F. & ESMAEILI, A. 2020. The symbolism of the lotus: A shared motif across the cultural geography of the Achaemenid and Sassanid periods. *Persian Language Studies* 1/1: 169-188.

غلامپور درزی، فاطمه و اسماعیلی، عبدالله. ۱۳۹۹. نمادینگی نیلوفر آبی، مضمون مشترک در پهنه جغرافیای فرهنگی عصر هخامنشی و ساسانی. *مطالعات زبان فارسی* ۱/۱: ۱۶۹-۱۸۸.

GODARD, A. 1949. Le trésor de Ziwiye. *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres* 93/2: 168-172.

GODARD, A. 1950. *Le trésor de Ziwiye*. Tehran: Publications du Service archéologique de l'Iran.

GODARD, A. 1998. *L'art de l'Iran*. Translated by Habibi, B. Tehran: National University of Iran Publications.

گدار، آنری آندره. ۱۳۷۷. *هنر ایران*. ترجمه بهروز حبیبی. تهران: انتشارات دانشگاه ملی ایران.

GOODYEAR, W. H. 1891. *The grammar of the lotus*. London: Sampson Low, Marston & Company.

GROBLER, E. C. 2021. *The rosette symbol in the ancient Near East: An iconographic approach*. (Doctor of Philosophy in Religious Studies), University of South Africa.

GUNTER, A. C. & JETT, P. 2004. *Metalwork in Iran during the Achaemenid, Parthian and Sassanid periods*. Translated by Heydarabediyan, Sh. Tehran: Ganjineh Honar Publications.

گانتز، آن سی؛ جت، پل. ۱۳۸۳. *فلزکاری ایران در دوران هخامنشی، اشکانی، ساسانی*. ترجمه شهرام حیدرآبادیان. تهران: انتشارات گنجینه هنر.

HABIBI, M. 2004. Sialk; plant, human and cosmic manifestations. *Book of Month* 77: 166-170.

حبیبی، منصوره. ۱۳۸۳. سیلک؛ مظاهر گیاهی، انسانی و کیهانی. کتاب ماه هنر ۷۷: ۱۶۶-۱۷۰.

HADADKAR QAVI, L. & FARHANGI, S. 2020. The tree and its guardianship in examples of local Iranian legends. In *Proceedings of the 10th National Conference on Persian Language and Literature Studies*: 405-414.

حدادکار قوی، لیدا و فرهنگی، سهیلا. ۱۳۹۹. درخت و حمایتگری آن در نمونه‌هایی از افسانه‌های محلی ایران. در مجموعه مقالات دهمین همایش ملی پژوهش‌های زبان و ادبیات فارسی: ۴۰۵-۴۱۴.

HADAYEGH, H. & ALAMZADEH, T. 2016. Aesthetic analysis of the influence of religious beliefs on Achaemenid sculptures. Paper presented at the *International Conference on Architecture, Urban Planning, Civil Engineering, Art and Environment*: 1-7.

حدایق، هنگامه و عالمزاده، طاهره. ۱۳۹۴. تحلیل زیباشناسانه تاثیر باورهای دینی بر حجاری‌های هخامنشی. کنفرانس بین‌المللی معماری، شهرسازی، عمران، هنر و محیط زیست؛ افق‌های آینده، نگاه به گذشته: ۷-۱.

HALL, J. 2018. *Illustrated dictionary of symbols in eastern and western art*. Translated by Behzadi, R. Tehran: Farhange Moaser.

هال، جیمز. ۱۳۹۷. *فرهنگ نگاره‌ای نمادها در هنر شرق و غرب*. ترجمه رقیه بهزادی. تهران: فرهنگ معاصر.

HARPER, P. O.; ARUZ, J. & TALLON, F. 1992. *The royal city of Susa: Ancient Near Eastern treasures in the Louvre*. New York: The Metropolitan Museum of Art.

HART, C. 2016. Royal flower power? An examination of the rosette motif on the relief scenes at Persepolis. *Journal of the Archaeology of the Iranian World* 1/1: 19-28.

HART, C. 2018. The role of the rosette motif and non-verbal communication as embodied elements of warfare and violence: Ancient Cyprus - a unique case: in *Proceedings of the 10th International Congress on the Archaeology of the Ancient Near East* 1: 467-478.

HASSANVAND, M. K. & SHAMIM, S. 2014. Review of lotus flower motif in the art of Egypt, Iran and India. *Jelveh-y Honar* 6/1: 22-40.

حسنوند، محمد کاظم و شمیم، سمیه. ۱۳۹۳. بررسی نقشمایه گل لوتوس در هنر مصر، ایران و هند. *جلوه هنر* ۶/۱: ۲۲-۴۰.

HASSANZADEH, S. 2011. Glazed bricks of Qalaichi from the perspective of visual arts. *Naghsh Maye* 7: 71-80.

حسنزاده، سعید. ۱۳۹۰. آجرهای لعابدار قلاچی از دیدگاه هنرهای تجسمی. *نقشمایه* ۷: ۷۱-۸۰.

HASSANZADEH, Y. & CURTIS, J. 2021. *The exhibition of the repatriated Boukan glazed brick collection from Switzerland*. Tehran: National Museum of Iran.

حسنزاده، یوسف و کرتیس، جان. ۱۴۰۰. *کاتالوگ آجرهای لعابدار بوکان استردادیه از کشور سوئیس*. تهران: موزه ملی ایران.

HASSANZADEH, Y. & PIRAN, S. 2017. Paintings painted on the glazed bricks of Bukan. *Collected papers on the Archaeological study of the Mannean site of Qalaichi, Bukan, with emphasis on the glazed bricks of the National Museum of Iran*: 70-134.

حسنزاده، یوسف و صدیقه پیران. ۱۳۹۶. نگاره‌های ترسیم‌شده بر آجرهای لعابدار بوکان. *مجموعه مقالات بررسی باستان‌شناختی محوطه مانایی قلاچی بوکان با تکیه بر آجرهای لعابدار موزه ملی ایران* ۷: ۷۰-۱۳۴.

HATAM, Gh. 1995. Patterns and symbols in ancient Iranian pottery. *Art Quarterly* 28: 355-378.

حاتم، غلامعلی. ۱۳۷۴. نقش و نماد در سفالینه‌های کهن ایران. *فصلنامه هنر* ۲۸: ۳۵۵-۳۷۸.

HEIDARABADIAN, Sh. 2013. *Splendor of metal: Selected works of metal art from the Reza Abbasi Museum*. Tehran: Sobhan Noor Publishing.

حیدرآبادیان، شهرام. ۱۳۹۲. *شکوه فلز: منتخب آثار هنر فلزکاری موزه رضا عباسی*. تهران: نشر سبحان نور.

HEJABRI NOBARI, A. & SABZI DOABI, M. 2012. The study of bar pins in Luristan. *Historical Sociology* 3/2: 165-188.

هژیبری نوبری، علیرضا و سبزی دوآبی، موسی. ۱۳۹۰. سنجاق‌های میله‌ای لرستان. *جامعه‌شناسی تاریخی* ۲/۳: ۱۶۵-۱۸۸.

HERTZFELD, E. 2002. *Iran in ancient east*. Translated by Sanatizadeh, H. Kerman: Shahid Bahonar University and Institute for Humanities and Cultural Studies.

هرتسفلد، ارنست امیل. ۱۳۸۱. *ایران در شرق باستان*. ترجمه همایون صنعتی‌زاده. کرمان: دانشگاه شهید باهنر و پژوهشگاه علوم انسانی و مطالعات فرهنگی.

HESLOP-HARRISON, Y. 1955. *Nymphaea L. Journal of Ecology* 43/2: 719-734.

HINNELLS, J. R. 2010. *Persian mythology*. Translated by Amoozgar, J. Tehran: Cheshmeh Publishing.

هنیلز، جانرسل. ۱۳۸۹. *شناخت اساطیر ایران*. ترجمه ژاله آموزگار. تهران: نشر چشمه.

HINZ, W. 1997. *The lost world of Elam*. Translated by Firuznia, F. Tehran: Scientific and Cultural Publishing Company.

هینتس، والتر. ۱۳۷۷. *دنیای گمشده ایلام؛ بازسازی یک تمدن گمشده*. ترجمه فیروز فیروزنیا. تهران: شرکت انتشارات علمی و فرهنگی.

HOLE, F. 1987. *The archaeology of western Iran: Settlement and society from prehistory to the Islamic conquest*. Translated by Basti, Z. Tehran: Samt Publications.

هول، فرانک. ۱۳۸۱. *باستان‌شناسی غرب ایران*. ترجمه زهرا باستی. تهران: انتشارات سمت.

HOSSEINI, Z. S.; SAEEDI, M. R. & CHAICHI AMIR KHIZ, A. 2022. Silver Rhyton authenticity leading to the head of a female lion attributed to the Achaemenid period in the Hegmataneh Museum based on a comparative study. *Athar* 43/3: 574-590.

حسینی، زهرا السادات؛ سعیدی، محمدرضا و چایچی امیرخیز، احمد. ۱۴۰۱. اصالت سنجی ریتون سیمین منتهی به سر شیر ماده منسوب به دوره هخامنشی موجود در موزه هگمتانه بر مبنای مطالعه تطبیقی. *اثر* ۴۳/۳: ۵۷۴-۵۹۰.

IRAVANI-GHADIM, F.; HESSARI, M. & BEIK MOHAMMADI, K. 2013. Typology and attitude to theory: Bronze disc pinhead of Luristan. *Journal of Archaeology of Cultural Persia* 1/1: 5-56.

ایروانی قدیم، فرشید؛ حصاری، مرتضی و بیک‌محمدی، خلیل‌الله. ۱۳۹۲. گونه‌شناسی و نگرشی بر نقوش سرسنجاق‌های دیسکی مفرغی لرستان. *نشریه باستان‌شناسی ایران فرهنگی* ۱/۱: ۵-۵۶.

ISHIZUNA, F.; YO, U. YOSHIMURA, N. SHIRAI, A. AONO, T. TSUTSUMI, N. & TAKANASHI, H. 2024. Structural changes in Nelumbo flower petals during opening and closing. *American Journal of Botany* 111/11: 1-9.

JAFARI, Z.; AYATOLLAHI, H. & HEIDARI, M. 2007. A Study of the formation of the angelic motif (winged human) in pre-Islamic pictorial sources. *Modares Honar* 3: 17-24.

جعفری، زهره؛ آیت‌اللهی، حبیب‌الله و حیدری، مرتضی. ۱۳۸۶. بررسی چگونگی شکل‌گیری نقش فرشتگان (انسان بالدار) در منابع تصویری قبل از اسلام. *مدرس هنر* ۳: ۱۷-۲۴.

JALILIAN, R. 2024. The ritual significance of goats in western and southwestern Iran based on archaeological findings. *Bastan Pazhuoh* 29: 3-16.

جلیلیان، رقیه. ۱۴۰۳. بررسی جایگاه آیینی بز در غرب و جنوب‌غرب ایران بر اساس یافته‌های باستان‌شناسی. *باستان‌پژوه* ۲۹: ۳-۱۶.

JALILINIA, F. & SHAMILI, F. 2021. The comparative study of shape and designs of Hasanlu and Marlik cups. *Fine Arts-Visual Arts* 26/2: 81-92.

جلیلی‌نیا، فروغ و شمیلی، فرنوش. ۱۴۰۰. مطالعه تطبیقی فرم و نقش جام‌های فلزی مکشوفه از مارلیک و حسنلو. *هنرهای زیبا - هنرهای تجسمی* ۲۶/۲: ۸۱-۹۲.

JAVADI, Sh. & BASTAR, E. 2004. Landscape elements in Sassanid art. *Bagh-e Nazar* 1/2: 16-33.

جوادی، شهره و بستار، عفت. ۱۳۸۳. عناصر منظر در هنر ساسانی. *باغ نظر* ۱/۲: ۱۶-۳۳.

JOBES, G. 1992. *Symbols: Book one, animals*. Translated by Baghapour, M. Tehran: Motarjem Publishing.

جایز، گرتروود. ۱۳۷۱. *سمبل‌ها: کتاب اول، جانوران*. ترجمه محمدرضا بقاپور. تهران: نشر مترجم.

KAMALI, J. & SHAFIEE-BAFTI, A. 2015. *Motif and symbol in the civilization of Kerman Yahya Hill*. Kerman: Islamic Azad University Press, Kerman Branch.

کمالی، جلال و شفیعی بافتی، عاطفه. ۱۳۹۴. *نقش و نماد در تمدن تپه یحیی کرمان*. کرمان: انتشارات دانشگاه آزاد اسلامی، واحد کرمان.

KAMBAKHSHFARD, S. 2001. *Historical monuments of Iran*. Tehran: Moaseseye Entesharate Tavon, Iranian Cultural Heritage Organization.

کامبخش‌فرد، سیفال‌الله. ۱۳۸۰. *آثار تاریخی ایران*. تهران: موسسه انتشارات تعاون، سازمان میراث فرهنگی کشور.

KANTOR, H. J. 1960. A fragment of a gold appliqué from Ziwiye and some remarks on the artistic traditions of Armenia and Iran during the early first millennium B.C. *Journal of Near Eastern Studies* 19/1: 1-14.

KARGAR, B. 2013. *Proceedings of the international symposium on Iranian archaeology: Northwestern, Qalaichi sub-center of the Mana period*. Tehran: Cultural Heritage Organization Publications.

کارگر، بهروز بهمن. ۱۳۹۲. مجموعه مقالات همایش بین‌المللی باستان‌شناسی ایران: شمال غربی، زیرمرکز قلاچی دوره مانا. تهران: انتشارات سازمان میراث فرهنگی.

KARIMI, S. 2002. Ritual symbols. *Book of Month* 47: 112-117.

کریمی، سعید. ۱۳۸۱. نمادهای آیینی. کتاب ماه هنر ۴۷: ۱۱۲-۱۱۷.

KARIMI, Sh. 2019. Symbolism of duck-like birds in Iranian artworks. *Art and Civilization of the Orient* 7/26: 21-40.

کریمی، شکلا. ۱۳۹۸. نمادشناسی نقش مرغابی‌سانان در آثار هنری ایران. هنر و تمدن شرق ۲۶/۷: ۲۱-۴۰.

KAUR, P.; KAUR, L. KAUR, N. SINGH, A. KAUR, J. KAUR, H. & KAUR, M. 2019. A brief review on pharmaceutical uses of *Nelumbo nucifera*. *Journal of Pharmacognosy and Phytochemistry* 8/3: 3966-3972.

KAZEMPUR, Z. & MARASI, M. 2017. The study of meanings of motifs on artifacts discovered from archaeological sites of Gilan province and their classification based on Dumézil's trifunctional model. *Journal of History Culture and Art Research* 6/4: 192-211.

KENT, R. G. 2007. *Old Persian: Grammar, text, glossary*. Translated by Aryan, S. Tehran: Iranian Cultural Heritage Organization.

کنت، رونالد جی. ۱۳۸۶. فارسی باستان: دستور زبان، متون، واژه‌نامه. ترجمه سعید عریان. تهران: سازمان میراث فرهنگی کشور.

KHALATBARI, M. R. 2019. *Masterpieces of Iranian culture and art*. Tehran: Hampa Publications.

خلعتبری، محمدرضا. ۱۳۹۸. شاهکارهای فرهنگی و هنری ایران. تهران: نشر همپا.

KHALEDIAN, S. 2008. The influence of Sassanid art on Islamic period pottery. *Bastan Pazhuohie* 16: 19-30.

خالدیان، ستار. ۱۳۸۷. تأثیر هنر ساسانی بر سفال دوره‌ی اسلامی. باستان‌پژوهی ۱۶: ۱۹-۳۰.

KHALIL ALEMI, E. 1966. History of Iran's economy from the Achaemenid period to the present period. *Bourse* 1/34: 13-18.

خلیل عالمی، ابراهیم. ۱۳۴۵. تاریخ اقتصاد ایران از دوره هخامنشی تا عصر حاضر. بورس ۳۴/۱: ۱۳-۱۸.

KHALILI-MAHALLEH, M.; SARMAH, Z. & GHORBANI-MARZDASHTI, L. 2015. Legendary (mythical) celebrations of Iran as a symbol of Aryan vase culture and civilization. *Proceedings of the International Conference on Literary Topics, Language and Cultural Communication*: 1-17.

خلیلی محله، منیره؛ سرمد، زهره و قربانی مرزدشتی، لاله. ۱۳۹۴. جشن‌های اسطوره‌ای ایران: نماد فرهنگ و تمدن قوم آریایی. همایش بین‌المللی جستارهای ادبی، زبان و ارتباطات فرهنگی: ۱-۱۷.

KHAN, A.; SIDDIQUI, A. & JAMAL, A. 2019. Gule nilofer (*Nymphaea alba*) an influential drug in unani medicine: A review with immense therapeutic potential and phyto-pharmacological perspective. *Adv Innov Res* 6/1: 62.

KHARAZIZADEH, Sh. 2004. *The role of plants in the visual arts of ancient Iran* (Master's thesis). Islamic Azad University, Central Tehran Branch, Tehran.

خرازی‌زاده، شادی. ۱۳۸۳. نقش گیاهان در هنرهای تجسمی / ایران باستان (پایان‌نامه کارشناسی ارشد). پژوهش هنر، دانشگاه آزاد اسلامی، واحد تهران مرکزی.

KHAZAIE, M. 2006. Role of Sassanid artistic traditions in the formation of Islamic art in the 3rd to 5th centuries AH. *Book of Month* 99-100: 36-49.

خزائی، محمد. ۱۳۸۵. نقش سنت‌های هنری ساسانی در شکل‌گیری هنر اسلامی در سده‌های سوم تا پنجم هجری. کتاب ماه هنر ۹۹-۱۰۰: ۳۶-۴۹.

KHODADADIAN, A. 1999. *Achaemenids*. Tehran: Behded Publications.

خدادادیان، اردشیر. ۱۳۷۸. هخامنشیان. تهران: به‌دید.

KHOSRAVI, Y. 2004. Immortality in ancient Iran. *Book of Month* 75: 84-97.

خسروی، یدالله. ۱۳۸۳. انوشکی در ایران باستان. کتاب ماه هنر ۷۵: ۸۴-۹۷.

KIANI, M. Y. 1997. *The capitals of Iran*. Tehran: Iranian Cultural Heritage Organization.

کیانی، محمد یوسف. ۱۳۷۶. پایتخت‌های ایران. تهران: میراث فرهنگی.

KŁOSOWSKI, S. & TOMASZEWICZ, H. 1989. Habitat conditions of the *Nymphaeetum candidae* Miljan 1958 and *Nupharo-Nymphaeetum albae* Tomaszewicz 1977 dominated by *Nymphaea alba*. *Acta Societatis Botanicorum Poloniae* 58/4: 613-624.

KOCH, H. 2006. *Persepolis and its surroundings*. Tehran: Yasavoli publications.

کخ، هایدماری. ۱۳۸۵. تخت جمشید و پیرامون آن. تهران: انتشارات یساولی.

KOCH, H. 2007. *Es kundet Dareios dar König*. Translated by Rajabi, P. Tehran: Karang Publishing.

کخ، هایدماری. ۱۳۸۵. از زبان داریوش!... ترجمه پرویز رجبی. تهران: انتشارات کارنگ.

LAKSHMI, T.; MADHUSUDHANAN, N. & RAJENDRAN, R. 2013. *Nymphaea alba* Linn-an overview. *Research Journal of Pharmacy and Technology* 6/9: 974-977.

LENSKI, G. E. & LENSKI, J. 1984. *Human societies: An introduction to macrosociology*. Translated by Movafian, N. Tehran: Scientific and Cultural Publishing Company.

لنسکی، گرهارد ایمنوئل و لنسکی، جین. ۱۳۷۶. سیر جوامع بشری. ترجمه ناصر موفقیان. تهران: شرکت انتشارات علمی و فرهنگی.

LIN, Z.; ZHANG, C. CAO, D. DAMARIS, R. N. & YANG, P. 2019. The latest studies on lotus (*Nelumbo nucifera*)-an emerging horticultural model plant. *International Journal of Molecular Sciences* 20/15: 1-13.

MADHUSUDHANAN, N.; LAKSHMI, T. KUMAR, G. RAMAKRISHNAN, K. V. ROY, A. & GEETHA, R. 2011. Invitro antioxidant and free radical scavenging activity of aqueous and ethanolic flower extract of *Nymphaea alba*. *International Journal of Drug Development & Research* 3/3: 252-258.

MAGHULI, N. & KESHTKAR, M. 2016. Semiotical analysis of the motifs on the golden goblets of Marlik. *Honar-Ha-Ye Karbordi* 7: 51-60.

معقولی، نادیا و کشتکار، مهدیه. ۱۳۹۴. خوانش نشانه‌شناسانه نقوش جام‌های مارلیک (نمونه موردی: جام گاو بالدار و جام افسانه زندگی). *هنرهای کاربردی* ۷: ۵۱-۶۰.

MAHMOUDI ZIRABI, R. & MAQABALI, N. 2021. Study of the reliefs of mythical plants in the plasterwork of the Sassanid period with a focus on the palace of Ctesiphon. *Sixth International Conference on Language, Literature, History and Civilization*: 1-19.

محمودی زیرابی، رومینا و معقولی، نادیا. ۱۴۰۰. مطالعه نقوش برجسته گیاهان اسطوره‌ای در گچ‌بری دوره ساسانیان با تمرکز بر کاخ تیسفون. *ششمین کنفرانس بین‌المللی زبان، ادبیات، تاریخ و تمدن*: ۱-۱۹.

