



ROLE OF APAM NAPĀT AND ĀNĀHĪTĀ TO GAIN LEGITIMACY OF KING IN ANCIENT IRAN

LEİLA MOHAMMADI*

Öz

Eski İnan'da bütün hükümdarlar güçlerini Ahura Mazda'dan aldıkları ve Ahura Mazda'nın tanrısal mukaddes gücünü dünyadaki yardımcıları aracılığıyla gösterdiği inancındaydılar. Bu tanrıçalardan biri Apam-napat'tır. Zaman içinde Apam-napat ismi Anahita'ya dönüşmüş ama gücü ve rolü sabit kalmıştır. *Avesta*'ya bakıldığında Apam-napat'ın suyla bağlantısı bulunan ve İranlılar için kutsayıcı güce sahip olan suyun ilk tanrısı olduğu bilgisine rahatlıkla ulaşılabilir. Eski İranlıların inanışında bir tür tamamlayıcı da olan ve birbirini tamamlayan Mihr, Ahura'nın bağışlayıcısı ve Apam-napat ise Mihr'in koruyucusu olarak anılmıştır. Özellikle Apam-napat ve Anahita konusundaki ilk kaynaklara bakıldığında tanrısal gücün eski hükümdarlar arasında aktarımında bu azizler önemli kilit isimlerdir.

Anahtar Kelimeler: Apam-napat, Anahita, Ahura-fer (h), Ahura Mazda, Meşruluk.

ABSTRACT

All ancient kings of Iran tried to show their power is coming from Ahura Mazdā and Ahura Mazdā would convey this holy Aura through his helpers. One of this goddess is Apam Napāt. During time Goddess Apam Napāt's name changed to Ānāhītā but its power and role still was the same.

* LEİLA MOHAMMADI, Alicante University, leilamohamadi22@yahoo.com.

With search at Avestān we can find Goddess Apam napāt as the first goddess in Avestān which is linked to water, also we can see how water is holy for Iranian. In ancient Iranians belief, Mehr as giving the Aura and Apam napāt and Ānāhītā as conservative of Aura are complementary each other. By research about the first source of Goddess Apam Napāt and Ānāhītā that had vital importance for transferring the great force Aura to ancient kings, and by trace footprint of ancient role of Apam Napāt we are able to find the signs, and confirm an important part of legitimacy by very powerful transporter of Aura to kings in many historical periods.

Keywords: Apam Napāt, Ānāhītā, Aura -Farr(ah), Ahura Mazdā, legitimacy

چکیده

همه پادشاهان ایران باستان بر این اعتقاد بودند که نیروی خویش را از اهورا مزدا گرفته اند و اهورا مزدا نیروی مقدس اهورایی خویش را از طریق یارانش در جهان منتقل می نماید. یکی از این الهه ها آپام ناپات هست. در طول زمان نام آپام نپات به آناهیتا تغییر یافته است اما قدرت و نقش وی ثابت بود است. با جستجویی در اوستا به راحتی می توان به این نکته پی برد که آپام ناپات اولین الله در ارتباط با آب بوده و آب قدرت تقدسی برای ایرانیان داشته است. در اعتقاد ایرانیان باستان از مهر به عنوان اعطا کننده اهورا و از آپام نپات به عنوان محافظت کننده از مهر یاد شده است که به نوعی مکمل هم بوده و همدیگر را تکمیل می نمایند. جستجو در خصوص اولین منابع در موضوع آپام ناپات و آناهیتا نشان دهنده اهمیت کلیدی این قدیسه ها در انتقال قدرت اهورایی در میان پادشاهان کهن می باشد.

کلید واژه ها: آپام ناپات، آناهیتا، اهورا – فر(ح)، اهورا مزدا، مشروعیت:

1. INTRODUCTION

All ancient kings of Iran tried to show that their power is coming from biggest God Ahura Mazdā, and Ahura Mazdā would convey this holy Aura by his helpers.¹ Ahura Mazdā is the head and created a spiritual

¹ Amshāspandān, امشاسپندان

reign calling Khashtra with angles who called Amshāspands, what exists in the world up and down world is backed up by one of the angels and goddess of God.² Constabulary deposits everything to a special angel and deposited and entrusted inside any of the creatures of gods a divine spirit of the universe that is known to be Aura.³ The first goddess in Zoroastrian texts which is linked to water is the goddess Apam Napāt. Goddess Apam Napāt and goddess Ānāhītā were two powerful angles related to water that had vital importance for transferring this Great giant Aura to kings. In ancient Iranians belief, the goddess Mehr (Sun) as giving the Aura and Apam Napāt and Ānāhītā as conservative of Aura are complementary each other roles and role of