MAHYAR, S.; ALI BAMANI, M. & FIROUZMANDI, B. 2015. Study of animal motifs on stone vessels of the Achaemenid period. *Proceedings of the 2nd National Conference on Iranian Archaeology*: 1-24.

ماهیار، شاهین؛ علی بمانی، مریم و فیروزمندی، بهمن. ۱۳۹۴. بررسی عناصر حیوانی در ظروف سنگی دوره هخامنشی. دومین همایش ملی باستان‌شناسی ایران: ۱-۲۴.

MAJIDZADEH, Y. 1988. The chronology of the bronze pin heads of Luristan. *Archaeology and History* 1: 1-10.

مجیدزاده، یوسف. ۱۳۶۷. تاریخ‌گذاری سر سنجاق‌های مفرغی لرستان. *مجله باستان‌شناسی و تاریخ* ۱: ۱-۱۰.

MAJIDZADEH, Y. 1992. The Arjan bowl. *Iran Journal of the British Institute of Persian Studies* 30/1: 131-144.

MAJIDZADEH, Y. 2001. *History and civilization of Mesopotamia: Art and Architecture*. Tehran: University Publishing Center.

مجیدزاده، یوسف. ۱۳۸۰. تاریخ و تمدن بین‌النهرین: هنر و معماری. تهران: مرکز نشر دانشگاهی.

MAJIDZADEH, Y. 2003. *Jiroft, the earliest oriental civilization*. Tehran: Nashr Publications.

مجیدزاده، یوسف. ۱۳۸۲. جیرفت، کهن‌ترین تمدن شرق. تهران: انتشارات نشر.

MAJIDZADEH, Y. 2008. Jiroft: The earliest civilization of the East. *Political and Economic Ettelaat* 251: 128-149.

مجیدزاده، یوسف. ۱۳۸۷. جیرفت: کهن‌ترین تمدن شرق. *اطلاعات سیاسی - اقتصادی* ۲۵۱: ۱۲۸-۱۴۹.

MAJIDZADEH, Y. 2017. *History and civilization of Elam*. Tehran: University Publishing Center.

مجیدزاده، یوسف. ۱۳۹۶. تاریخ و تمدن / یلام. تهران: مرکز نشر دانشگاهی.

MAJIDZADEH, Y. & SARLAK, S. 2002. *Comprehensive archaeological excavations along the Halil Rud, Jiroft - Kerman*. Kerman: Kerman Province Cultural Heritage Office.

مجیدزاده، یوسف و سرلک، سیامک. ۱۳۸۱. حفريات باستان‌شناسی فراگیر در کنار هلیل‌رود، جیرفت - کرمان. کرمان: اداره‌ی میراث فرهنگی استان کرمان.

MAKI, M. 2011. Comparative study of the triad deities in Iran and Armenia in ancient times. *Mytho- Mystic Literature* 22: 169-201.

مکی، مریم. ۱۳۹۰. بررسی تطبیقی ایزدان سه‌گانه در ایران و ارمنستان در دوران باستان. *ادبیات عرفانی و اسطوره‌شناختی* ۲۲: ۱۶۹-۲۰۱.

MALEK SHAHMIRZADI, S. 1989. *Monuments and the city of Damghan*. Tehran: Faza Publications.

ملک شه‌میرزادی، صادق. ۱۳۶۸. *بناها و شهر دامغان*. تهران: نشر فضا.

MALEKI, M. 2010. A comparative study of Persian and Indian myths in ancient times. *Naghsh Maye* 6: 59-68.

ملکی، مهدیه. ۱۳۸۹. بررسی تطبیقی اسطوره‌های ایران و هند در عهد باستان. *نقش‌مایه* ۶: ۵۹-۶۸.

MALEKZADEH, F. 1969. Silver Achaemenid cup in the Museum of Sofia. *Historical Studies* 4/22: 1-16.

ملک‌زاده، فرخ. ۱۳۴۸. جام نقره هخامنشی در موزه صوفیه. *بررسی‌های تاریخی* ۲۲/۴: ۱-۱۶.

MALEKZADEH, M. 1997. *The position of the Medes in the history of Iran*. Tehran: Research Center for Archaeology.

ملک‌زاده، مهرداد. ۱۳۷۶. *جایگاه مادها در تاریخ ایران*. تهران: پژوهشکده باستان‌شناسی.

MALIKZADAH BAYANI, M. 1984. *The history of seals in Iran: From the 4th millennium to the 1st millennium*. Tehran: Yazdan Publications.

ملک‌زاده‌بیانی، ملکه. ۱۳۶۳. *تاریخ مهر در ایران: از هزاره چهارم تا هزاره اول*. تهران: انتشارات یزدان.

MANSOURZADEH, Y. & BEHFOROUI, M. 2019. An analysis of the Mithraic sacrifice ritual and its symbols based on artistic works. *Fine Arts-Visual Arts* 23/4: 51-60.

منصورزاده، یوسف و به‌فروزی، مینو. ۱۳۹۷. *تحلیلی بر آیین قربانی میترا و نمادهای آن بر اساس آثار هنری. هنرهای زیبا - هنرهای تجسمی* ۴/۲۳: ۵۱-۶۰.

MASOUMI, Gh. 1969. Luristan bronze beakers. *Historical Studies* 4/2-3: 21-32.

معصومی، غلامرضا. ۱۳۴۸. ساغرهای مفرغی لرستان. *بررسی‌های تاریخی* ۲-۳/۴: ۲۱-۳۲.

MASOUMI, Gh. 2009. Luristan; Kassites and artistic and bronze masterpieces. *Book of Month* 133: 98-101.

معصومی، غلامرضا. ۱۳۸۸. *لرستان؛ کاسی‌ها و شاهکارهای هنری و مفرغی. کتاب ماه هنر* ۱۳۳: ۹۸-۱۰۱.

MATAMADI, N. 1995. Ziwiye. *Cultural Heritage* 16: 32-37.

معمودی، نصرت‌الله. ۱۳۷۴. *زیویه. میراث فرهنگی* ۱۶: ۳۲-۳۷.

MATTA, D.; NANDA, H. & MAHALINGAM, G. 2017. Phytopharmaceutical potentials of *Prosopis laevigata*, *Symplocos cochinchinensis* and *Nymphaea alba*: A review. *Asian Journal of Pharmaceutical and Clinical Research* 10/10: 63-68.

MCDONALD, J. A. 2002. Botanical determination of the Middle Eastern tree of life. *Economic Botany* 56/2: 113-129.

MEHRAFIN, R. 2012. *On the summit of Ushida*. Tehran: Daryaft Publications.

مهرآفرین، رضا. ۱۳۹۱. *برجکاد/وشیدا*. تهران: نشر دریافت.

MEHRAFIN, R. & ZARE, M. 2013. Research on the history and art of the Parthian period. *Research in History* 3/11: 29-47.

مهرآفرین، رضا و زارعی، مهسا. ۱۳۹۲. پژوهشی در تاریخ و هنر دوره اشکانی. پژوهش در تاریخ ۱۱/۳: ۲۹-۴۷.

MEHTA, N. R.; PATEL, E. P.; PATANI, P. V. & SHAH, B. 2013. *Nelumbo nucifera* (lotus): a review on ethanobotany, phytochemistry and pharmacology. *Indian Journal of Pharmaceutical and Biological Research* 1/4: 152-167.

MILLER, M. C. 1993. Adoption and adaptation of Achaemenid metalware forms in attic black-gloss ware of the fifth century. *AMI* 26: 18-42.

MIRSHAHI, M. 2022. Symbology of the lotus motif on the body of the eastern staircase of Apadana. *Interdisciplinary Studies of Arts and Humanities* 1/1: 151-160.

میرشاهی، مهسا. ۱۴۰۱. نمادشناسی نقش نیلوفر بر بدنه پلکان شرقی آپادانا. مطالعات میان‌رشته‌ای هنر و علوم انسانی ۱/۱: ۱۵۱-۱۶۰.

MIRZAEI RASHNO, M.; BIRANVAND, Y. & SAJADI, A. 2019. An Investigation and analysis of fertility symbols in bronze pins of Luristan. *Women in Culture and Art* 11/1: 47-63.

میرزایی رشنو، محمد؛ بیرانوند، یوسف‌علی و سجادی، علی. ۱۳۹۸. بررسی و تحلیل نمادهای باروری در سرسنجاق‌های مفرغی لرستان. زن در فرهنگ و هنر ۱/۱۱: ۴۷-۶۳.

MOTAGHED, S. 1990. Textiles discovered in the bronze coffin of Kitin Hutran in Arjan, Behbahan. *Athar* 17: 64-147.

معتقد، سوسن. ۱۳۶۹. پارچه مکشوفه از تابوت برنزی کیتین‌هوتران در ارجان بهبهان. اثر ۱۷: ۶۴-۱۴۷.

MOBINI, M. 2010. A comparative study of the lion motif in the mythology and art of Iran and India. *Naghsh Maye* 6/6: 43-48.

مبینی، مهتاب. ۱۳۸۹. بررسی تطبیقی نقش شیر در اساطیر و هنر ایران و هند. *نقش‌مایه ۶/۶*: ۴۳-۴۸.

MOBINI, M. & DADVAR, A. 2011. Column as a symbol of power in Achaemenid architecture. *Negareh* 19: 81-95.

مبینی، مهتاب و دادور، ابوالقاسم. ۱۳۹۰. ستون، نماد قدرت در معماری هخامنشی. *نگره ۱۹*: ۸۱-۹۵.

MOBINI, M. & SHAFEI, A. 2016. The role of mythological and sacred plants in Sassanid art (with emphasis on relief, metalworking and stucco). *Jelve-y Honar* 7/2: 45-64.

مبینی، مهتاب و شافعی، آزاده. ۱۳۹۴. نقش گیاهان اساطیری و مقدس در هنر ساسانی (با تأکید بر نقوش برجسته و فلزکاری). *جلوه هنر ۲/۷*: ۴۵-۶۴.

MOGHADAM, M. 2006. *A study on Mithra and Anahita*. Tehran: Hirmand Publications.

مقدم، محمد. ۱۳۸۵. *جستار درباره مهر و ناهید*. تهران: انتشارات هیرمند.

MOHAMMAD PANAHAH, B. 2005. *Ancient Egyptian Civilization Secrets*. Tehran: Sabzan.

محمدپناه، بهنام. ۱۳۸۵. *اسرار تمدن مصر باستان*. تهران: سبزان.

MOHAMMAD PANAHAH, B. 2007. *The ancient land*. Tehran: Sabzan.

محمدپناه، بهنام. ۱۳۸۶. *کهن‌دیار*. تهران: سبزان.

MOHAMMADIFAR, Y. 2019. *The Parthian archaeology and art*. Tehran: Samt Publication.

محمدی‌فر، یعقوب. ۱۳۹۸. *باستان‌شناسی و هنر/شکافی*. تهران: انتشارات سمت.

MOHAMMADKHANI, K. 2010. An archaeological study of the decorations of the Kohandej at Kouhe Khwaja, Iran (Murals, reliefs and stucco panels). *Modares Archaeological Research* 2/3: 110-135.

محمدخانی، کورش. ۱۳۸۹. بررسی باستان‌شناسانه تزئینات کهن‌دژ کوه خواجه سیستان (نقاشی‌ها، گچ‌بری‌ها و نقوش برجسته گلین). *پژوهش‌های باستان‌شناسی مدرس ۳/۲*: ۱۱۰-۱۳۵.

MOHAMMADSALEHIAN, Sh. & BIBAK, S. 2015. Typology of root-bearing plants in Achaemenid reliefs. *The 1st International Conference on Art, Handicrafts and Tourism*: 1-9.

محمدصالحیان، شادی و بی‌باک، سامان. ۱۳۹۴. تایپولوژی گیاهان ریشه‌دار نقش‌برجسته‌های دوره‌ی هخامنشیان. *اولین کنفرانس بین‌المللی هنر، صنایع دستی و گردشگری*: ۱-۹.

MOHEBBIFAR, E. & SANAM, M. 2017. Traces of bionic architecture in history: The case of the Lotus. *National Conference on Applied Research in Civil Engineering, Architecture and Urban Planning*: 1130-1150.

محبی‌فر، احسان. و صنم، مهدیه. ۱۳۹۶. ردپای معماری بیونیک در تاریخ، نمونه موردی: گل لوتوس (گل نیلوفر آبی). *کنفرانس ملی پژوهش‌های کاربردی در عمران، معماری و شهرسازی*: ۱۱۳۰-۱۱۵۰.

MOHSENI, Z.; DADVAR, A. & MIRFATTAH, A. 2018. Analysis of human motifs associated with the myth of the Iranian Sassanid metalwork. *History Research* 13/52: 137-152.

محسنی، زهرا؛ دادور، ابوالقاسم و میرفتاح، سیدعلی‌اصغر. ۱۳۹۷. تحلیل نقوش انسانی مرتبط با اسطوره‌های ایرانی بر روی آثار فلزی ساسانی. *پژوهش‌نامه تاریخ* ۵۲/۱۳: ۱۳۷-۱۵۲.

MOIN, M. 2004. *Moin dictionary*. Tehran: Bustane Tohid, Farhange Mahrokh.

معین، محمد. ۱۳۸۳. *فرهنگ معین*. تهران: بوستان توحید، فرهنگ ماهرخ.

MOLKZAD, F. 2007. *This hidden fire*. Tehran: Hezar Publishing.

ملک‌زاد، فاطمه. ۱۳۸۶. *این آتش نهفته*. تهران: نشر هزار.

MOOREY, P. R. S. 1974. *Ancient Persian bronzes in the Adam collection*. London: Faber and Faber.

MOOREY, P. R. S. 1988. The technique of gold-figure decoration on Achaemenid silver vessels and its antecedents. *Iranica Antiqua* 23: 231-243.

MORADI, R. 2017. The role and importance of the lotus flower in the reliefs of Pasargadae during the Achaemenid Period. *Human Sciences Research* 2/1: 1-23.

مرادی، رامین. ۱۳۹۶. نقش و اهمیت گل نیلوفر در نقوش برجسته‌ی پاسارگاد دوره هخامنشیان. *تحقیقات جدید در علوم انسانی* ۱/۲: ۱-۲۳.

MOSALLA, M. 2006. *Kuhe Khwaja*. Tehran: General Office of Cultural Affairs.

مصلی، معصومه. ۱۳۸۵. *کوه خواجه*. تهران: دفتر کل امور فرهنگی.

MOTAHEDIN, J. 2014. *A concise encyclopedia of Iran*. Tehran: Toos Publishing.

متحدین، ژاله. ۱۳۹۳. *دانشنامه کوچک ایران*. تهران: نشر توس.

MOTAKEF, F. 2006. The lotus flower and its mythological structure in ancient Iran. *Padang* 17: 10-11.

معتکف، فریده. ۱۳۸۵. گل نیلوفر و ساختار اساطیری آن در ایران باستان. *پادنگ* ۱۷: ۱۰-۱۱.

MOTEDAYEN, H. 2010. Causes of appearance of Iran's historical gardens. *Bagh-e Nazar* 7/15: 51-62.

متدین، حشمت‌الله. ۱۳۸۹. علل پیدایش باغ‌های تاریخی ایران. *باغ نظر* ۱۵/۷: ۵۱-۶۲.

MOUSAVI, B. Z. & AYATOLAH, H. 2012. Survey on designs of textiles in the Achaemenid, Parthian and Sassanid periods. *Negareh* 6/17: 47-57.

موسوی، بی‌بی‌زهرا و آیت‌اللهی، حبیب‌الله. ۱۳۹۰. بررسی نقوش منسوجات در دوران هخامنشی، اشکانی و ساسانی. *نگره* ۱۷/۶: ۴۷-۵۷.

MOUSAVI HAJI, S. R.; ROSTAMI, H. & MEHRAFIN, R. 2019. A study of the most prominent symbolic plant motifs in Sassanid stuccoes. *Historical Sociology* 11/2: 317-340.

موسوی حاجی، سید رسول؛ رستمی، هوشنگ و مهرآفرین، رضا. ۱۳۹۸. پژوهشی بر شاخص‌ترین نقوش نمادین گیاهی در گچ‌بری‌های ساسانی. *جامعه‌شناسی تاریخی* ۲/۱۱: ۳۱۷-۳۴۰.

MOUSAVI KHERAD, S. A. 2024. A brief summary of the significance of the rooster in the graphic symbols of Iranian art. *Interdisciplinary Studies of Arts and Humanities* 2/15: 75-84.

موسوی خرد، سیده اعظم. ۱۴۰۲. گذری اجمالی بر نقش خروس در نشانه‌های تصویری هنر ایران. *مطالعات میان‌رشته‌ای هنر و علوم انسانی* ۱۵/۲: ۷۵-۸۴.

MUKHERJEE, P. K.; MUKHERJEE, D. MAJI, A. K. RAI, S. & HEINRICH, M. 2009. The sacred Lotus (*Nelumbo nucifera*)-phytochemical and therapeutic profile. *Journal of Pharmacy and Pharmacology* 61/4: 407-422.

MUSCARELLA, O. W. 1966. Hasanlu 1964. *The Metropolitan Museum of Art Bulletin* 25/3: 121-135.

MUSCARELLA, O. W. 1988. *Bronze and iron: Ancient near eastern artifacts in the Metropolitan Museum of art*. New York: The Metropolitan Museum of Art.

MUSCARELLA, O. W. 1989. *Bronzes of Luristan*. *Encyclopaedia Iranica* 4. New York: Routledge and Kegan.

NADERI GARZALDINI, M. 2016. Themes and concepts of plant motifs in Persepolis. *International Conference on Architecture, Urbanism, Civil Engineering, Art and Environment. Future horizons and Retrospect*: 1-8.

نادری گرزالدینی، مرجانه. ۱۳۹۴. مضامین و مفاهیم نگاره‌های گیاهی در تخت جمشید. کنفرانس بین‌المللی معماری، شهرسازی، عمران، هنر و محیط‌زیست. *افق‌های آینده، نگاه به گذشته*: ۸-۱.

NAMJOO, A. & FOROUZANI, S. M. 2013. A comparative and symbolistic study of elements of the Safavid and Sassanid textile images. *Visual Arts Knowledge* 1/1: 21-42.

نامجو، عباس و سیدمهدی فروزانی. ۱۳۹۲. مطالعه نمادشناسانه و تطبیقی عناصر نقوش منسوجات ساسانی و صفوی. نشریه دانش هنرهای تجسمی ۱/۱: ۲۱-۴۲.

NAMOURMOTALLEB, B. & AVAZPOUR, B. 2018. *Now we are on our way*. Tehran: Ketab Araei Irani.

نامورمطلق، بهمن و عوض‌پور، بهروز. ۱۳۹۷. *واکنش ما در راهیم*. تهران: کتاب آرایه ایرانی.

NARAGHI, H. 1999. *Rural sociology of Iran*. Tehran: University of Tehran Press.

نراقی، حسین. ۱۳۷۸. *جامعه‌شناسی روستایی ایران*. تهران: انتشارات دانشگاه تهران.

NASRI ASHRAFI, J. 2013. *The history of literature and art of Iran*. Tehran: Arvan Publications.

نصری اشرفی، جهانگیر. ۱۳۹۲. *تاریخ ادبیات و هنر ایران*. تهران: انتشارات آرون.

NEGAHBAN, E. O. 1964. *An introductory report of excavations at the Marlik site by the Roodbar excavation team during 1961-1962*. Tehran: Publication of Ministry of Culture, Archeological Institute of Tehran University.

نگهبان، عزت‌الله. ۱۳۴۳. گزارش مقدماتی کاوش‌های محوطه مارلیک توسط هیئت حفاری رودبار طی سال‌های ۱۳۴۰-۱۳۴۱. تهران: انتشارات وزارت فرهنگ و ارشاد اسلامی، مؤسسه باستان‌شناسی دانشگاه تهران.

NEGAHBAN, E. O. 1977. *Marlik (I): Preliminary report on the excavations at Marlik (Cheragh-Ali Tapeh)*. Tehran: University of Tehran, Institute of Archaeology.

نگهبان، عزت‌الله. ۱۳۵۶. *مارلیک (۱): گزارش مقدماتی کاوش‌های مارلیک (چراغعلی‌تپه)*. تهران: مؤسسه باستان‌شناسی دانشگاه تهران.

NEGAHBAN, E. O. 1984. Haft Tepe roundels: An example of Middle Elamite art. *American Journal of Archaeology* 88: 3-14.

NEGAHBAN, E. O. 1989. *Metal vessels from Marlik*. Tehran: Iranian Cultural Heritage Organization.

NEGAHBAN, E. O. 1999. *Marlik excavations*. Tehran: Cultural Heritage Organization Publications.

NEGHABAN, E. O. 2011. *Susa, the oldest urban center in the world*. Tehran: Iranian Cultural Heritage Organization.

نگهبان، عزت‌الله. ۱۳۹۰. شووش، کهن‌ترین مرکز شهرنشینی جهان. تهران: سازمان میراث فرهنگی کشور.

NIYAKAN, L. & RAMZANI, S. 2017. Review of power rings during Elamite period. *Ilam's Studies* 2: 27-52.

نیاکان، لیلی و رمضانی، سحر. ۱۳۹۶. بررسی حلقه‌های قدرت در دوران ایلامی. *مطالعات ایلام‌شناسی* ۲: ۲۷-۵۲.

NORMAN SHARP. R. 2009. *The decrees of the Achaemenid kings*. Tehran: Pazineh Publications.

نارمن شارپ، رلف. ۱۳۸۸. *فرمان‌های شاهنشاهان هخامنشی*. تهران: انتشارات پازینه.

NOSS, J. B. 2009. *Man's religions*. Translated by Hekmat, A. Tehran: Scientific and Cultural Publishing Company.

ناس، جان‌بویر. ۱۳۸۸. *تاریخ جامع ادیان*. ترجمه علی‌اصغر حکمت. تهران: شرکت انتشارات علمی و فرهنگی.

NYBERG, H. S. 2017. *A manual of Pahlavi: Vocabulary and grammar*. Tehran: Asatir Publications.

نیبرگ، هنریکساموئل. ۱۳۹۶. *دستورنامه پهلوی: شرح واژگان و دستور زبان*. تهران: انتشارات اساطیر.

OLSON, M. 2009. Goddesses, priestesses, queens and dancers: Images of women on Sassanid silver. *Constructing the Past* 10/1: 97-143.

OMPAL SINGH, O.; ZAKIA KHANAM, Z. NEELAM MISRA, N. & SRIVASTAVA, M. K. 2011. Chamomile (*Matricaria chamomilla* L.): An overview. *Pharmacognosy Reviews* 5/9: 82-95.

PASHAEI, J. 2014. Emergence of the fish motif of the Mithraic ritual on seals of the Qajar period and coins of the Safavid and Qajar periods. *Ganjine-Ye Asnad* 94: 106-137.

پاشایی، ژیلدا. ۱۳۹۳. ظهور نقش مایه‌ی ماهی آئین مهر در مهرهای دوره‌ی قاجار و فلوس‌های دوره‌ی صفوی و قاجار. *گنجینه اسناد* ۹۴: ۱۰۶-۱۳۷.

PERROT, J. 2007. A look at the surviving motifs from Jiroft. *Ayene Khial* 2: 70-77.

پرو، ژان. ۱۳۸۶. نگاهی به نقوش بازمانده از جیرفت. *آینه خیال* ۲: ۷۰-۷۷.

PERVEEN, N. & MIR, H. 2019. The sacred Lotus (*Nelumbo nucifera*): A blessing to mankind. *Popular Kheti* 7/4: 17-19.

PFROMMER, M. 1993. *Metalwork from the Hellenized east: Catalogue of the collections*. Malibu: J. Paul Getty Museum.

PLATO, T. 1997. *Plato: Complete works*. Indianapolis/Cambridge: Hackett Publishing Company.

POPE, A. U. 1957. *Persepolis was a religious city*. Translated by Shibani, A. A. Tehran: Sokhan.

پوپ، آرتور آپهام. ۱۳۳۶. تخت جمشید شهر مذهبی بوده است. ترجمه علی اشرف شیبانی. تهران: سخن.

POPE, A. U. 2003. *Persian architecture*. Translated by Sadri Afshari, Gh. Tehran: Farhangiyan Publishing.

پوپ، آرتور. ۱۳۸۲. معماری ایران. ترجمه غلامحسین صدری افشاری. تهران: انتشارات فرهنگیان.

POPE, A. U. & ACKERMAN, Ph. 2008. *A survey of Persian art, from prehistoric times to the present*. Translated by Daryabani, N. Tehran: Scientific and Cultural Publishing Company.

پوپ، آرتور آپهام و اکرم، فیلیس. ۱۳۸۷. سیری در هنر ایران از دوران پیش از تاریخ تا امروز. تهران: شرکت انتشارات علمی و فرهنگی.

PORADA, E. 2007. *The art of ancient Iran: Pre-Islamic cultures*. Translated by Majidzadeh, Y. Tehran: University of Tehran Press.

پرادا، ایدت. ۱۳۸۶. هنر ایران باستان (تمدن‌های پیش از اسلام). ترجمه یوسف مجیدزاده. تهران: انتشارات دانشگاه تهران.

POTTS, D. T. 2016. *The archaeology of Elam*. Cambridge: Cambridge University Press.

POURABDULLAH, H. 1998. *Persepolis from another perspective*. Shiraz: Persian Studies Foundation.

پورعبدالله، حبیب‌الله. ۱۳۷۷. تخت جمشید از نگاهی دیگر. شیراز: بنیاد فارس‌شناسی.

POURBAHMAN, F. 2007. *Clothing in ancient Iran*. Tehran: Amir Kabir Publishing.

پوربهمن، فریدون. ۱۳۸۶. پوشاک در ایران باستان. تهران: انتشارات امیرکبیر.

POURBAKHSCHANDEH, K. 2007. An examination of the rock carvings of Farahan. *Bastan Pazhuohie* 3: 4-49.

پوربخشنده، خسرو. ۱۳۸۶. نگاهی به نقوش صخره‌ای فراهان. *باستان پژوهی* ۳: ۴-۴۹.

POURDAVOUD, E. 2015. *Introduction to the yashts*. Tehran: Asatir Publications.

پورداوود، ابراهیم. ۱۳۹۴. *یشتها*. تهران: انتشارات اساطیر.

POURDAVOUD, E. 2024. *Anahita: fifty essays by Pourdavoud*. Tehran: Asatir Publications.

پورداوود، ابراهیم. ۱۴۰۳. *آناهیتا: پنجاه گفتار پورداوود*. تهران: انتشارات اساطیر.

POURSHARIATI, P. 2017. *Decline and fall of the Sassanid empire*. New York: I. B. Tauris & Co Ltd.

PRAJAPATI, R.; PARARM, N. SHAH, K. BHAVISI, P. VABLE, K. & TYAGI, A. 2024. Helianthus annus (sunflower): The magnificent plant-a review. *European Journal of Biomedical and Pharmaceutical Sciences* 11/12: 1-12.

QANATIR, Sh. 2023. A terminological and genealogical investigation of "goat" in Indo-European languages and tracing its roots in artworks of water and the tree of life. *Art and Civilization of the Orient* 11/39: 33-38.

قناتیر، شهاب‌الدین. ۱۴۰۲. بررسی واژه‌شناختی و تبارشناختی "بز" در زبان‌های هند و اروپایی و ردیابی آن در نگاره‌های مرتبط با آب و درخت زندگی. *هنر و تمدن شرق* ۱۱ / ۳۹: ۳۳-۳۸.

QOLIZADEH, Kh. 2013. *Culture of Persian mythology based on Pahlavi texts*. Tehran: Parseh.

قلی‌زاده، خسرو. ۱۳۹۲. *فرهنگ اساطیر ایرانی بر پایه متون پهلوی*. تهران: پارسه.

QOREISHI KARIN, S. H. & ESTAHRI, H. 2019. Ahl-e haqq religion and its relation with Mithraism. *Shia Studies* 5/16: 173-196.

قریشی کرین، سیدحسن و استهری، هادی. ۱۳۹۸. آیین اهل حق و رابطه آن با آیین مهر. *پژوهشهای شیعه* ۱۶/۵: ۱۷۳-۱۹۶.

RAFIEI, E. 2013. A historical review of the concepts of the lotus (water lily) in Islamic and Iranian art and architecture: A brief reflection on the manifestation of the lotus symbol in Aryan, Eastern and Iranian-Islamic arts. *1st National Conference on Islamic Architecture and Urban Planning and the Vision of a Sustainable City through the Lost Identity of Iranian-Islamic Architecture*: 1-10.

رفیعی، الهام. ۱۳۹۲. بررسی سیر تاریخی مفاهیم گل نیلوفر آبی (لوتوس) در هنر و معماری اسلامی و ایرانی: تأملی اجمالی بر تجلی نماد نیلوفر آبی در هنرهای آریایی، شرقی و ایرانی-اسلامی. *اولین کنفرانس ملی معماری و شهرسازی اسلامی و ترسیم سیمای شهری پایدار با گذر از معماری ایرانی-اسلامی و هویت گمشده آن*: ۱-۱۰.

RAFIEI, V. & JAVADI, S. 2025. The symbolic role of pomegranate flower in Iranian art and culture. *Art and Civilization of the Orient* 7/26: 1-20.

رفیعی، وحید و جوادی، شهره. ۱۴۰۴. نقش آیینی گلنار- گل انار در هنر و فرهنگ ایران. *هنر و تمدن شرق* ۲۶/۷: ۱-۲۰.

RAFIFAR, J. & MALEK, M. 2014. The iconography of leopard and snake symbol of Jiroft artifacts during the 3rd millennium B.C. *Archaeological Research of Iran* 3/4: 7-36.

رفیع‌فر، جلال‌الدین و ملک، مهران. ۱۳۹۲. آیکونوگرافی نماد پلنگ و مار در آثار جیرفت. *پژوهش‌های باستان‌شناسی ایران* ۴/۳: ۷-۳۶.

RAHBAR-GANJEH, T. 2006. The lotus in ancient Iranian art. *Kayhan Farhangi* 238: 34-37.

رهبر گنجه، تورج. ۱۳۸۵. نیلوفر آبی در هنر ایران باستان. *کیهان فرهنگی* ۲۳۸: ۳۴-۳۷.

RAHIMI, P. 2006. *The history of Iranian clothing: A perspective on Iranian clothing from the fifth millennium BC to the end of the Achaemenid period*. Tehran: Art University.

رحیمی، پرچهر. ۱۳۸۵. *تاریخ پوشاک ایرانیان: نگرشی بر پوشاک ایرانیان از هزاره پنجم پیش از میلاد تا اواخر دوره هخامنشیان*. تهران: دانشگاه هنر.

RAJABI, P. 1999. *Persepolis court of the history*. Tehran: Yasavoli publications.

رجبی، پرویز. ۱۳۷۸. *تخت جمشید بارگاه تاریخ*. تهران: انتشارات یساولی.

RAJABI, P. 2002. *The lost millennia (from Xerxes Shah to the fall of the Achaemenids)*. Tehran: Toos Publishing.

رجبی، پرویز. ۱۳۸۱. *هزاره‌های گمشده (خشایار شاه تا فروپاشی هخامنشیان)*. تهران: نشر توس.

RANGCHI, G. 2010. *Flowers and plants in Persian poetic literature until the beginning of the Mongol period*. Tehran: Institute for Humanities and Cultural Studies.

رنگچی، غلامحسین. ۱۳۸۹. گل و گیاه در ادبیات منظوم فارسی تا ابتدای دوره مغول. تهران: پژوهشگاه علوم انسانی و مطالعات فرهنگی.

RASTI, M. & KHAZAEI, M. 2012. Basic designs of Persepolis columns. *Book of Month* 151: 68-75.

راستی، مهران و خزایی، محمد. ۱۳۹۰. نقوش پایه ستون‌های تخت جمشید. کتاب ماه هنر ۱۵۱: ۶۸-۷۵.

RAZANI, M.; IMAMI, S. M. & ABED ESFAHANI, A. 2009. A review of recent archaeological findings in Jiroft. *Restoration Science and Cultural Heritage* 5/4: 29-40.

رازانی، مهدی؛ امامی، سید محمدامین و عابد اصفهانی، عباس و مجیدزاده، یوسف. ۱۳۸۸. نگاهی به نو یافته‌های باستان‌شناختی جیرفت. دانش مرمت و میراث فرهنگی ۴/۵: ۲۹-۴۰.

RAZAVI, A. & KHAJEHGIR, A. 2013. A study on the role of the lotus in ancient Iranian and Islamic art. *Pazhuhesh-e Honar* 3/6: 101-111.

رضوی، اکرم‌السادات و خواجه‌گیر، علیرضا. ۱۳۹۲. بررسی نقش نیلوفر آبی در هنر ایران باستان و دوران اسلامی. پژوهش هنر ۶/۳: ۱۰۱-۱۱۱.

RAZI, H. 2002. *Encyclopedia of ancient Iran: From the Avesta era to the end of the Sassanid period*. Tehran: Sokhan.

رضی، هاشم. ۱۳۸۱. دانشنامه ایران باستان: عصر اوستایی تا پایان دوران ساسانی. تهران: سخن.

RAZI, H. 2006. *Mithraism: Studies on the history of the mysterious Mithraic cult in the east and west*. Tehran: Behjat.

رضی، هاشم. ۱۳۸۵. آیین مهر: پژوهش‌هایی در تاریخ آیین رازآمیز میتراپی در شرق و غرب. تهران: بهجت.

RAZI, H. 2011. *Festivals of water*. Tehran: Behjat.

رضی، هاشم. ۱۳۹۰. جشن‌های آب. تهران: بهجت.

RAZMARA, H. 1954. *Geographical dictionary of the villages of Kerman province: Jiroft county*. Tehran: Geographical Organization of the Ministry of Defense and Armed Forces Logistics.

رزم‌آرا، حسینعلی. ۱۳۳۳. فرهنگ جغرافیایی آبادی‌های استان کرمان، شهرستان جیرفت. تهران: سازمان جغرافیایی وزارت دفاع و پشتیبانی نیروهای مسلح.

RAZMJOU, SH. 2005. Decorative glazed pegs with eye symbols form Choga-Zanbil. *Collection of Articles of the National Museum of Iran* 1: 97-103.

رزمجو، شاهرخ. ۱۳۸۴. گل‌میخ‌های لعاب‌دار تزیینی با نقش چشم از چغازنبیل. *مجموعه مقالات موزه ملی ایران* ۱: ۹۷-۱۰۳.

REZAEI, A. 2015. *The treasure of Persian history*. Tehran: Narshrno Publications.

رضایی، عبدالعظیم. ۱۳۹۴. *گنجینه تاریخ ایران*. تهران: فرهنگ نشر نو.

REZAEINIA, A. 2008. Reflection of Iranian art, politics and religion in the rock reliefs of the Parthian and Sassanid periods. *National Studies* 4/9: 21-44.

رضایی‌نیا، عباس. ۱۳۸۷. بازتاب هنر، سیاست و مذهب ایرانی در نقوش برجسته صخره‌ای دوران اشکانی و ساسانی. *مطالعات ملی* ۹/۴: ۲۱-۴۴.

REZANIA, P. 2011. Symbol of lotus in ancient world. *Life Science Journal* 8/3: 309-312.

REZAVI, A. S. & KHAJEGIR, A. 2013. Study of the role of the lotus flower in ancient and Islamic Iranian art. *Pazhuhesh-e Honar* 3/6: 101-111.

رضوی، اکرم‌السادات و خواجه‌گیر، علیرضا. ۱۳۹۲. بررسی نقش نیلوفر آبی در هنر ایران باستان و دوران اسلامی. *پژوهش هنر* ۶/۳: ۱۰۱-۱۱۱.

RIAZI, M. R. 2003. *Designs and motifs of Sassanid costumes and textiles*. Tehran: Ganjineh Honar Publications.

ریاضی، محمدرضا. ۱۳۸۲. *طرح‌ها و نقوش لباس‌ها و بافته‌های ساسانی*. تهران: انتشارات گنجینه هنر.

RIAZI, M. R. 2007. *Illustrated dictionary of Iranian art terms*. Tehran: Al-zahra University.

ریاضی، محمدرضا. ۱۳۸۶. *فرهنگ مصور اصطلاحات هنر ایران*. تهران: دانشگاه الزهرا.

RIEGL, A. 2018. *Problems of style: Foundations for a history of ornament*. Princeton: Princeton University Press.

ROOT, M. C. 2002. *Animals in the art of ancient Iran, in a history of the animal world in the ancient near east*. Leiden: Brill.

ROSTAM BEIGI, S. & GHOBADI, K. 2023. A study on the Achaemenid bas-reliefs as a heterotopia through foucault's power discourse. *Rahpooye Honar-Ha-Ye Tajassomi* 6/2: 41-50.

رستم‌بیگی، سمانه و قبادی، کامبیز. ۱۴۰۲. نقش برجسته‌های هخامنشی به مثابه "هتروتوپیا" با رویکرد مفهوم گفتمان قدرت فوکو. *رهپویه هنر- هنرهای تجسمی* ۲/۶: ۴۱-۵۰.

ROSTAMPUR, S. 2003. *Mithraism in Iran, India and Rome*. Tehran: Khorshid Afarin.

رستم‌پور، سالومه. ۱۳۸۲. *مهرپرستی در ایران، هند و روم*. تهران: خورشید آفرین.

ROUSTAEI, K. 2006. *Seven thousand years of Hissar culture*. Tehran: Research Center for Archaeology.

روستایی، کوروش. ۱۳۸۵. *ویژه نامه همایش فرهنگ هفت‌هزارساله حصار*. تهران: پژوهشکده باستان‌شناسی.

RUSSELL, J. R. 1982. *Zoroastrianism in Armenia*. London: University of London, School of Oriental and African Studies.

SADEGPOUR FIRUZABAD, A. & MIRAZIZI, S. 2019. Analytic study of the impact of themes and motifs of Sassanid metalwork on Buyid metalwork. *Negareh* 14/50: 19-37.

صادق‌پور فیروزآباد، ابوالفضل و میرعزیزی، سیدمحمود. ۱۳۹۸. بررسی تحلیلی تأثیر مضامین و نقش‌مایه‌های فلزکاری ساسانی بر فلزکاری آل بویه. *نگره* ۵۰/۱۴: ۳۷-۱۹.

SADRAEI, A. & ELLIYOUN, S. 2020. *Gold and silver pieces from Hasanlu at the National Museum of Iran*. Tehran: National Museum of Iran.

SADRIAFSHAR, G.; HEKMATI, N. & HEKMATI, N. 2002. *Contemporary Persian dictionary*. Tehran: Farhange Moaser.

صدری‌افشاری، غلامحسین؛ حکمتی، نسترن و حکمتی، نسرين. ۱۳۸۱. *فرهنگ معاصر فارسی/امروز*. تهران: فرهنگ معاصر.

SAFARAN, E. & KAMRANI-NEJAD SIRJANI, M. 2019. Interaction of the mountain goat and tree motif on Shah Firooz hill of Sirjan with steatite vessels of the Jiroft civilization. *Research in Arts and Humanities* 1: 55-64.

صفاران، الیاس و کامرانی‌نژاد سیرجانی، مریم. ۱۳۹۸. تقابل نقش بزکوهی و درخت بر روی تپه شاه فیروز سیرجان با ظروف سنگ‌صابونی تمدن جیرفت. *پژوهش در هنر و علوم انسانی* ۱: ۵۵-۶۴.

SAFIPOUR, A. 2009. Comparative Study of the of Individuals' Beard-styles in reliefs of Persepolis with Regard to the Social Status. *Fine Arts-Visual Arts* 38: 87-96.

صفی‌پور، اعظم. ۱۳۸۸. مطالعه تطبیقی آرایش ریش افراد در نقوش برجسته تخت جمشید با توجه به جایگاه اجتماعی. *هنرهای زیبا - هنرهای تجسمی* ۳۸: ۸۷-۹۶.

SAFIPOUR, A. & SHABANI, R. 2019. Classification of gods and days of the month in the Zoroastrian calendar. *History of Science* 17/1: 157-185.

صفی‌پور، علی و شعبانی، رضا. ۱۳۹۸. دسته‌بندی ایزدان و روزهای ماه در گاه‌شماری زرتشتی. *تاریخ علم* ۱/۱۷: ۱۵۷-۱۸۵.

SAJADI RAD, S. & SAJADI RAD, S. 2014. The study of the importance of horse in the mythology of Iran and other nations and its reflection on Shahnameh. *Epic Literature* 9/16: 99-128.

سجادی‌راد، سیده صدیقه و سجادی‌راد، سید کریم. ۱۳۹۲. بررسی اهمیت اسب در اساطیر ایران و سایر ملل و بازتاب آن در شاهنامه فردوسی. *پژوهشنامه ادب حماسی* ۱۶/۹: ۹۹-۱۲۸.

SALAHSHOUR, A. A. 2022. The concept of "Gods, other gods and all the gods" in the royal ideology of the Achaemenid kings. *Ancient Iranian Studies* 1/2: 55-79.

سلحشور، علی‌اصغر. ۱۴۰۱. مفهوم "خدایان، دیگر خدایان و همه خدایان" در ایدئولوژی سلطنتی شاهان هخامنشی. *پژوهشنامه ایران باستان* ۲/۱: ۷۹-۵۵.

SALAHSHOUR, A. A. & HEYDARI MEHR, P. 2019. Influence of Neo-Elamite and Neo-Assyrian Illustrations on the Achaemenid depictions of levee. *Paykareh* 8/17: 1-21.

سلحشور، علی‌اصغر و پوریا حیدری مهر. ۱۳۹۸. تأثیر تصاویر تمدن‌های ایلام نو و آشور نو بر تصاویر هخامنشی در موضوع صحنه بارعام شاهی. *پیکره* ۱۷/۸: ۱-۲۱.

SALAHSHOUR, A. A.; NAZARI, S. & SHAARBAF, M. 2017. A survey of the Achaemenid metal bowls and phials regarding their form, status, decoration and distribution. *Iranian Studies* 16/31: 101-125.

سلحشور، علی‌اصغر؛ نظری، سامر و شعراف، مرضیه. ۱۳۹۶. بررسی کاسه‌ها و پیاله‌های فلزی هخامنشی از نظر شکل، جایگاه، تزئینات و حوزه پراکنش. *فصلنامه مطالعات ایرانی* ۳۱/۱۶: ۱۰۱-۱۲۵.

SALEHI AMIRI, S. R. & SAMIMI, N. 2008. Nowruz rituals and national solidarity. *Iranian Folk Culture* 11: 3-20.

صالحی امیری، سید رضا و صمیمی، نیلوفر. ۱۳۸۶. آیین‌های نوروزی و همبستگی ملی. *فرهنگ مردم ایران* ۱۱: ۳-۲۰.

SAMADI, M. 2004. *The moon in Iran: From the earliest times to the advent of Islam*. Tehran: Scientific and Cultural Publications Company.

صمدی، مهرانگیز. ۱۳۸۳. *ماه در ایران: از قدیمی‌ترین ایام تا ظهور اسلام*. تهران: شرکت انتشارات علمی و فرهنگی.

SAMANI, K.; MOHAMMADZADEH MIANJI, M. & KARIMI, M. 2013. Extraction and study of Susa pottery motifs from 7th to 13th centuries. *Mediterranean Archaeology and Archaeometry* 13/1: 185-223.

SAMANI, S.; BAHMANI, S. & BAHMANI, A. 2021. Identification of glaze compositions used in the glazed bricks of Persepolis with emphasis on green and yellow glazes. *Parseh Archaeological Studies* 15: 135-158.

سامانیان، ساسان؛ بهمنی، ساره و بهمنی، امین. ۱۴۰۰. شناسایی ترکیبات لعاب‌های به‌کار رفته در آجرهای لعاب‌دار تخت جمشید با تأکید بر لعاب سبز و زرد. *مطالعات باستان‌شناسی پارسه* ۱۵: ۱۳۵-۱۵۸.

SAMI, A. 2010. *Capitals of Achaemenid emperors*. Tehran: Pazineh Publications.

سامی، علی. ۱۳۸۹. *پایتخت‌های شاهنشاهان هخامنشی: شوش - هگمتانه - تخت جمشید*. تهران: انتشارات پازینه.

SAMI, A. 2019. *Achaemenid civilization*. Shiraz: Mousavi Printing House.

سامی، علی. ۱۳۹۸. *تمدن هخامنشی*. شیراز: چاپخانه موسوی.

SARFARAZ, A. A. & AVARZAMANI, F. 2019. *Iranian coins: From the early beginning to the Zand dynasty*. Tehran: Samt Publication.

سرفراز، علی‌اکبر و فریدون آورزمانی. ۱۳۹۸. *سکه‌های ایران: از آغاز تا دوران زندیه*. تهران: انتشارات سمت.

SARFARAZ, A. A. & FIROOZMANDI, B. 2013. *Archaeology and art of the historical periods of Medes, Achaemenids, Parthians and Sassanids*. Tehran: Marlik.

سرفراز، علی‌اکبر و فیروزمندی، بهمن. ۱۳۹۲. *باستان‌شناسی و هنر دوره‌های تاریخی مادها، هخامنشیان، اشکانیان و ساسانیان*. تهران: مارلیک.

SARRAF, M. R. 1990. The bronze cup of Kidin Hutran discovered from Arjan, Behbahan. *Athar* 17: 4-61.

صراف، محمدرحیم. ۱۳۶۹. جام برنزی کیدین هوتران مکشوفه از ارجان بهبهان. *آثر* ۱۷: ۴-۶۱.

SARRAF, M. R. 2014. *Religion of Elam people*. Tehran: Samt Publication.

صراف، محمدرحیم. ۱۳۹۳. *مذهب قوم/یلام*. تهران: انتشارات سمت.

SCHMIDT, E. F. 2023. *Persepolis*. Translated by Faryar, A. Tehran: Elmi Farhangi Publishing.

اشمیت، اریش فریدریش. ۱۴۰۲. *تخت جمشید*. ترجمه عبدالله فریار. تهران: انتشارات علمی فرهنگی.

SEDAGHAT, N. 2017. Analytical and survey of mythological and sacred plant images in the Sassanid period (on relief, stucco and seal). *History-Tarikh* 45/12: 129-148.

صداقت، نفیسه. ۱۳۹۶. بررسی تحلیلی نقوش گیاهان مقدس و اساطیری دوره ساسانی (در نقش برجسته، گچ‌بری و مهر). *تاریخ* ۱۲/۴۵: ۱۲۹-۱۴۸.

SEHHAT MANESH, R. 2019. A totemic study of zoomorphic motifs in the civilization of the Halilood district of Jiroft (third millennium B.C). *Archaeological Research of Iran* 9/20: 55-74.

صحت منش، رضا. ۱۳۹۸. خوانش توتمی نقوش جانوری تمدن حوزه‌ی هلیل‌رود جیرفت (هزاره‌ی سوم ق.م). *پژوهش‌های باستان‌شناسی ایران* ۲۰/۹: ۵۵-۷۴.

SEHHAT MANESH, R. & ESFANDIYARI, Z. 2021. Meaningful research in plant motifs of civilization of Halilrood Basin of Jiroft (third millennium BC). *Indigenous Knowledge* 7/14: 153-188.

صحت منش، رضا و اسفندیاری مهنی، زهرا. ۱۳۹۹. جستاری معناکاوانه در نقوش گیاهی تمدن حوزه هلیل رود جیرفت (هزاره سوم ق.م). *دانش‌های بومی ایران* ۷/۱۴: ۱۵۳-۱۸۸.

SEIPEL, W. 2001. *7000 years of Persian art, Masterpieces from the Iranian National Museum, Tehran*. Tehran: National Museum of Iran.

زایپل، ویلفرید. ۱۳۸۰. ۷۰۰۰ سال هنر ایران: شاهکارهایی برگزیده از موزه ملی ایران، تهران. تهران: موزه ملی ایران.

SHABANI, R. 2000. *Nowruz customs and traditions*. Tehran: Alhoda.

شعبانی، رضا. ۱۳۷۹. *آداب و رسوم نوروز*. تهران: الهدی.

SHAD GHAZVINI, P. & ABDOLLAHZADEH NASSOUDI, G. 2024. Investigating the influence factors of reliefs of Fath-Ali Shah Qajar on the Sassanid period. *Visual Art Studies* 1/1-2: 7-16.

شادقزوینی، پریسا و عبدالله‌زاده نسودی، غزاله. ۱۴۰۲. بررسی چگونگی تأثیرپذیری نقش برجسته‌های دوره فتحعلی‌شاه قاجار از دوره ساسانی. *مطالعات هنرهای تجسمی* ۲-۱/۱: ۷-۱۶.

SHAHBIZI SHIRAN, H.; MAROUFI AGHDAM, E. SATTARNEJAD, S. & TAHMASEBI, F. 2018. Anahita: Symbols and functions of the goddess of women in ancient Iran (A study of motifs on Sassanid golden and silver vessels depicting the goddess). *Woman in Culture and Arts* 10/2: 237-262.

شهبازی شیران، حبیب؛ معروفی اقدم، اسماعیل و ستارنژاد، سعید و طهماسبی، فریبرز. ۱۳۹۷. مظاهر و کارکردهای آناهیتا، الهه زن در ایران باستان (مطالعه نقش‌مایه‌های ظروف زرین و سیمین ساسانی حاوی نقش این الهه). زن در فرهنگ و هنر ۲/۱۰: ۲۶۲-۲۳۷.

SHAHPOUR SHAHBAZI, A. 2010. *Guide to the documentation of Persepolis*. Tehran: Safiran Publishing.

شهبازی شاپور، علیرضا. ۱۳۸۹. *راهنمای مستند تخت جمشید*. تهران: نشر سفیران.

SHAMKHI AMIRI, M. & MAGHULI, N. 2021. Semiotics of decorative bronze pins of Luristan. *The 6th International Conference on Language, Literature, History and Civilization*: 1-14.

شامخی امیری، مریم و معقولی، نادیا. ۱۴۰۰. نمادشناسی سنجاق‌های مفرغ تزئینی لرستان. *ششمین کنفرانس بین‌المللی زبان، ادبیات، تاریخ و تمدن*: ۱-۱۴.

SHAMS, A. 2000. An analysis of signs and symbols in ancient Iran. *Faslnameye Honarhaye Tajassomi* 8: 194-209.

شمس، امیر. ۱۳۷۹. نگاهی به نشانه‌ها و نمادها در ایران باستان. *فصلنامه هنرهای تجسمی* ۸: ۱۹۴-۲۰۹.

SHARIF, H.; ESKANDARPOUR KHORAMI, P. & FAHIMIFAR, A. 2017. A study on the influence of natural elements on the motifs of city of Jiroft's carpet (kilim). *Goljaam Iran Carpet* 12/30: 5-22.

شریف، حبیب؛ اسکندریپور خرمی، پرویز و فهیمی‌فر، اصغر. ۱۳۹۵. مطالعه تأثیر عناصر موجود در طبیعت بر نقوش گلیم جیرفت. *گلجام* ۳۰/۱۲: ۵-۲۲.

SHARIFIAN, M. & GHAFURI, R. 2009. Reflection of sun-worshipping in Shahnameh of Ferdowsi. *Iranian Studies* 7/14: 131-146.

شریفیان، مهدی و رضا غفوری. ۱۳۸۷. بازتاب مهرپرستی در شاهنامه‌ی فردوسی. *مطالعات ایرانی* ۱۴/۷: ۱۳۱-۱۴۶.

SHAYEGANFAR, H.; MAHALLOUJIZADEH MAHABADI, M. & OHADI, M. 2022. Mythical themes of animals and plants in the Avesta and the Bundahishn. *Literary Inquiries* 15/2: 197-219.

شایگان‌فر، حمیدرضا؛ محلوچی‌زاده مهابادی، معصومه و اوحدی، مهرانگیز. ۱۴۰۱. مضامین اسطوره‌ای گیاهان و حیوانات در اوستا و بندهش. *جستارهای ادبی* ۲/۱۵: ۱۹۷-۲۱۹.

SHEIKH FARSHI, F. 2003. *Anahita in the beliefs of Ancient Iran*. Tehran: Horofeyeh.

شیخ‌فرشی، فرهاد. ۱۳۸۲. *آناهیتا در باورهای ایران باستان*. تهران: حروفیه.

SHEIKH, S. A. 2014. Ethno-medicinal uses and pharmacological activities of lotus (*Nelumbo nucifera*). *Journal of Medicinal Plants Studies* 2/6: 42-46.

SHEIKHI, M. 2013. *The artifacts of the Ziwiye treasure*. Tehran: Pazineh Publications.

شیخی، مهتاب. ۱۳۹۲. *شیای گنجینه زیویه*. تهران: انتشارات پازینه.

SHEIKHI, M.; HEJABRI NOBARI, A. TAVOOSI, M. & SHABANI SAMGHABADI, R. 2017. The impact of Neo-Assyrian art on Mannaean societies of western and north western Iran. *The International Journal of Humanities* 24/4: 69-86.

SHEN-MILLER, J. 2002. Sacred lotus, the long-living fruits of China antique. *Seed Science Research* 12/3: 131-143.

SHEPHERD, D. 1964. *Sassanid art in Cleveland*. Cleveland: Cleveland Museum of Art.

SHIRAZI, M. 2017. The role of plants in ancient pottery. *Paper presented at the 4th National Conference on Architecture and Urbanism: Sustainability and Resilience from Ideal to Reality*: 1-12.

شیرازی، منا. ۱۳۹۶. نقش گیاهان در ظروف دوران باستان. ارائه شده در چهارمین کنفرانس ملی معماری و شهرسازی پایدار و تاب‌آوری از آرمان تا واقعیت: ۱-۱۲.

SODAVAR, A. 2005. *The aura of kings: Ritual and royal authority in ancient Iran*. Tehran: Ney Publishing.

سودآور، ابوالعلاء. ۱۳۸۴. *فره ایزدی: در آیین پادشاهی ایران باستان*. تهران: نشر نی.

SOHRABI, M. 1997. *Luristan and the history of the Kassite people*. Khorramabad: Aflak Publications.

سهرابی، محمد. ۱۳۷۶. *لرستان و تاریخ قوم کاسیت*. خرم‌آباد: انتشارات افلاک.

SOLEIMANI POURSANAGH, A. & HOSEINI, S. M. H. 2015. The role and meaning of flowers and plants in the architecture and art of ancient Iran. *2nd National Conference on Architecture, Civil Engineering and Modern Urban Development*: 1-16.

سلیمانی پوراسنق، علی و حسینی، سیدمحمدحسین. ۱۳۹۴. نقش و مفهوم گل و گیاه در معماری و هنر ایران باستان. دومین همایش ملی معماری، عمران و توسعه نوین شهری: ۱-۱۶.

SOLTANZADEH, H. 2011. *Persepolis*. Tehran: Office of Cultural Studies.

سلطان‌زاده، حسن. ۱۳۹۰. *تخت جمشید*. تهران: دفتر پژوهش‌های فرهنگی.

SRIDHAR, K. R. & BHAT, R. 2007. Lotus-A potential nutraceutical source. *Journal of Agricultural Technology* 3/1: 143-155.

STRONACH, D. 2000. *Pasargadae*. Translated by Khatibi, H. Tehran: Iranian Cultural Heritage Organization.

استروناخ، دیوید. ۱۳۷۹. پاسارگاد. ترجمه حمید خطیبی. تهران: سازمان میراث فرهنگی کشور.

STRONACH, D. 2003. *The tomb at Arjan and the history of Southwestern Iran in the early sixth century BCE*. Los Angeles: Cotsen Institute of Archaeology.

TAFAROKH NOWRUZ, B. & VELAYAT ELAHI, H. 2011. Study of visual culture and aesthetic of the Arjan cup. *Negareh* 5/15: 39-47.

تفرج نوروز، بهرخ و آیت اللهی، حبیب الله. ۱۳۸۹. مطالعه فرهنگ تجسمی و زیبایی شناختی جام ارجان. نگره ۱۵/۵: ۳۹-۴۷.

TAHERI, S. 2011. Dance, play, drama: A study of dramatic actions in pre-Islamic works of Iran. *Honarhaye Ziba Honarhaye Mosighi Va Namayeshi* 43: 41-49.

طاهری، صدرالدین. ۱۳۹۰. رقص، بازی، نمایش: بررسی کنش‌های نمایشی در آثار پیش از اسلام ایران. هنرهای زیبا هنرهای موسیقی و نمایشی ۴۳: ۴۱-۴۹.

TAHERI, S. 2019. Political semiotics of the Achaemenid architecture. *Letter of Visual and Applied Arts* 24/12: 65-84.

طاهری، صدرالدین. ۱۳۹۸. نشانه‌شناسی سیاسی معماری هخامنشی. نامه هنرهای تجسمی و کاربردی ۱۲/۲۴: ۶۵-۸۴.

TALAI, H. 2012. *Iranian art and archaeology in the first millennium B.C.* Tehran: Samt Publication.

طلایی، حسن. ۱۳۹۱. باستان‌شناسی و هنر ایران در هزاره قبل از میلاد. تهران: انتشارات سمت.

TASLIMI, N. 2012. *Art in history (1)*. Tehran: Iran Textbook Publications.

تسلیمی، نصرالله. ۱۳۹۱. سیر هنر در تاریخ (۱). تهران: شرکت چاپ و نشر کتاب‌های درسی ایران.

TAVAKOLI, F. 2008. An analysis of visual elements in Achaemenid vegetal motifs. *Book of Month* 122: 94-96.

توکلی، فاطمه. ۱۳۸۷. بررسی عناصر بصری در نقوش گیاهی هخامنشی. کتاب ماه هنر ۱۲۲: ۹۴-۹۶.

TAVASLI, H. 2001. *Features of Parthian architecture*. Kerman: Publisher of Cultural Heritage Organization.

توسلی، حمیدرضا. ۱۳۸۰. ویژگی‌های معماری/اشکانی. کرمان: سازمان میراث فرهنگی.

TOHIDI, F. & KHALILIAN, A. 1982. A report on the study of the objects from the Arjan tomb, Bahbahan. *Athar* 7: 232-290.

توحیدی، فائق و خلیلیان، علی محمد. ۱۳۶۱. گزارش بررسی اشیاء آرامگاه ارجان - بهبهان. اثر ۷: ۲۳۲-۲۹۰.

TREISTER, M. 2010. "Achaemenid" and "Achaemenid-inspired" goldware and silverware, jewellery and arms and their imitations to the north of the Achaemenid empire. *Black Sea Studies* 11: 223-279.

TURAN, C.; SANGÜN, M. K. KARAN, S. & TURAN, F. 2021. Investigation of bioactive compounds of whitewater lily *Nymphaea alba* leaves. *International Journal of Pharmacognosy* 8/1: 25-29.

ULANOWSKI, K. 2015. The metaphor of the lion in Mesopotamian and Greek civilization. *Mesopotamia in the Ancient World* 4: 255-279.

VAKILI, A. 1978. The golden cup of Hasanlu by pouran deeba. *Historical Studies* 78: 1-44.

وکیلی، انوشیروان. ۱۳۵۷. جام زرین حسنلو نوشته پوران دیبا. بررسی‌های تاریخی ۷۸: ۱-۴۴.

VALLAT, F. 1984. Kidin-Hutran et l'époque néo-élamite. *Akkadica Bruxelles* 37: 1-17.

VAN DER VELDE, G. 1986. Developmental stages in the floral biology sl of Dutch Nymphaeaceae (*Nymphaea alba* L., *Nymphaea candida* Presl, *Nuphar lutea* (L.) Sm.). *Acta botanica neerlandica* 35/2: 111-113.

VANDAE, M. 2013. *Sassanid rock reliefs*. Hamedan: Islamic Azad University Press.

وندایی، میلاد. ۱۳۹۲. نقوش برجسته ساسانی. همدان: انتشارات دانشگاه آزاد اسلامی.

VANDENBERGHE, L. 2012. *Archéologie de l'Iran ancien*. Translated by Behnam, I. Tehran: University of Tehran Press.

وندنبرگ، لیوی. ۱۳۹۱. باستان‌شناسی/ایران باستان. ترجمه عیسی بهنام. تهران: انتشارات دانشگاه تهران.

VELAYATI, R. 2010. Influence affiliated nations art on the Achaemenid art and architecture. *Bagh-e Nazar* 14: 87-94.

ولایتی، رحیم. ۱۳۸۹. تأثیر هنر ملل تابعه امپراتوری هخامنشیان بر هنر و معماری آنها. *باغ نظر* ۱۴: ۸۷-۹۴.

VELAYATI, R. 2018. Human figure proportionality in the Iranian Achaemenid and Egyptian arts. *Archaeological Studies* 9/2: 211-227.

ولایتی، رحیم. ۱۳۹۶. بررسی و مقایسه تناسب‌های انسانی در هنر مصر و ایران دوره هخامنشیان. *مطالعات باستان‌شناسی* ۲/۹: ۲۱۱-۲۲۷.

VELAYATI, R. & GHASEMI, R. 2008. Review and introduction of Achaemenian architectural works in Egypt. *Soffeh* 17/47: 51-68.

ولایتی، رحیم و قاسمی، رضا. ۱۳۸۷. بررسی و معرفی آثار معماری هخامنشیان در مصر. *صَفَه* ۴۷/۱۷: ۵۱-۶۸.

VERMASEREN, M. J. 2011. *The Mithraic mysteries*. Translated by Naderzadeh, B. Tehran: Cheshmeh Publishing.

ورمازرن، مارتین. ۱۳۹۰. *آیین میترا*. ترجمه بزرگ نادرزاده. تهران: نشر چشمه.

VOSOGH BABAE, E. & MEHRAFARIN, R. 2015. Iconography of the scenes of hunting in the Sassanid era. *Negareh* 10/35: 32-48.

وئوق بابایی، الهام و مهرآفرین، رضا. ۱۳۹۴. بررسی و تحلیل نقش شکار در دوره ساسانی. *نگره* ۳۵/۱۰: ۳۲-۴۸.

WAQS ABBASI, Z.; MEHRAFRIN, R. & MOUSAVI HAJI, S. R. 2016. Analysis, typology and chronology of stuccos in the Palace of Kuhe Khwajeh. *Islamic Art* 35: 233-261.

واثق عباسی، زهیر؛ مهرآفرین، رضا و موسوی حاجی، سید رسول. ۱۳۹۸. تحلیل، گونه‌شناسی و تاریخ‌گذاری گچ‌بری‌های کاخ کوه‌خواجه. *مطالعات هنر اسلامی* ۳۵: ۲۳۳-۲۶۱.

WILBER, D. N. 2011. *Iranian gardens and their pavilions*. Translated by Mahindokht, S. Tehran: Scientific and Cultural Publishing Company.

ویلبر، دونالد نیوتن. ۱۳۹۰. *باغ‌های ایران و کویشک‌های آن*. ترجمه مهین‌دخت صبا. تهران: شرکت انتشارات علمی و فرهنگی.

WILKINSON, C. K. 1965. Art of the Marlik culture. *The Metropolitan Museum of Art Bulletin* 24/3: 101-109.

WILSON, J. C. 2000. *The history of Iranian industries*. Translated by Faryar, A. Tehran: Farhangsaraye Naghsh Publications.

ویلسون، جیمز کریستی. ۱۳۷۹. *تاریخ صنایع ایران*. ترجمه عبدالله فریاد. تهران: انتشارات فرهنگ‌سرای نقش.

WULFF, H. E. 2010. *Ancient handicrafts of Iran*. Translated by Ebrahimizadeh, S. Tehran: Scientific and Cultural Publishing Company.

وولف، هانس. ۱۳۸۹. *صنایع دستی کهن ایران*. ترجمه سیروس ابراهیم‌زاده. تهران: شرکت انتشارات علمی و فرهنگی.

XENOPHON, G. 2001. *Cyropaedia*. Translated by Moshayekhi, R. Tehran: Scientific and Cultural Publishing Company.

گزنفون، قرنق. ۱۳۸۰. *کوروش‌نامه*. ترجمه رضا مشایخی. تهران: شرکت انتشارات علمی و فرهنگی.

YAHAGHI, M. J. 2007. *Dictionary of myths and narrative patterns in Persian literature*. Tehran: Farhange Moaser.

یاحقی، محمدجعفر. ۱۳۸۶. *فرهنگ اساطیر و داستان‌واره‌ها در ادبیات فارسی*. تهران: فرهنگ معاصر.

YARI, S. & YARI, A. 2018. *Etymology of the names of the Iranian solar months*. Tehran: Juyandeh Publishing.

یاری، سیمین و یاری، امین. ۱۳۹۷. *واژه‌شناسی اسامی ماه‌های شمسی ایرانی*. تهران: نشر جوینده.

YARSHATER, E. 1998. *History of Iran from the Selukians until the collapse of the Sassanid government*. Tehran: Amir Kabir Publishing.

یارشاطر، احسان. ۱۳۷۷. *تاریخ ایران از سلوکیان تا فروپاشی دولت ساسانیان*. تهران: انتشارات امیرکبیر.

YAVARI, H. 2010. *Understanding kilims and kilim-like textiles of Iran*. Tehran: Azar va Simaye Danesh.

یاوری، حسین. ۱۳۸۹. *شناخت گلیم و گلیم‌مانده‌های ایران*. تهران: آذر و سیمای دانش.

ZABETI JAHROMI, A. 2016. *Studies in understanding Iranian art*. Tehran: Ney Publishing.

ضابطی‌جهرمی، احمد. ۱۳۹۵. *پژوهش‌هایی در شناخت هنر ایران*. تهران: نشر نی.

ZAKA, Y. 1963. Persian costume in the Achaemenid period. *Honar-O-Mardom* 16: 9-17.

ذکاء، یحیی. ۱۳۴۲. *جامه پارسیان در دوره هخامنشیان*. هنر و مردم ۱۶: ۹-۱۷.

ZAKA, Y. 1978. History of dance in Iran. *Honar-O-Mardom* 189: 2-12.

ذکاء، یحیی. ۱۳۵۷. *تاریخ رقص در ایران*. هنر و مردم ۱۸۹: ۲-۱۲.

ZAKA, Y. 1999. *Nowruz and its astronomical foundation in correlation with Persepolis*. Tehran: Ganjineh Honar Publications.

ذکاء، یحیی. ۱۳۷۸. *نوروز و بنیاد نجومی آن در همبستگی با تخت جمشید*. تهران: انتشارات گنجینه هنر.

ZAMANI, A. 2017. *The influence of Sassanid art on Islamic art*. Tehran: Asatir Publications.

زمانی، عباس. ۱۳۹۶. *تأثیر هنر ساسانی در هنر اسلامی*. تهران: انتشارات اساطیر.

ZEKRGOO, A. H. 1998. *Secrecy of Indian myths: Vedic gods*. Tehran: Fekre Rouz.

ذکرگو، امیرحسین. ۱۳۷۷. *اسرار اساطیر هند (خدا/یان و دایی)*. تهران: فکر روز.

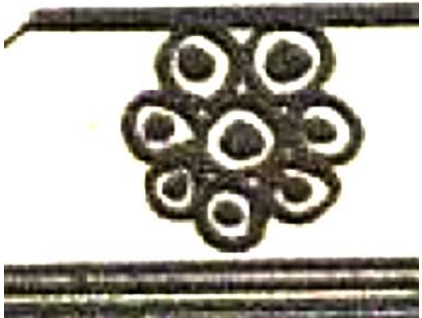
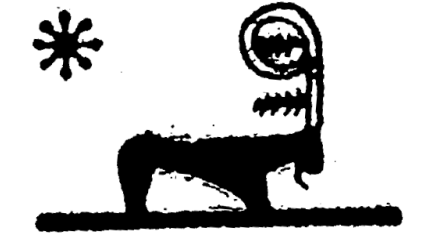
ZEKRGOO, A. H. & KHANI, SH. 2000. The manifestation of the eternal woman in mythological and religious arts. *Honarnameh* 7: 5-14.

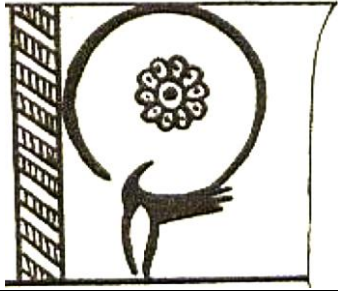
ذکرگو، امیرحسین و خانی، شهین. ۱۳۷۹. تجلی زن ازل در هنرهای اساطیری و دینی. *هنرنامه* ۷: ۵-۱۴.

ZOMORSHIDI, H. 2008. *Arch and vault in Iranian architecture*. Tehran: Urban Development and Revitalization Organization of Iran.

CATALOGUE

TEPE SIALK

Si/40-30/01 Source: Rosette lotus flower decoration on a terracotta fragment. Chronology: 4000-3001 BC. Provenance: Tepe Sialk, Kashan. Location: Unknown. References: Ghirshman 1938: pl. LXXXI, fig. B12.	
Si/40-30/02 Source: Rosette lotus flower decorations on a terracotta fragment. Chronology: 4000-3001 BC. Provenance: Tepe Sialk, Kashan. Location: Unknown. References: Ghirshman 1938: pl. LXXVII, fig. 1; Zaka 1978: 17; Kambakhsh Fard 2000: 76; Habibi 2004: 166, fig. 5; Taheri 2011: 44, fig. 13.	
Si/40-30/03 Source: Rosette lotus flower decoration on a terracotta fragment. Chronology: 4000-3001 BC. Provenance: Tepe Sialk, Kashan. Location: Unknown. References: Ghirshman 1938: pl. LXXXI, fig. A6; Zeyapour 1974: 332; Habibi 2004: 168, fig. 13.	

Si/40-30/04	
Source: Rosette lotus flower decoration on a terracotta fragment.	
Chronology: 4000-3001 BC.	
Provenance: Tepe Sialk, Kashan.	
Location: Unknown.	
References: Ghirshman 1938: pl. LXXXI, fig. A5.	

TEPE HISSAR

Hi/36-25/05	
Source: Rosette lotus flower decoration on a terracotta pottery.	
Chronology: 3600-2400 BC.	
Provenance: Tepe Hissar II, Damghan.	
Location: Unknown.	
References: Schmidt 1937: 83, fig. 35; Afsharfard 2006: 145.	

Hi/24-17/06	
Source: Rosette lotus flower decoration on a terracotta pottery.	
Chronology: 2400-1600 BC.	
Provenance: Tepe Hissar III, Damghan.	
Location: Penn Museum, Philadelphia (33-21-116).	
References: Schmidt 1937: 85, fig. 37; Porada 1965: 27, fig. 3; https://www.penn.museum/collections/object/73087 (accessed 15.05.2022).	

JIROFT

Ji/25/07	
Source: Rows of rosette lotus flower decorations on a soapstone vessel.	
Chronology: 2500-2400 BC.	
Provenance: Jiroft, Kerman.	
Location: Harandi Garden Museum, Kerman.	
References: Majidzadeh 2003: 107.	

Ji/25/08	
Source: Two rows of rosette lotus flower decorations on a soapstone vessel.	
Chronology: 2500-2400 BC.	
Provenance: Jiroft, Kerman.	
Location: Harandi Garden Museum, Kerman.	
References: Majidzadeh 2003: 115; Sehhat Manesh & Esfandiyari 2021: 182, fig. 14.	

Ji/25/09	
Source: Rosette lotus flower decoration on both sides of a lapis lazuli flat seal.	
Chronology: 2500-2400 BC.	
Provenance: Jiroft, Kerman.	
Location: Harandi Garden Museum, Kerman.	
References: Majidzadeh 2003: 174; Sehhat Manesh & Esfandiyari 2021: 180, fig. 13.	

ELAM

EI/14-13/10 Source: Rosette lotus flower decoration on a bitumen roundel. Chronology: Middle Elam (1400-1200 BC). Provenance: Safid River. Location: Metropolitan Museum of Art, New York (MMA 62.115). References: Wilkinson 1965: 198, fig. 10; Farkas 1973: 86, fig. 12; Negahban 1984: 12, fig. 6; Alexander 1989: 201, fig. 2; https://www.metmuseum.org/art/collection/search/325517 (accessed 30.12.2023).	
EI/14-13/11 Source: Rosette lotus flower decoration on a bitumen roundel. Chronology: Middle Elam (1400-1200 BC). Provenance: Unknown. Location: Private collection of Pierre Amandry. References: Amandry 1965: pl. XXVIII, fig. 2; Negahban 1984: 13, fig. 10; Sodavar 2005: 182, fig. 75.	
EI/14-13/12 Source: Rosette lotus flower decorations on a glazed knobbed plaque. Chronology: Elam (1345-1305 BC). Provenance: Choga Zanbil, Ziggurat. Location: Louvre Museum, Paris (SB 4602). References: Razmjou 2005: 98; Mohammad Panah 2007: 33; Potts 2009: 390; Amiet 2010: 99, fig. 78; Majidzadeh 2017: 144, fig. 62; https://collections.louvre.fr/en/ark:/53355/cl010178522 (accessed 07.12.2023).	

EI/13-12/13	
Source: Rosette lotus flower decorations on a porcelain vase.	
Chronology: Middle Elam (1300-1100 BC).	
Provenance: Susa.	
Location: Louvre Museum, Paris (SB 416).	
References: Porada 1965: 72, fig. 45; Majidzadeh 2017: 180, fig. 117; https://collections.louvre.fr/en/ark:/53355/cl010121714 (accessed 17.12.2023).	

EI/11/14	
Source: Rosette lotus flower decoration on a bitumen fragment roundel.	
Chronology: Elam (1000-1 BC).	
Provenance: Haft Tepe.	
Location: Unknown.	
References: Negahban 1984: 11, fig. 3.	

EI/11/15	
Source: Rosette lotus flower decorations on bitumen fragments roundels.	
Chronology: Elam (1000-1 BC).	
Provenance: Susa.	
Location: Louvre Museum, Paris (SB 12071).	
References: Negahban 1984: 12, fig. 5; https://collections.louvre.fr/ark:/53355/cl010184638 (accessed 30/12/2023).	

EI/11/16	
Source: Rosette lotus flower decoration on a bitumen fragment roundel.	
Chronology: Elam (1000-1 BC).	
Provenance: Susa.	
Location: Louvre Museum, Paris (SB 12081).	
References: Negahban 1984: 12, fig. 6; https://collections.louvre.fr/ark:/53355/cl010184683 (accessed 30.12.2023).	

EI/10-8/17	
Source: Rosette lotus flower decoration on the central knob of a glazed tile.	
Chronology: Neo Elam I (1000-744 BC).	
Provenance: Susa.	
Location: Louvre Museum, Paris (SB 3376).	
References: Majidzadeh 2017: 146, fig. 66; https://collections.louvre.fr/en/ark:/53355/cl010177324 (accessed 07.12.2023).	

EI/10-8/18	
Source: Rosette lotus flower decorations on a porcelain vase.	
Chronology: Neo Elam I (1000-744 BC).	
Provenance: Susa.	
Location: Louvre Museum, Paris (SB 411).	
References: https://collections.louvre.fr/en/ark:/53355/cl010121721 (accessed 07.12.2023).	

El/10-8/19	
Source: Rosette lotus flower decoration on a porcelain vase.	
Chronology: Neo Elam I (1000-744 BC).	
Provenance: Susa.	
Location: Louvre Museum, Paris (SB 2921).	
References: https://collections.louvre.fr/en/ark:/53355/cl010121714 (accessed 07/12/2023).	

LURISTAN

Lu/13-12/20	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (7193).	
References: Alizadeh 2008: 114, fig. 7; Ayazi 2008: 60, n° 14; Beik Mohammadi 2010: 35, fig. 22; Iravani-Ghadim; Hessari, & Beik Mohammadi 2013: 45, fig. 9.	

Lu/13-12/21	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: Louvre Museum, Paris (AO 20812).	
References: Schmidt; Van Loon, & Curvers 1989: pl. 184, fig. b; https://collections.louvre.fr/en/ark:/53355/cl010130292 (accessed 22.07.2022).	

Lu/13-12/22	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: Louvre Museum, Paris (AP 20566).	
References: https://collections.louvre.fr/en/ark:/53355/cl010130379 (accessed 22.07.2022).	

Lu/13-12/23	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: Louvre Museum, Paris (AO 20582).	
References: https://collections.louvre.fr/en/ark:/53355/cl010238372 (accessed 22.07.2022).	

Lu/13-12/24	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: National Museum of Iran, Tehran (1857).	
References: Ayazi 2008: 60, n° 9; Hejabri Nobari & Sabzi Doabi 2012: 180, fig. 3.	

Lu/13-12/25	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: National Museum of Iran, Tehran (1326).	
References: Schmidt; Van Loon, & Curvers 1989: pl. 186, fig. g; Ayazi 2008: 214, nº 48.	

Lu/13-12/26	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: National Museum of Iran, Tehran (1290).	
References: Ayazi 2008: 238, nº 61.	

Lu/13-12/27	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (7819).	
References: Ayazi 2008: 236, nº 59.	

Lu/13-12/28	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (1820).	
References: Ayazi 2008: 59, nº 60; Heydarabadian 2019: 27, fig. 12a.	

Lu/13-12/29	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: National Museum of Iran, Tehran (1295).	
References: Ayazi 2008: 49, nº 3; Sabzi; Hejabri Nobari & Hemati Azandaryani 2020: 87, fig. 2.	

Lu/13-12/30	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (15767).	
References: Ayazi 2008: 226, nº 54.	

Lu/13-12/31	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (1869).	
References: Ayazi 2008: 84, nº 23.	

Lu/13-12/32	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (15014).	
References: Ayazi 2008: 212, nº 47; Alizadeh 2008: 114, fig. 19.	

Lu/13-12/33	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: National Museum of Iran, Tehran (7123).	
References: Schmidt; Van Loon, & Curvers 1989: pl. 195, fig. g; Ayazi 2008: 210, nº 46.	

Lu/13-12/34	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: Louvre Museum, Paris (AO 25006).	
References: Godard 1965: 70, fig. 61; Majidzadeh 1988: 6; Ghirshman 1992: 49, fig 57; Alizadeh 2008: 119, fig. 26; Beik Mohammadi 2010: 24, fig. 2; Iravani-Ghadim; Hessari, & Beik Mohammadi 2013: 49, fig. 21; Mirzaie Rashnoo; Biranvand, & Sajadi 2019: 60, fig. 8; https://collections.louvre.fr/en/ark:/53355/cl010130322 (accessed 22.07.2022).	

Lu/13-12/35	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: Unknown.	
References: Godard 1965: 70, fig. 62; Majidzadeh 1988: 5; Beik Mohammadi 2010: 24, fig. 3; Iravani-Ghadim; Hessari, & Beik Mohammadi 2013: 49, fig. 21; Mirzaie Rashnoo; Biranvand, & Sajadi 2019: 60, fig. 9.	

Lu/13-12/36	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (7200).	
References: Ayazi 2008: 230, nº 56; Iravani-Ghadim; Hessari, & Beik Mohammadi 2013: 50, fig. 24.	

Lu/13-12/37	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (7389).	
References: Ayazi 2008: 231 nº 57; Alizadeh 2008: 122, fig. 36; Beik Mohammadi 2010: 34, fig. 15; Iravani-Ghadim; Hessari, & Beik Mohammadi 2013: 50, fig. 24.	

Lu/13-12/38	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (872).	
References: Ayazi 2008: 107, nº 34; Beik Mohammadi 2010: 36, fig. 29; Iravani-Ghadim; Hessari, & Beik Mohammadi 2013: 49, fig. 23; Sabzi; Hejabri Nobari & Hemati Azandaryani 2020: 87, fig. 1.	

Lu/13-12/39	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (872).	
References: Ayazi 2008: 249, nº 72; Alizadeh 2008: 118, fig. 24; Beik Mohammadi 2010: 36, fig. 26; Iravani-Ghadim; Hessari, & Beik Mohammadi 2013: 47, fig. 13.	

Lu/13-12/40	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Surkh Dum, Luristan.	
Location: National Museum of Iran, Tehran (7098).	
References: Schmidt; Van Loon & Curvers 1989: pl. 206, fig. b; Ayazi 2008: 262, nº 78.	

Lu/13-12/41	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (1823).	
References: Ayazi 2008: 72, nº 15; Shamokhi Amiri & Magholi 2021: 5, fig. 1.	

Lu/13-12/42	
Source: Rosette lotus flower decoration on a bronze pin.	
Chronology: 1300-1100 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (1849).	
References: Ayazi 2008: 72, n° 11; Sabzi; Hejabri Nobari & Hemati Azandaryani 2020: 87, fig. 2.	

Lu/12-11/43	
Source: Rosette lotus flower decorations on a bronze shield.	
Chronology: 1200-1000 BC.	
Provenance: Luristan.	
Location: National Museum of Iran, Tehran (7379).	
References: Vanden Berghe 1968: 155; Seipel 2001: 114, n° 24.	

Lu/10-9/44	
Source: Rosette lotus flower decoration at the bottom of a bronze beaker.	
Chronology: 1000-800 BC.	
Provenance: Luristan.	
Location: Metropolitan Museum of Art, New York (MMA 1971.129).	
References: Muscarella 1974: pl. 46, fig. 1; Muscarella 1988: 246, fig. 343; https://www.metmuseum.org/art/collection/search/326041 (accessed 10.09.2022).	

Lu/10-9/45	
Source: Rosette lotus flower decoration at the bottom of a bronze beaker.	
Chronology: 1000-800 BC.	
Provenance: Luristan.	
Location: Metropolitan Museum of Art, New York (MMA 48.178.1).	
References: Wilkinson 1949: 194; Calmeyer 1973: 49; Muscarella 1974: pl. 47, fig. 7; Muscarella 1988: 244, fig. 342; https://www.metmuseum.org/art/collection/search/324053 (accessed 10.09.2022).	

Lu/10-9/46	
Source: Rosette lotus flower decoration at the bottom of a bronze beaker.	
Chronology: 1000-800 BC.	
Provenance: Luristan.	
Location: Metropolitan Museum of Art, New York (MMA 54.5).	
References: Pope 1938: 71; Muscarella 1974: pl. 46, fig. 4; https://www.metmuseum.org/art/collection/search/324053 (accessed 10.09.2022).	

Lu/10-9/47	
Source: Rosette lotus flower decoration at the bottom of a bronze beaker.	
Chronology: 1000-800 BC.	
Provenance: Luristan.	
Location: Private collection of Feroughi Collection, Tehran.	
References: Muscarella 1974: pl. 50, fig. 19.	

Lu/10-7/48	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1000-650 BC.	
Provenance: Luristan.	
Location: Los Angeles County Museum of Art, Los Angeles (M.76.97.206).	
References: https://collections.lacma.org/node/226013 (accessed 10.09.2022).	

Lu/10-7/49	
Source: Rosette lotus flower decorations on a bronze pin.	
Chronology: 1000-650 BC.	
Provenance: Luristan.	
Location: Los Angeles County Museum of Art, Los Angeles (M.76.97.207).	
References: Porada 1962: 83, fig. 47; Sabzi; Hejabri Nobari, & Hemati Azandaryani 2020: 89, fig. 2; Shamokhi Amiri & Magholi 2021: 5, fig. 1; https://collections.lacma.org/node/225998 (accessed 10.09.2022).	

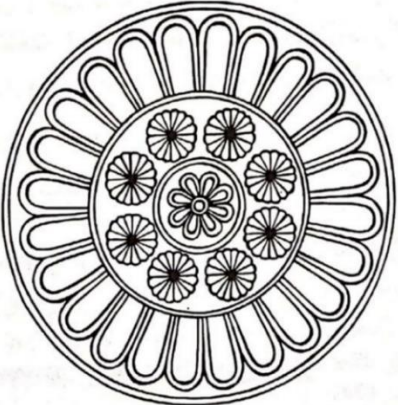
Lu/8/50	
Source: Rosette lotus flower decorations on a metal quiver plaque.	
Chronology: 800-700 BC.	
Provenance: Surkh Dum, Luristan.	
Location: National Museum of Iran, Tehran (15182).	
References: Vienna 1963: n° 133; Ghirshman 1964: 337, fig. 423; Seipel 2001: 115, n° 25.	

Lu/8-7/51	
Source: Rosette lotus flower decorations on a silver plate.	
Chronology: 800-601 BC.	
Provenance: Surkh Dum, Luristan.	
Location: Cincinnati Museum of Art, Cincinnati.	
References: Ghirshman 1992: 52, fig. 64; Hinnells 2004: 73; Culican 2008: 237; Salekakbari; Hejabri Nobari, & Afhami 2019: 76, fig. 1.	

Lu/8-7/52	
Source: Rosette lotus flower decorations on bronze objects.	
Chronology: 800-601 BC.	
Provenance: Luristan.	
Location: Reza Abbasi Museum, Tehran (left 79, right 80).	
References: Potratz 1952: 20, fig. 16; Passot 1961: 129, fig. 150; Schmidt; Van Loon, & Curvers 1989: pl. 263, fig. b; Seipel 2001: 119, n° 28.	

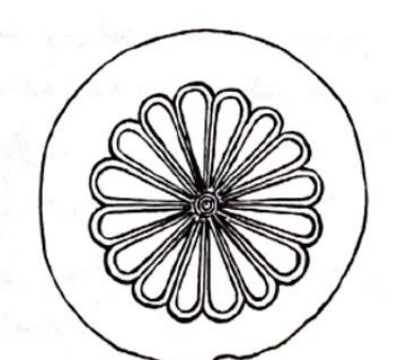
TEPE MARLIK

Ma/13-8/53	
Source: Rosette lotus flower decorations at the bottom of a golden beaker.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7700).	
References: Negahban 1989: 35, fig. 4; Vahdati 2005: 64, fig. 4; Khalatbari 2017: 264, n° 66.	

Ma/13-8/54	
Source: Rosette lotus flower decorations at the bottom of a golden cup.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran.	
References: Negahban 1989: 37, fig. 5.	

Ma/13-8/55	
Source: Rosette lotus flower decoration at the bottom of a golden cup.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7701).	
References: Negahban 1989: 68, fig. 11; Ebrahimi 2005: 25; Winter 2008: 134, fig. 53; Khalatbari 2017: 255, n° 163; Vahdati & Piller 2018: 84, n° 42.	

Ma/13-8/56	
Source: Rosette lotus flower decoration at the bottom of a golden cup.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7702).	
References: Negahban 1989: 73, fig. 13; Shamili 2016: 12, fig. 20; Khalatbari 2017: 258, n° 164.	

Ma/13-8/57	
Source: Rosette lotus flower decoration at the bottom of a golden cup.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran.	
References: Negahban 1989: 165, fig. 50.	

Ma/13-8/58	
Source: Rosette lotus flower decoration at the bottom of a silver beaker.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7854).	
References: Negahban 1989: 125, fig. 20; Khalatbari 2017: 363, n° 311; Jalilinia & Shamili 2020: 90, fig. 11.	

Ma/13-8/59	
Source: Rosette lotus flower decorations at the bottom of a golden beaker.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7708).	
References: Ebrahimi 2005: 25; Vahdati 2005: 64, fig. 2; Mohammad Panah 2007: 18; Winter 2008: 135, fig. 54; Marcus 2008: 316, fig. 42; Alirezazadeh Nodehi 2017: 591, fig. 1; Khalatbari 2018: 100; Vahdati & Piller 2018: 83, cat. no. 40; Bahmani 2020: 90, fig. 9; Jalilinia & Shamili 2020: 90, fig. 9.	

Ma/13-8/60	
Source: Rosette lotus flower decoration at the bottom of a golden beaker.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7811).	
References: Negahban 1989: 73, fig. 12; Mohammad Panah 2007: 24; Khalatbari 2017: 249, n° 161; Alirezazadeh Nodehi 2017: 592, fig. 2; Jalilinia & Shamili 2020: 87, fig. 5.	

Ma/13-8/61	
Source: Rosette lotus flower decorations at the bottom of a golden beaker.	
Chronology: 1200-800 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7812).	
References: Negahban 1989: 89, fig. 15; Khalatbari 2017: 252, nº 162; Alirezazadeh Nodehi 2017: 592, fig. 3.	

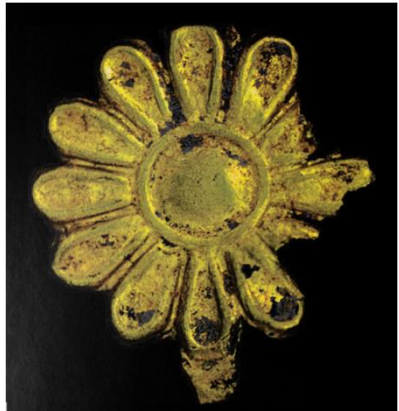
Ma/11-10/62	
Source: Rosette lotus flower decorations on a golden beaker.	
Chronology: 1100-901 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: National Museum of Iran, Tehran (7698).	
References: Porada 1960: 30, fig. 1042; Negahban 1964: 106, fig. 9; Malekzadeh 1994: 17, fig. 3; Ebrahimi 2005: 25; Vahdati 2005: 64, fig. 3; Kazempur & Marasi 2017: 197, fig. 4; Vahdati & Piller 2018: 86, nº 43.	

Ma/11-10/63	
Source: Rosette lotus flower decorations on a golden beaker.	
Chronology: 1100-901 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: Reza Abbasi Museum, Tehran (2591).	
References: Ghirshman 1966: 23; Heidarabadian 2013: 29.	

Ma/11-10/64	
Source: Rosette lotus flower decorations on a golden beaker.	
Chronology: 1100-901 BC.	
Provenance: Tepe Marlik, Gilan.	
Location: Unknown.	
References: Ghirshman 1966: 23; Kazempur & Marasi 2017: 197, fig. 7.	

TEPE HASANLU

Ha/10/65	
Source: Rosette lotus decoration on a rectangular golden ornament.	
Chronology: 1000-1 BC.	
Provenance: Tepe Hasanlu.	
Location: National Museum of Iran, Tehran (8779).	
References: Sadraei & Elliyoun 2020: 123, nº 13.	

Ha/10/66	
Source: Rosette lotus flower decoration on a gold plaque fragment.	
Chronology: 1000-1 BC.	
Provenance: Tepe Hasanlu.	
Location: National Museum of Iran, Tehran (5264).	
References: Sadraei & Elliyoun 2020: 127, nº 19.	

Ha/10/67	
Source: Rosette lotus flower decorations on golden buttons.	
Chronology: 1000-1 BC.	
Provenance: Tepe Hasanlu.	
Location: National Museum of Iran, Tehran (2753).	
References: Sadraei & Elliyoun 2020: 169, n° 25.	

Ha/10/68	
Source: Two rows of profile view lotus flower decorations on a silver beaker.	
Chronology: 1000-1 BC.	
Provenance: Tepe Hasanlu.	
Location: National Museum of Iran, Tehran (3710).	
References: Diba 1963: 219, fig. 10; Muscarella 1966: 124, fig. 10; Winter 1989: 90, fig. 7; Porada 2008: 26; Marcus 2008: 302, fig. 28; Cifarelli 2017: 214, fig. 10.13; Sadraei & Elliyoun 2020: 226, n° 43.	

Ha/9/69	
Source: Profile view lotus flower decoration on a bone handle.	
Chronology: 900-801 BC.	
Provenance: Tepe Hasanlu.	
Location: Metropolitan Museum of Art, New York (MMA 65.163.30).	
References: Muscarella 1966: 124, fig. 3; Muscarella 1980: 142, n° 270; Darvish Menesh 2015: 18, fig. 1; https://www.metmuseum.org/art/collection/search/325759 (accessed 18.11.2023).	

Ha/9/70	
Source: Rosette lotus flower decoration on a glass.	
Chronology: 900-801 BC.	
Provenance: Tepe Hasanlu.	
Location: Metropolitan Museum of Art, New York (MMA 61.100.7).	
References: Darvish Menesh 2015: 18, fig. 2; https://www.metmuseum.org/art/collection/search/325142 (accessed 18.11.2023).	

Ha/9/71	
Source: Rosette lotus flower decoration on a golden pendant.	
Chronology: 900-801 BC.	
Provenance: Tepe Hasanlu.	
Location: Metropolitan Museum of Art, New York (MMA 61.100.69).	
References: Ghebi 2012: 262; https://www.metmuseum.org/art/collection/search/325200 (accessed 18.11.2023).	

QALAICHI

Qa/8-7/72	
Source: Rosette lotus flower with four lotus buds and four profile view lotus flower decorations on glazed bricks.	
Chronology: 800-601 BC.	
Provenance: Qalaichi, Boukan.	
Location: National Museum of Iran, Tehran (top 11, bottom 4).	
References: Sodavar 2005: 182, fig. 78; Hassanzadeh & Piran 2017: 91, fig. 50. Hassanzadeh & Curtis 2021: 69-70.	

Qa/8-7/73	
Source: Rosette lotus flower with four lotus buds and four profile view lotus flower decorations on glazed bricks.	
Chronology: 800-601 BC.	
Provenance: Qalaichi, Boukan.	
Location: National Museum of Iran, Tehran (top 41, bottom 39).	
References: Hassanzadeh & Piran 2017: 87, fig. 38-39; Hassanzadeh & Curtis 2021: 80-81.	

Qa/8-7/74	
Source: Rosette lotus flower with four lotus buds and four profile view lotus flower decorations on glazed bricks.	
Chronology: 800-601 BC.	
Provenance: Qalaichi, Boukan.	
Location: National Museum of Iran, Tehran (top 38, center 26, bottom 34).	
References: Hassanzadeh & Piran 2017: 90, fig. 48-49; Hassanzadeh & Curtis 2021: 72-74.	

Qa/8-7/75	
Source: Rosette lotus flower with four lotus buds and four profile view lotus flower decorations on glazed bricks.	
Chronology: 800-601 BC.	
Provenance: Qalaichi, Boukan.	
Location: National Museum of Iran, Tehran (top 25, center 9, bottom 3).	
References: Hassanzadeh & Piran 2017: 87, fig. 42-44; Hassanzadeh & Curtis 2021: 76-78.	

Qa/8-7/76	
Source: Concentric circles in the center, surrounded by four lotus buds, with four profile-view lotus flower decorations on glazed bricks.	
Chronology: 800-601 BC.	
Provenance: Qalaichi, Boukan.	
Location: National Museum of Iran, Tehran (top 10, center 6, bottom 45).	
References: Sodavar 2005: 182, fig. 80; Hassanzadeh 2011: 76, fig. 6; Hassanzadeh & Piran 2017: 87, fig. 34-36; Hassanzadeh & Curtis 2021: 83-88; Asieh Dehghani & Hassan Fazeli Nashli 2022: 61, fig. 4.	

Qa/8-7/77	
Source: Rosette lotus flower and concentric circle decoration on a glazed brick.	
Chronology: 800-601 BC.	
Provenance: Qalaichi, Boukan.	
Location: National Museum of Iran, Tehran (49).	
References: Hassanzadeh & Piran 2017: 85, fig. 24; Hassanzadeh & Curtis 2021: 91.	

TEPE ZIWIYE

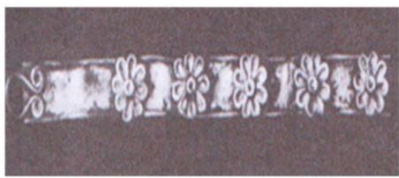
Zi/8-7/78	
Source: Rosette lotus flower decorations on a bronze coffin.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran.	
References: Barnett 1956: pl. XV; Goldman 1989: 6, fig. 3; Ghirshman 1992: 307, fig. 369; Sheikhi 2013: 73.	

Zi/8-7/79	
Source: Rosette lotus flower decoration on a silver plate.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5498).	
References: Ghirshman 2007: 126; Culican 2008: 247; Helwing 2017: 182, n° 397.	

Zi/8-7/80	
Source: Chain of profile view lotus flower, bud, and rosette lotus flower decorations on a silver plate.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (3752).	
References: Godard 1965: 93, fig. 114; Hassanzadeh 2016: 76, fig. 32.	

Zi/8-7/81	
Source: Chain of profile view lotus flower decorations with buds on a silver plate.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: Metropolitan Museum of Art, New York (55.9).	
References: Darvish Menesh 2015: 19, fig. 4. https://www.metmuseum.org/art/collection/search/324412 (accessed 30.02.2022).	

Zi/8-7/82	
Source: Profile view lotus flowers decoration on a silver horse saddle.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (6106).	
References: Godard 1965: 82, pl. 30; Ghirshman 1992: 120, fig. 167; Huot 2010: 93, fig. 70; Hassanzadeh 2016: 85, fig. 40.	

Zi/8-7/83	
Source: Rosette lotus flower decorations on a golden hair ornament.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran.	
References: Ghirshman 1992: 379; Rahimi 2006: 69.	

Zi/8-7/84	
Source: Rosette lotus flower decoration on a golden decorative object.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran.	
References: Ghirshman 1992: 379; Rahimi 2006: 69; Dolat 2021: 10, fig. 15.	

Zi/8-7/85	
Source: Rosette lotus flower decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5448).	
References: Godard 1950: 89, fig. 78; Goldman 1989: 2, fig. 1; Sheikhi; Hejabri Nobari, Tavoosi, & Shabani Samghabadi 2017: 81, fig. 31; Charlesworth 2019: 109, fig. 76; Sheikhi 2019: 189, fig. 10.	

Zi/8-7/86	
Source: Profile view lotus flower and bud decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (2715).	
References: Charlesworth 2019: 109, fig. 59; Sheikhi 2019: 195, fig. 20.	

Zi/8-7/87	
Source: Alternating profile view lotus flower and bud decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5452).	
References: Charlesworth 2019: 135, fig. 139.	

Zi/8-7/88	
Source: Alternating profile view lotus flower and bud decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5440).	
References: Charlesworth 2019: 135, fig. 138.	

Zi/8-7/89	
Source: Rosette lotus flower decorations on an ivory plaque.	 
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5411).	
References: Darvish Manesh 2017: 20, fig. 7; Charlesworth 2019: 119, fig. 92.	

Zi/8-7/90	
Source: Rosette lotus flower decorations on an ivory plaque.	 
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5412).	
References: Charlesworth 2019: 120, fig. 93.	

Zi/8-7/91	
Source: Rosette lotus flower decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5414).	
References: Charlesworth 2019: 121, fig. 95.	

Zi/8-7/92	
Source: Rosette lotus flower decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5423).	
References: Charlesworth 2019: 122, fig. 99.	

Zi/8-7/93	
Source: Rosette lotus flower decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5422).	
References: Charlesworth 2019: 121, fig. 98.	

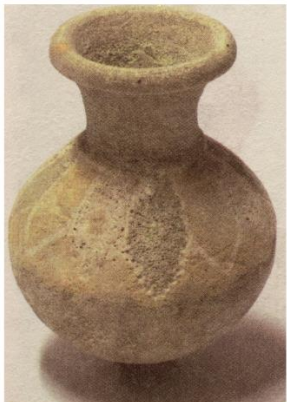
Zi/8-7/94	
Source: Rosette lotus flower decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5426).	
References: Charlesworth 2019: 122, fig. 101.	

Zi/8-7/95	
Source: Rosette lotus flower decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (5424).	
References: Sheikhi; Hejabri Nobari, Tavoosi, & Shabani Samghabadi 2017: 74, fig; Charlesworth 2019: 120, fig. 94.	

Zi/8-7/96	
Source: Rosette lotus flower decorations on an ivory plaque.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (2888).	
References: Charlesworth 2019: 123, fig. 103.	

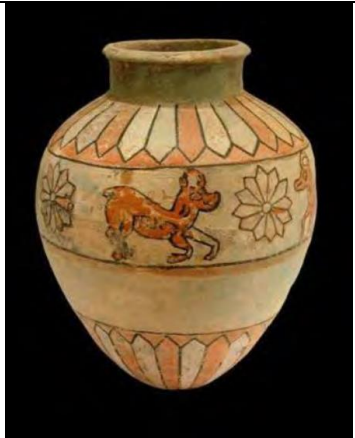
Zi/8-7/97	
Source: Rosette lotus flower decoration on the shoulders of a glazed terracotta pottery.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (10556).	
References: Naghshineh 2009: 106, fig. 9; Charlesworth 2019: 131, fig. 37.	

Zi/8-7/98	
Source: Rosette lotus flower decoration on the shoulders of a glazed terracotta pottery.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (10643).	
References: Naghshineh 2009: 106, fig. 11; Charlesworth 2019: 131, fig. 38.	

Zi/8-7/99	
Source: Rosette lotus flower decoration on the shoulders of a glazed terracotta pottery.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (10553).	
References: Charlesworth 2019: 131, fig. 36.	

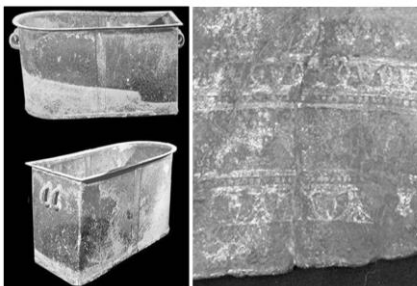
Zi/8-7/100	
Source: Rosette lotus decoration on the shoulders of a glazed ceramic pottery.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: Metropolitan Museum of Art, New York (55.121.2).	
References: Paroda 1965: 132, fig. 36; Amandry 1966: 127, n° 4; Mohammad Panah 2007: 48; Darvish Menesh 2015: 20, fig. 8; Sheikhi; Hejabri Nobari, Tavoosi, & Shabani Samghabadi 2017: 75, fig. 9; https://www.metmuseum.org/art/collection/search/324432 (accessed 10.08.2022).	

Zi/8-7/101	
Source: Rosette lotus flower decorations on the shoulder and body of a glazed terracotta pottery.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (2883).	
References: Godard 1965: 94, fig. 115; Ghirshman 1992: 324, fig. 398; Seipel 2001: 200, n° 106.	

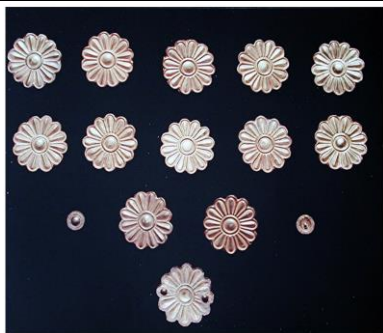
Zi/8-7/102	
Source: Rosette lotus flower decorations on the shoulder and body of a glazed terracotta pottery.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: Barakat Gallery, London (X.0199 LSO).	
References: https://barakatgallery.eu/artworks/categories/962/56115-ziwiye-glazed-terracotta-jar-800-bce-700-bce/ (accessed 10.08.2022).	

Zi/8-7/103	
Source: Rosette lotus flower and profile view lotus decorations on the shoulders and body of a glazed terracotta pottery.	
Chronology: 800-601 BC.	
Provenance: Tepe Ziwiye, Saqqes, Kurdistan.	
Location: National Museum of Iran, Tehran (2883).	
References: Hasanzadeh 2016: 59, fig. 20.	

ARJAN

EI/7-6/104	
Source: Profile view lotus flower and bud decorations on a bronze U-shaped bathtub coffin.	
Chronology: Neo Elam (700-550 BC).	
Provenance: Arjan, Behbahan, Khuzestan.	
Location: National Museum of Iran, Tehran.	
References: Alizadeh 1985: 51, fig. 1; Álvarez-Mon 2010: 8.	

EI/7-6/105	
Source: Rosette lotus flower decorations on a cotton textile.	
Chronology: Neo Elam (700-550 BC).	
Provenance: Arjan, Behbahan, Khuzestan.	
Location: National Museum of Iran, Tehran.	
References: Motaghd 1990: 115, fig. 115; Álvarez-Mon 2015: 43, fig. 1.	

EI/7-6/106	
Source: Rosette lotus flower decorations on golden bracteates.	
Chronology: Neo Elam (700-550 BC).	
Provenance: Arjan, Behbahan, Khuzestan.	
Location: National Museum of Iran, Tehran (2874).	
References: Towhidi & Khalilian 1982: 274, fig. 61; Alizadeh 1985: 75, fig. 29; Akbarzadeh 2012: 33; Álvarez-Mon 2015: 43, fig. 1.	

EI/7-6/107	
Source: Lotus flower decoration on a golden ring.	
Chronology: Neo Elam (650 BC).	
Provenance: Arjan, Behbahan, Khuzestan.	
Location: National Museum of Iran, Tehran (2871).	
References: Towhidi & Khalilian 1982: 265, fig. 43; Alizadeh 1985: 75, fig. 28; Sarraf 1988: 12, fig. 5; Mohammad Panah 2007: 44; Álvarez-Mon 2010: 1; Vilsteren & Nokandeh 2019: 66.	

EI/7-6/108	
Source: Rosette lotus flower decoration on a bronze beaker.	
Chronology: Neo Elam (700-550 BC).	
Provenance: Arjan, Behbahan, Khuzestan.	
Location: National Museum of Iran, Tehran.	
References: Sarraf 1990: 56, fig. 63; Álvarez-Mon 2008: 147; Raihane Afifi & Reza Heidari 2010: 174, fig. 15.	

EI/7-6/109	
Source: Rosette lotus flower decoration on a bronze bowl.	
Chronology: Neo Elam (700-550 BC).	
Provenance: Arjan, Behbahan, Khuzestan.	
Location: National Museum of Iran, Tehran.	
References: Saraf 1990: 6, fig. 1; Majidzadeh 1992: 132, fig. 1; Tafarokh Nowruz & Ayat Elahi 2010: 41, fig. 2.	

ACHAEMENID

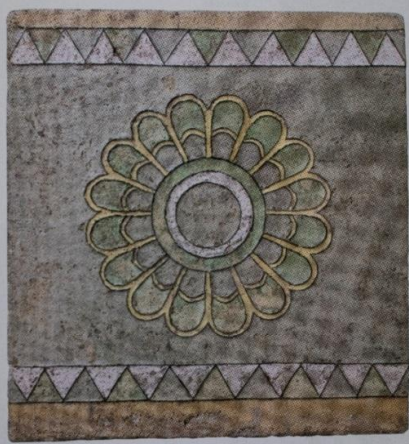
Ac/6-5/110	
Source: Rosette lotus flower decorations on glazed bricks.	
Chronology: Achaemenid (600-401 BC).	
Provenance: Apadana Palace, Susa.	
Location: Louvre Museum, Paris (AOD 487).	
References: Ghirshman 1992: 141, fig. 190; Koch 1997: 112; Mohammad Panah 2007: 115; Shahpour Shahbazi 2010: 115, fig. 72; https://collections.louvre.fr/en/ark:/53355/cl010170854 (accessed 05.09.2023).	
	

Ac/6-5/111	
Source: Rows of palmette lotus flower decorations on a glazed brick.	
Chronology: Achaemenid (600-401 BC).	
Provenance: Apadana Palace, Susa.	
Location: Louvre Museum, Paris (SB 3326).	
References: Bourlard & Vignes 1982: 52; Ghirshman 1992: 142, fig. 191; Mohammad Panah 2007: 119; Perrot 2017: 355, fig. 11-19; https://collections.louvre.fr/en/ark:/53355/cl010177292 (accessed 05.09.2023).	

Ac/6-5/112	
Source: Rows of rosette lotus flower and palmette lotus decorations on a glazed brick.	
Chronology: Achaemenid (600-401 BC).	
Provenance: Apadana Palace, Susa.	
Location: Louvre Museum, Paris (Palmettes SB 3330, Rosettes SB 3328).	
References: Olmstead 1948: pl. LVI. Ghirshman 1992: 142, fig. 192; Mohammad Panah 2007: 119; Perrot 2017: 358, fig. 11-21; https://collections.louvre.fr/en/ark:/53355/cl010177294 (accessed 05.09.2023).	

Ac/6-5/113	
Source: Rows of palmettes and profile view lotus flower decorations on a glazed brick.	
Chronology: Achaemenid (600-401 BC).	
Provenance: Apadana Palace, Susa.	
Location: Louvre Museum, Paris (SB 3336).	
References: Schmidt 1953: 145, fig. 196; Kantor 1957: 9, fig. 5; Ghirshman 1964: 266, fig. 327; Moorey 1978: 144, fig. 4; Mohammad Panah 2007: 114; Perrot 2017: 335, fig. 10-5; https://collections.louvre.fr/en/ark:/53355/cl010177301 (accessed 05.09.2023).	

Ac/6-5/114	
Source: Rows of rosette lotus flower and palmette lotus decorations on a glazed brick.	
Chronology: Achaemenid (600-401 BC).	
Provenance: Apadana Palace, Susa.	
Location: Louvre Museum, Paris (AOD489).	
References: Ghirshman 1992: 143, fig. 193; Mohammad Panah 2007: 115; Perrot 2017: 353, fig. 11-18; https://collections.louvre.fr/en/ark:/53355/cl010170856 (accessed 05.09.2023).	

Ac/6-5/115	
Source: Double rosette lotus flower decorations on a glazed brick.	
Chronology: Achaemenid (600-401 BC).	
Provenance: Apadana Palace, Susa.	
Location: Louvre Museum, Paris (SB 3337).	
References: Dieulafoy 1893: 297, fig. 173; De Mecquenem 1947: 78, fig. 47; Harpes; Aruz, & Tallon 1992: 231, n° 159; Curtis & Tallis 2005: 95, n° 76.	

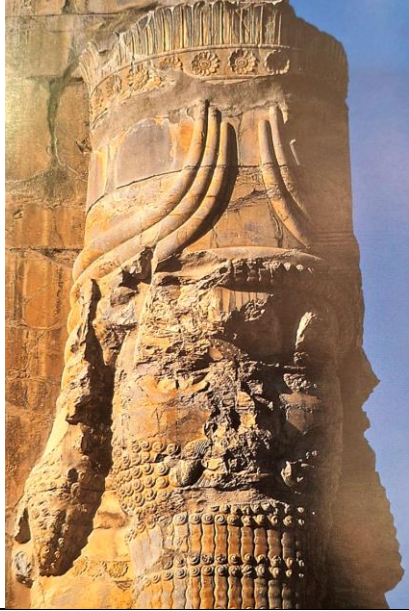
Ac/6-4/116	
Source: Rows of rosette lotus flower decorations on limestone.	 
Chronology: Achaemenid (559-331 BC).	
Provenance: Apadana Palace, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Roaf 1983: 48, fig. 52; Ghirshman 1992: 160, fig. 210; Amir Yeganeh 2005: 164; Mohammad Panah 2007: 86; Shahpour Shahbazi 2010: 98, fig. 57; Naderi Garzaldini 2017: 5, fig. 3.	

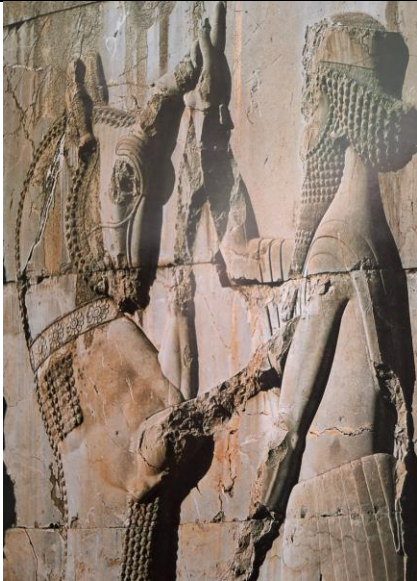
Ac/6-4/117	
Source: Rows of palmette lotus flower and rosette lotus flower decorations on limestone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Apadana Palace, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Godard 1965: 134, fig. 66; Bahar 1994: 35; Pasha; Rokhgireh & Pooladi 2010: 552, fig. 1; Ahmadian & Rashe 2015: fig. 2; Jafari & Alipour 2017: 8, fig. 4.	

Ac/6-4/118	
Source: Rows of rosette lotus flower decorations on stone borders.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Apadana Palace, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Bahar 1994: 88; Amir Yeganeh 2005: 51; Shahpour Shahbazi 2010: 102, fig. 58; Mohebi 2012: 20, fig. 24.	

Ac/6-4/119	
Source: Rows of rosette lotus flower decorations on limestone in the tomb of Darius I.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Naghsh-e Rostam, Marvdasht, Pars.	
Location: <i>In situ</i> .	
References: Shahpour Shahbazi 2010: 15; Waters 2014:4, fig. 1; Bahrani 2017: 315, fig. 13.	

Ac/6-4/120	
Source: Rows of rosette lotus flower decorations on the bull's neck on limestone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Western gate entrance, gate of all nations, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Olmstead 1948: pl. XL, fig. 1; Amir Yeganeh 2005: 200; Shahpour Shahbazi 2010: 59; Aghabeygipoor; Kazemi, & Shaygan 2020: 2, fig. 5.	

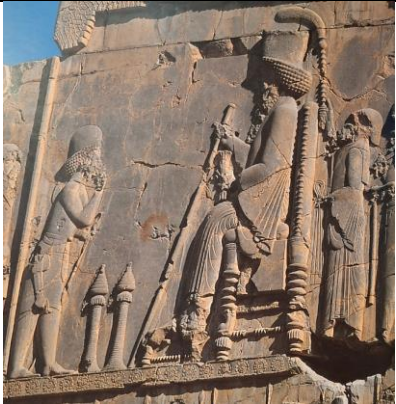
Ac/6-4/121	
Source: Rows of rosette lotus flower decorations on the crowns of the sphinxes on limestone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Eastern gate entrance, gate of all nations, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Ghirshman 1964: 155, fig. 207; Bahar 1994: 36; Amir Yeganeh 2005: 192; Afhami; Tavousi, Ayatoallahy, & Hejabri Nobari 2006: 96, fig. 4; Shahpour Shahbazi 2010: 57, fig. 21; Farzanfar 2013: 36.	

Ac/6-4/122	
Source: Rows of rosette lotus flower decorations on the bull's neck on a stone bas-relief.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Eastern gateways, Palace of one hundred pillars (Throne Hall), Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Amir Yeganeh 2005: 129; Rajabi 2008: 138; Dadvar & Mobini 2009: 325; Safipour 2009: 78, fig. 8; Shahpour Shahbazi 2010: 209, fig. 163.	

Ac/6-4/123	
Source: Rosette lotus flower decoration on a stone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Persepolis, Pars.	
Location: National Museum of Iran, Tehran (139).	
References: Curtis & Tallis 2013: 200; Heydarabadian 2019: 36, fig 23.	

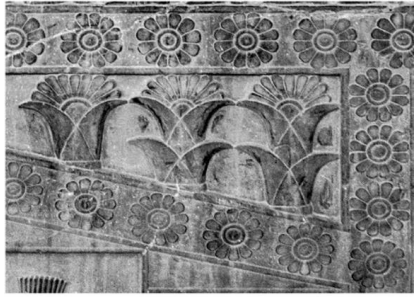
Ac/6-4/124	
Source: Profile view lotus flower and bud decorations in the hands of King Darius I and the crown prince on the levee rock relief.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Apadana Palace, Persepolis, Pars.	
Location: National Museum of Iran, Tehran (1).	
References: Root 1979: pl. XVII; Ghirshman 1992: 205, fig. 255; Seipel 2001: 214, n° 7; Amir Yeganeh 2005: 56; Naderi Garzaldini 2017: 4, fig. 2; Moradi 2017: 8, fig. 5; Vilsteren & Nokandeh 2019: 214; Nokandeh 2021: 20, n° 94; Spier & Potts 2022: 44, n° 4.	

Ac/6-4/125	
Source: Profile view lotus flower and bud decorations in the hand of King Artaxerxes I on a limestone relief.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Palace of Three Gates, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Ghirshman 1992: 198, fig. 246; Sodavar 2005: 189, fig. 105; Mohammad Panah 2007: 91; Shahpour Shahbazi 2010: 191, fig. 147.	

Ac/6-4/126	
Source: Profile view lotus flower and buds decoration in the hand of King Artaxerxes I on a limestone relief.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Northern gateway of Hall of One Hundred Columns, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Amir Yeganeh 2005: 144; Shahpour Shahbazi 2010: 212, fig. 166.	

Ac/6-4/127	
Source: Profile-view lotus flower decorations in the hands of nobles on a limestone relief.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Palace of Three Gateways, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Amir Yeganeh 2005: 112; Shahpour Shahbazi 2010: 183, fig. 140; Spier & Potts 2022: 15, fig. 2.	

Ac/6-4/128	
Source: Rows of rosette lotus flower decorations around the neck of the bull on a limestone relief.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Northern staircase of Apadana, Persepolis, Pars.	
Location: The oriental of the university of Chicago.	
References: Schmidt 1953: 280, fig. 203; Terrace 1962: fig. 47; Ghirshman 1964: 193; Hinnells 1995: 156; Moradi Ghas Abadi 2000: 154; Amir Yeganeh 2005: 108; Mohammad Panah 2007: 91; Dadvar 2012: 243; Spier & Potts 2022: 92, nº 8.	

Ac/6-4/129	
Source: Row of palmette and lotus flower decorations on the wall and border reliefs of limestone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Bahar 1994: 35.	

Ac/6-4/130	
Source: Row of palmette and lotus flower decorations on the wall and border reliefs of limestone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Eastern stairways of Apadana Hall, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Bahar 1994: 67; Herzfeld 2002: 87; Shahpour Shahbazi 2010: 78, fig. 37.	

Ac/6-4/131	
Source: Rows of rosette lotus flower decorations on the stone relief of King Cyrus II.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Pasargadae, Pars.	
Location: <i>In situ</i> .	
References: Barnett 1972: pl. 4; Ghirshman 1992: 128, fig. 174; Sami 1996: 59; Culican 2008: 60, fig. 18; Álvarez-Mon 2011: 18, fig. 36.	

Ac/6-4/132	
Source: Palmette lotus decorations adorning the clothes of King Xerxes I.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Koch 1997: 114; Shahpour Shahbazi 2010: 171, fig. 131.	

Ac/6-4/133	
Source: Natural-petal design of lotus flower decorations on a stone column base.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Amir Yeganeh 2005: 179; Shahpour Shahbazi 2010: 202; Mobini & Dadvar 2011: 83, fig. 6; Rasti & Khazaei 2012: 72, fig. 7; Naderi Garzaldini 2017: 5, fig. 4; Mobini & Zadsar 2017: 66, fig. 16.	

Ac/6-4/134	
Source: Geometric-petal lotus flower decoration on a stone column base.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Gate of Nation, Persepolis, Pars.	
Location: Louver Museum, Paris (Sb 131).	
References: De Morgan 1900: 90, fig. 131; Curtis & Tallis 2005: 60, n° 8; https://collections.louvre.fr/ark:/53355/cl010174551 (accessed 14.10.2023).	

Ac/6-4/135	
Source: Abstract-petal lotus flower decoration on a stone column base.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Hall of one hundred pillars, Persepolis, Pars.	
Location: British Museum (ANE 136209).	
References: Bahar 1994: 39; Curtis & Tallis 2005: 61, n° 9; Culican 2008: 136, fig. 29; Rasti & Khazaei 2012: 75, fig. 20; https://www.britishmuseum.org/collection/object/W_1974-1210-1 (accessed 14.10.2023).	

Ac/6-4/136	
Source: Palmette lotus flower decorations on a stone column base.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Darrius Palace, Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Godard 1965: 131, fig. 62; Ghirshman 1992: 224, fig. 273; Mobini & Dadvar 2011: 83, fig. 6.	

Ac/6-4/137	
Source: Inverted palmette lotus flower decorations on a stone column base.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Apadana Palace, Susa.	
Location: <i>In situ</i> .	
References: Mobini & Dadvar 2011: 83, fig. 6.	

Ac/6-4/138	
Source: Abstract petal design of lotus flower decoration on the waterway opening on a stone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Apadana Palace, Persepolis, Pars.	
Location: National Museum of Iran, Tehran (315).	
References: Curtis & Tallis 2005: 98, n° 86; Mohebi 2012: 17, fig. 12; Rasti & Khazaei 2012: 72, fig. 12.	

Ac/6-4/139	
Source: Row of rosette lotus flower decorations on a bull's neck on limestone.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Persepolis, Pars.	
Location: <i>In situ</i> .	
References: Godard 1965: 131, fig. 73; Ghirshman 1992: 216, fig. 264; Curtis & Tallis 2005: 61.	

Ac/6-4/140	
Source: Profile view lotus flower and bud decorations on a bull's chest, on the capital of a limestone column.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Persepolis, Pars.	
Location: National Museum of Iran, Tehran.	
References: Shahpour Shahbazi 2010: 209, fig. 161; Mobini & Dadvar 2011: 86, fig. 9; Khalatbari 2018: 233.	

Ac/6-4/141	
Source: Rosette lotus decorations flanking the central scroll leaf of a spiral on a limestone capital.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Persepolis, Pars.	
Location: National Museum of Iran, Tehran.	
References: Bahar 1994: 85; Stronach 2000: 74; Mobini & Dadvar 2011: 83, fig. 6; Bahrani 2017: 308, fig. 13.17.	

Ac/6-4/142	
Source: Closed and open lotus bud decoration on a limestone capital.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Apadana Palace, Persepolis, Pars.	
Location: National Museum of Iran, Tehran (397).	
References: Bahar 1994: 85; Stronach 2000: 10, Curtis & Tallis 2005: 64, n° 16; Amir Yeganeh 2005: 177; Mohammad Panah 2007: 85; Culican 2008: 110, fig. 25; Khalatbari 2018: 232.	

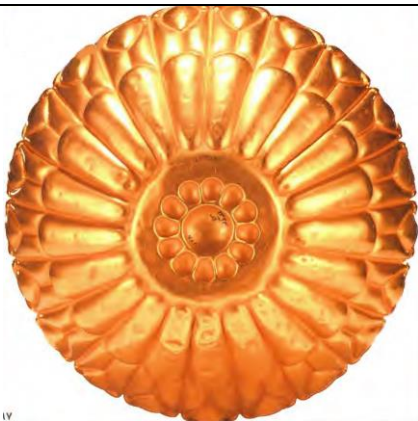
Ac/6-4/143	
Source: Rosette lotus, profile view lotus flower, and lotus bud decorations on a silver phiale.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: Unknown.	
References: Kanzaq 2000: 13, fig. 6; Sodavar 2005: 183, fig. 83.	

Ac/6-4/144	
Source: Rosette lotus, profile view lotus flower, and lotus bud decorations on an aluminum-plated copper phiale.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: Unknown.	
References: Sodavar 2005: 183, fig. 85.	

Ac/6-4/145	
Source: Rosette lotus flower decoration on a silver bowl.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: National Museum of Iran, Tehran.	
References: Shahpour Shahbazi 2010: 132, fig. 9.	

Ac/6-4/146	
Source: Rosette lotus flower decoration on a silver bowl.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: British Museum, London (ANE 123920).	
References: Dalton 1964: 19, pl. V; Curtis & Tallis 2005: 116, n° 105; Pope 2008: 120.	

Ac/6-4/147	
Source: Rosette lotus flower decoration on a glass bowl.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: British Museum, London (GR 1870.6-6.7).	
References: Harden 1981: 1266; Curtis & Tallis 2005: 119, n° 114; https://www.britishmuseum.org/collection/search?keyword=persia&page=33 (accessed 10.04.2023).	

Ac/6-4/148	
Source: Rosette lotus flower decorations on a golden bowl.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Hamadan.	
Location: National Museum of Iran, Tehran (7985).	
References: Godard 1965: 150, fig. 75; Ghirshman 1992: 256, fig. 309; Koch 1997: 132; Mohammad panah 2007: 123; Culican 2008: 260; Khalatbari 2018: 202.	

Ac/6-4/149	
Source: Rosette lotus flower decoration on a bronze bowl.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Hamadan.	
Location: National Museum of Iran, Tehran (1394).	
References: Shahijani 2010: 12; Khalatbari 2018: 179.	

Ac/6-4/150	
Source: Chain of palmette lotus flower and bud decorations on a golden phiale.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: Reza Abbasi Museum, Tehran.	
References: Culican 1971: 145; Mohammad Panah 2007: 110.	

Ac/6-4/151	
Source: Palmette lotus flower decorations on a silver bowl.	
Chronology: 559-331 BC.	
Provenance: Unknown.	
Location: Archaeological Museum of Rhodes.	
References: Ghirshman 1992: 381.	

Ac/6/152	
Source: Rosette lotus flower decoration on a silver bowl with golden ornaments.	
Chronology: Achaemenid (600-501 BC).	
Provenance: Unknown.	
Location: Miho Museum, Koka.	
References: Pope & Ackerman 1977: 95; Muscarella 1992: 230; https://www.miho.jp/booth/html/artcon/00000467e.htm (accessed 10.04.2023).	

Ac/6-5/153	
Source: Rosette lotus flower petal decoration on a golden bowl.	
Chronology: Achaemenid (600-401 BC).	
Provenance: Unknown.	
Location: Metropolitan Museum of Art, New York (54.3.1).	
References: Mohammad Panah 2007: 122; Culican 2008: 260; Bahrani 2017: 319, fig. 13; https://www.metmuseum.org/art/collection/search/324289 (accessed 10.04.2023).	

Ac/5/154	
Source: Rosette lotus flower decoration on a bronze phiale.	
Chronology: Achaemenid (500-401 BC).	
Provenance: Unknown.	
Location: Christies (9172, Lot 200).	
References: https://www.christies.com/lot/lot-an-achaemenid-bronze-phiale-circa-5th-century-1520101/?from=salesummary&pos=115&intObjectID=1520101&sid=c6acf991-bb41-40c3-b18b-f99f21742c43 (accessed 15.04.2023).	

Ac/5/155	
Source: Rosette lotus flower petal decorations on a silver bowl.	
Chronology: Achaemenid (464-424 BC).	
Provenance: Hamadan.	
Location: British Museum, London (ANE 1994-1-27,1).	
References: Vickers 1996: 55; Muscarella 2000: 61, n° 13; Zournatzi 2000: 697, fig. 11; Curtis & Tallis 2005: 115, n° 103; Mohammad Panah 2007: 125; Treister 2009: 106, fig. 9; https://www.britishmuseum.org/collection/object/W_1994-0127-1 (accessed 10.04.2023).	

Ac/5/156	
Source: Rosette lotus flower petal decorations on a silver bowl.	
Chronology: Achaemenid (500-401 BC).	
Provenance: Unknown.	
Location: British Museum, London (ANE 124082).	
References: Dalton 1964: 44, n° 180; Curtis & Tallis 2005: 116, n° 104; Treister 2009: 107, fig. 10; https://www.britishmuseum.org/collection/object/W_1897-1231-180 (accessed 10.04.2023).	

Ac/5/157	
Source: Chain of palmette lotus flower and bud decorations on a silver bowl.	
Chronology: Achaemenid (500-401 BC).	
Provenance: Unknown.	
Location: Christies (7376, Lot 149).	
References: https://www.christies.com/en/lot/lot-4889589 (accessed 17.04.2023).	

Ac/5-4/158	
Source: Rosette lotus flower decorations on a silver bowl.	
Chronology: Achaemenid (500-301 BC).	
Provenance: Unknown.	
Location: British Museum, London (ANE 135571).	
References: Moorey 1988: pl. Iva; Collon 1995: 61, fig. 148; Curtis & Tallis 2005: 114, n° 101; Mohammad Panah 2007: 124; https://www.britishmuseum.org/collection/object/W_1971-0515-1 (accessed 10.04.2023).	

Ac/5-4/159	
Source: Rosette lotus decoration on a copper phiale.	
Chronology: Achaemenid (500-301 BC).	
Provenance: Unknown.	
Location: British Museum, London (1995,0622.1).	
References: Vanmoekerke 1991: 75, pl. 35; https://www.britishmuseum.org/collection/object/W_1995-0622-1 (accessed 10.04.2023).	

Ac/4/160	
Source: Rosette lotus flower decoration on a silver phiale.	
Chronology: Achaemenid (400-301 BC).	
Provenance: Unknown.	
Location: Louvre Museum, Paris (SB 2756).	
References: Morgan 1905: 43, pl. 3; Harper; Aruz, & Tallon 1992: n° 170; Curtis & Tallis 2005: 178, n° 277; Perrot 2017: 398, fig. 13-6; https://collections.louvre.fr/en/ark:/53355/cl010176843 (accessed 10.04.2023).	

Ac/4/161	
Source: Rosette lotus flower petal decorations on a silver bowl.	
Chronology: Achaemenid (400-301 BC).	
Provenance: Mazandaran.	
Location: British Museum, London (ANE 1998-1-17,1).	
References: Curtis & Tallis 2005: 114, fig. 102; https://www.britishmuseum.org/collection/object/W_1998-0117-1 (accessed 10.04.2023).	

Ac/5/162	
Source: Chain of palmette and profile-view lotus flower decorations on a silver vase.	
Chronology: Achaemenid (500-401 BC).	
Provenance: Unknown.	
Location: The George Ortiz Collection.	
References: Ghirshman 1992: 254, fig. 307; Koch 2000: 196; Zournatzi 2000: 684, fig. 1; Mohammad Panah 2007: 83; Culican 2008: 191, fig. 47.	

Ac/6-4/163	
Source: Chain of palmette and profile view lotus flower decorations on a golden rhyton.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Hamadan.	
Location: National Museum of Iran, Tehran (1321).	
References: Godard 1965: 132; Koch 1997: 144; Mohammad Panah 2007: 120; Hejabri Nobari; Tavoossi, Khademi Nadoushan 2011: 86, fig. 9; Shirazi 2017: 4, fig. 1; Heydarabadian 2019: 37, fig. 24; Mesbah & Dadvar 2019: 30, fig. 9; Vilsteren & Nokandeh 2019: 105.	

Ac/5/164	
Source: Chain of palmette and profile view lotus flower decorations on a silver rhyton.	
Chronology: Achaemenid (500-401 BC).	
Provenance: Unknown.	
Location: Metropolitan Museum of Art, New York (1989.281.30).	
References: Muscarella 1975: 75; Koch 1992: 231, pl. 22; Bahrani 2017: 318, fig. 13; Mesbah & Dadvar 2019: 28, fig. 4; https://www.metmuseum.org/art/collection/search/327419 (accessed 19.04.2023).	

Ac/6-4/165	
Source: Rosette lotus flower decorations on a royal cane.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: British Museum, London (135908).	
References: Philby 1981: 119; Muscarella 2000: 74, n° 5; Mohammad Panah 2007: 123; https://www.britishmuseum.org/collection/object/W_1973-0616-1 (accessed 10.04.2023).	

Ac/6-4/166	
Source: Rosette lotus flower decoration on a golden cane.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: Reza Abbasi Museum, Tehran (2584).	
References: Mohammad Panah 2007: 108; Heidarabadian 2013: 77; Alibemani & Mahyar 2015: 19, fig. 28.	

Ac/6-4/167	
Source: Profile view lotus flower decorations on a golden earring.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: Metropolitan Museum of Art, New York (1989.281.33).	
References: Muscarella 1992: 18; Koch 1992: 222, pl. 32; Curtis 2021: 78, n° 64; https://www.metmuseum.org/art/collection/search/327422 (accessed 19.04.2023).	

Ac/6-4/168	
Source: Rosette lotus flower decorations on golden earrings.	
Chronology: Achaemenid (559-331 BC).	
Provenance: Unknown.	
Location: Persepolis Museum, Shiraz.	
References: Heidarabadian 2013: 110.	

Ac/5-4/169	
Source: Rosette lotus flower decoration on a golden pendant.	
Chronology: Achaemenid (500-301 BC).	
Provenance: Unknown.	
Location: Reza Abbasi Museum, Tehran (2634).	
References: Mohammad Panah 2007: 108; Heidarabadian 2013: 101; Alibemani & Mahyar 2015: 18, fig. 26.	

PARTHIAN

Pa/2-1/170	
Source: Pointed-petaled rosette lotus flower decoration on plaster.	
Chronology: Parthian (200-1 BC).	
Provenance: Khwaja Mountain, Lake Hamun, Sistan and Baluchestan.	
Location: <i>In situ</i> .	
References: Mosalla 2006: 10; Mohammad Khani 2010: 124, fig 23; Waqs Abbasi; Mehr Afrin, & Mousavi Haji 2020: 249, fig. 3.	

Pa/2-1/171	
Source: Pointed-petaled rosette lotus flower decoration on plaster.	
Chronology: Parthian (200-1 BC).	
Provenance: Zahhak Castle, Hashrud, East Azerbaijan.	
Location: <i>In situ</i> .	
References: Thompson 1976: pl.XIV, fig. 10; Eghbal Chehri 2007: 321, fig. 1; Rostami 2011: 213; Waqs Abbasi; Mehr Afrin, & Mousavi Haji 2020: 241, fig. 7; Mobini & Shakarami 2021: 88, fig. 13.	

Pa/2-1/172	
Source: Pointed-petaled rosette lotus flower decoration on plaster.	
Chronology: Parthian (200-1 BC).	
Provenance: Zahhak Castle, Hashrud, East Azerbaijan.	
Location: British Museum, London (92222).	
References: Thompson 1979: 297, fig. 5; Eghbal Chehri 2007: 278, fig. 3; Rostami 2011: 212; Waqs Abbasi; Mehr Afrin, & Mousavi Haji 2020: 241, fig. 7; https://www.britishmuseum.org/collection/object/W_1851-0101-347 (accessed 10.07.2024).	

Pa/2/173	
Source: Pointed-petal rosette lotus flower decoration on a silver bowl.	
Chronology: Parthian (200-101 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.5).	
References: Pfommer 1993: 119, nº 5; https://www.getty.edu/art/collection/object/103V1A (accessed 15.07.2024).	

Pa/2-1/174	
Source: Rosette lotus flower decorations on a silver bowl.	
Chronology: Parthian (200-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.13).	
References: Pfommer 1993: 134, nº 13; https://www.getty.edu/art/collection/object/103V1H?tab=provenance (accessed 15.07.2024).	

Pa/2-1/175	
Source: Pointed-petal rosette lotus flower decoration on a copper bowl.	
Chronology: Parthian (200-1 BC).	
Provenance: Unknown.	
Location: British Museum, London (1995,0622.2).	
References: Simpson 1995: 190; https://www.britishmuseum.org/collection/object/W_1995-0622-2 (accessed 17.07.2024).	

Pa/2-1/176	
Source: Pointed-petal rosette lotus flower decoration on a silver bowl.	
Chronology: Parthian (200-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.8).	
References: Pfommer 1993: 125, nº 8; https://www.getty.edu/art/collection/object/103V1E (accessed 15.07.2024).	

Pa/2-1/177	
Source: Heart-shaped petal rosette lotus flower decoration on a silver bowl.	
Chronology: Parthian (200-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum- Los Angeles, California (81.AM.84.7).	
References: Pfommer 1993: 122, nº 7; https://www.getty.edu/art/collection/object/103V1C (accessed 15.07.2024).	

Pa/2-1/178	
Source: Heart-shaped petal rosette lotus flower decoration on a silver bowl.	
Chronology: Parthian (200-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.6).	
References: Pfommer 1993: 121, n° 6; https://www.getty.edu/art/collection/object/103V1B (accessed 15.07.2024).	

Pa/1/179	
Source: Rosette lotus flower decoration on a silver bowl.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.14).	
References: Pfommer 1993: pl 3, n° 14; https://www.getty.edu/art/collection/object/103V1J?tab=bibliography (accessed 15.07.2024).	

Pa/1/180	
Source: Rosette lotus flower decoration on a silver bowl.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.9).	
References: Pfommer 1993: 126, n° 9; https://www.metmuseum.org/art/collection/search/327436 (accessed 15.07.2024).	

Pa/1/181	
Source: Pointed-petal rosette lotus flower decoration on a silver bowl.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: British Museum, London (134303).	
References: Barnett & Curtis 1973: pl. LV; Oliver 1977: 81; Harper 1987: 350, n° 43, fig. 96; https://www.britishmuseum.org/collection/object/W_1963-1012-1 (accessed 15.07.2024).	

Pa/1/182	
Source: Heart-shaped, pointed, and round-petal rosette lotus flower decorations on a silver bowl.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (86.AM.752.3).	
References: Pfommer 1993: 189, n° 72; Dilmaqani 2018: 246; Mahmodialami & Parsa 2021: 72, fig. 1; https://www.getty.edu/art/collection/object/103WEW?altImage=ea109a31-bd7a-4faa-a13d-6b6a509c0929 (accessed 15.07.2024).	

Pa/1/183	
Source: Heart-shaped, pointed, and round-petal rosette lotus flower decorations on a silver bowl.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (86.AM.754.5).	
References: Pfommer 1993: 183, n° 68; https://www.getty.edu/art/collection/object/103WF4#f7765e37208522dd9242617335026232b2decd35 (accessed 15.07.2024).	

Pa/1/184	
Source: Rosette lotus flower decorations on a silver bowl.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.1).	
References: Pfommer 1993: 110, n° 1; Mohammad Panah 2007: 188; https://www.getty.edu/art/collection/object/103V14?altImage=28e4fa88-584c-4e65-95ad-2195e5bdd473 (accessed 15.07.2024).	

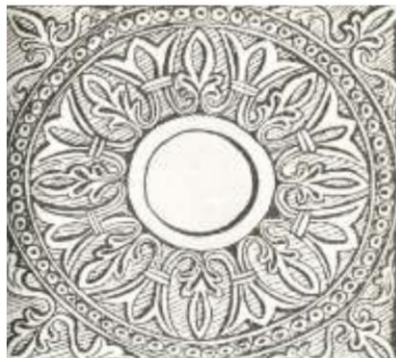
Pa/1/185	
Source: Profile view lotus flower decorations on a silver bowl.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (81.AM.84.2).	
References: Pfommer 1993: 113, n° 2; https://www.getty.edu/art/collection/object/103V15 (accessed 15.07.2024).	

Pa/1/186	
Source: Rosette lotus flower decorations on a gilt silver rhyton.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: J. Paul Getty Museum, Los Angeles, California (86.AM.753).	
References: Pfommer 1993: 193, n° 74; Mohammad Panah 2007: 187; Dilmaqani 2018: 245; https://www.getty.edu/art/collection/object/103WEZ?altImage=d2629b10-4251-4828-b57c-22f0f88eb900 (accessed 15.07.2024).	

Pa/1/187	
Source: Rosette lotus flower decoration on a golden belt.	
Chronology: Parthian (100-1 BC).	
Provenance: Unknown.	
Location: Metropolitan Museum of Art, New York (MMA 17.190.2055).	
References: Herzfeld 1928: 22, no. 1; Ghirshman 1962: 100, fig. 112; Strouse 2000: 44, n° 50; Colledge 2001: 106, fig. 18; Dilmaqani 2018: 246; Mohammadifar 2018: 318, fig. 53; https://www.metmuseum.org/art/collection/search/322485 (accessed 15.07.2024).	

SASSANID

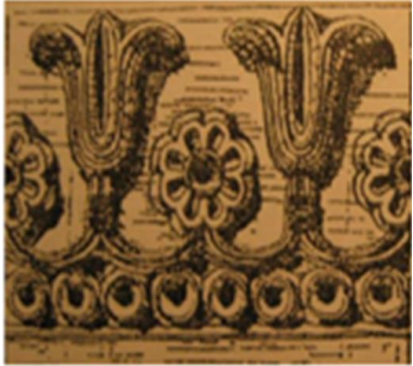
Sa/3-7/188	
Source: Lotus flower decoration on a limestone rock relief depicting the coronation scene of Ardeshir II.	
Chronology: Sassanid (224-651 CE).	
Provenance: Taq-e Bostan, Kermanshah.	
Location: <i>In situ</i> .	
References: Godard 1965: 176; Ghirshman 1991: 190; Ferrier 1995: 76; Sodavar 2005: 174, fig. 46; Mohammad Panah 2007: 177; Mobini & Shafei 2015: 51, fig. 2.	

Sa/3-7/189	
Source: Chain of profile view lotus flower decorations on a stucco frame.	
Chronology: Sassanid (224-651 CE).	
Provenance: Bishabour.	
Location: <i>In situ</i> .	
References: Porada 1962: 212, fig. 113; Ghirshman 2000: 21; Shahin 2001: 194; Mohammad Khani 2010: 124, fig. 24; Mousavi Haji; Rostami, & Mehrafarin 2020: 323, fig. 1; Mobini & Shakarami 2021: 81, fig. 6.	

Sa/3-7/190	
Source: Rosette lotus flower decorations on stucco.	
Chronology: Sassanid (224-651 CE).	
Provenance: Chal Tarkhan Palace.	
Location: <i>In situ</i> .	
References: Thompson 1976: pl. XIII, fig. 5; Mobini & Shafei 2015: 53, fig. 9.	

Sa/3-7/191	
Source: Rosette lotus flower decorations on stucco.	
Chronology: Sassanid (224-651 CE).	
Provenance: Chal Tarkhan Palace.	
Location: <i>In situ</i> .	
References: Thompson 1976: pl. IV, fig. 2; Mobini & Shafei 2015: 53, fig. 10.	

Sa/3-7/192	
Source: Rosette lotus flower decorations on stucco.	
Chronology: Sassanid (224-651 CE).	
Provenance: Chal Tarkhan Palace.	
Location: <i>In situ</i> .	
References: Thompson 1976: pl. IV, fig. 1; Koulabadi 2009: 228; Chehri; Behrouzi & Mosavi Haji 2015: 79; Mousavi Haji; Rostami, & Mehrafarin 2020: 333, fig. 9; Mobini & Shakarami 2021: 92, fig. 17.	

Sa/3-7/193	
Source: Rosette lotus flower decorations on stucco.	
Chronology: Sassanid (224-651 CE).	
Provenance: Kish Palace.	
Location: <i>In situ</i> .	
References: Mansouri & Karamian 2012: 80, figs. 3-4; Mobini & Shafei 2015: 53.	

Sa/3-4/194	
Source: Rosette lotus flower decorations on a silver horse statue.	
Chronology: Sassanid (300-400 CE).	
Provenance: Kerman.	
Location: Louvre Museum, Paris (MAO 132).	
References: Godard 1965: 210, fig. 115; Mohammad Panah 2007: 196. https://collections.louvre.fr/ark:/53355/cl010174063 (accessed 06.01.2023).	

Sa/3-4/195	
Source: Rosette lotus flower decorations on a silver bowl.	
Chronology: Sassanid (300-400 CE).	
Provenance: Unknown.	
Location: Metropolitan Museum of Art, New York (MMA 1970.5).	
References: Harper & Pieter 1981: 206, pl. 5; Olson 2009: fig. 7; Spier; Potts, & Cole 2022: 311, n° 165; https://www.metmuseum.org/art/collection/search/326006 (accessed 06.01.2023).	

Sa/3-7/196	
Source: Profile view and rosette lotus flower decorations on a silver plate.	
Chronology: Sassanid (224-651 CE).	
Provenance: Unknown.	
Location: Hermitage Museum, Saint Petersburg (S-217).	
References: Mohammad Panah 2007: 190; Azad Bakht & Tavossi 2012: 63; Mobini & Shafei 2015: 57, fig. 23; Shahbizi Shiran; Maroufi Aghdam, Sattarnezhad, & Tahmasebi 2018: 250, fig. 17.	

Sa/3-7/197	
Source: Profile view lotus flower decorations on a silver plate.	
Chronology: Sassanid (224-651 CE).	
Provenance: Unknown.	
Location: National Museum of Iran, Tehran (504).	
References: Javadi & Bastar 2015: 18, fig. 4; Heydarabadian 2019: 59, fig. 59.	

Sa/3-7/198	
Source: Profile view lotus flower decorations on a silver plate.	
Chronology: Sassanid (224-651 CE).	
Provenance: Unknown.	
Location: Hermitage Museum, Saint Petersburg (S-18).	
References: Brussels 1993: 217, fig. 11; Lukonin 2010: 198, fig. 209; Alram 2015: 8; Javadi & Bastar 2015: 19, fig. 5.	

Sa/3-7/199	
Source: Rosette lotus flower decorations on a bronze plate.	
Chronology: Sassanid (224-651 CE).	
Provenance: Unknown.	
Location: Hermitage Museum, Saint Petersburg (S-41).	
References: Pigulevskaya 1894: 316, fig. 9; Behnam 1940: 35; Khodadadian 2004: 1732; Lukonin 2010: 194, fig. 203; Mobini & Shafei 2015: 59, fig. 28.	

Sa/3-7/200	
Source: Profile view lotus flower decorations on a silver plate.	
Chronology: Sassanid (224-651 CE).	
Provenance: Unknown.	
Location: National Museum of Iran, Tehran (1387).	
References: Heydarabadian 2019: 45, fig. 40; Vilsteren & Nokandeh 2019: 192.	

Sa/3-7/201	
Source: Rosette lotus flowers decorations on a silver plate.	
Chronology: Sassanid (224-651 CE).	
Provenance: Unknown.	
Location: National Museum of Iran, Tehran (1275).	
References: Harper & Pieter 1981: 211, pl. 10; Mohammad Panah 2017: 181; Vilsteren & Nokandeh 2019: 196; Shadlou & Shadlou 2022: 48, fig. 8.	

Sa/3-7/202	
Source: Rosette lotus flower decorations on a silver plate.	
Chronology: Sassanid (224-651 CE).	
Provenance: Unknown.	
Location: Metropolitan Museum of Art, New York (MMA 1994.402).	
References: Harper & Pieter 1981: 239, pl. 38; Benzel; Graff, Rakic, & Watts 2010: 110, fig. 30; Akhvanaghdam 2014: 43, fig. 5; Shadlou & Shadlou 2022: 57, fig. 19; https://www.metmuseum.org/art/collection/search/327497 (accessed 12.01.2023).	

Sa/6-7/203	
Source: Rosette lotus flower decorations on a silver bowl.	
Chronology: Sassanid (501-700 CE).	
Provenance: Unknown.	
Location: Miho Museum, Koka.	
References: Gignoux 1984: n° 39; Harper 1988: 331, fig. 45; Mobini & Shafei 2015: 59, fig. 31; https://www.miho.jp/booth/html/artcon/00000484e.htm (accessed 18.01.2023).	

Sa/6-7/204	
Source: Profile view lotus flower decorations on a silver vase.	
Chronology: Sassanid (501-700 CE).	
Provenance: Unknown.	
Location: Museum für Islamische Kuns, Berlin (I.4968).	
References: Ashraf Arianpour 1975: 36, fig. 6; Javadi & Bastar 2015: 19, fig.	

Sa/6-7/205	
Source: Profile view lotus flower decorations on a silver vessel.	
Chronology: Sassanid (501-700 CE).	
Provenance: Unknown.	
Location: Miho Museum, Koka.	
References: Marshak 1972: 83, n° 3; Fukai and Horiuchi 1972: pl. XII; Harper 1991: fig. 1; Mobini & Shafei 2015: 57, fig. 24; https://www.miho.jp/booth/html/artcon/00000492e.htm (accessed 20.01.2023).	

Sa/6-7/206	
Source: Rosette lotus flower decorations on a silver vessel.	
Chronology: Sassanid (501-700 CE).	
Provenance: Unknown.	
Location: Metropolitan Museum of Art, New York (MMA 67.10a, b).	
References: Brunner 1974: 118, fig. 6; Harper 1978: 60, n° 18; Sodavar 2003: 56, fig. 54; Mohammad Panah 2007: 198; Olson 2009: fig. 8; Noorodini & Ashouri 2015: 47, fig. 8; Shahbizi Shiran; Maroufi Aghdam, Sattarnezhad, & Tahmasebi 2018: 243, fig. 4; https://www.metmuseum.org/art/collection/search/325865 (accessed 06.01.2023).	

Sa/6-7/207	
Source: Rosette lotus flower decorations on a golden-silver vessel.	
Chronology: Sassanid (501-700 CE).	
Provenance: Unknown.	
Location: Cleveland Museum of Art, Cleveland (62.294).	
References: Sherman 1963: 338, fig. 61; Gibbons; Ruhl, & Staikoff 1974: 11; Olson 2009: fig. 4; Noorodini & Ashouri 2015: 47, fig. 5; Shahbizi Shiran; Maroufi Aghdam, Sattarnezhad, & Tahmasebi 2018: 241, fig. 2; https://www.clevelandart.org/art/1962.294 (accessed 25.01.2023).	

Sa/6-7/208	
Source: Rosette lotus flower decorations on a silver vessel.	
Chronology: Sassanid (501-700 CE).	
Provenance: Unknown.	
Location: Hermitage Museum, Saint Petersburg (S-60).	
References: Lukonin 2010: 174, fig. 182; https://www.hermitagemuseum.org/wps/portal/hermitage/digital-collection/08.+applied+arts/97273 (accessed 22.01.2023).	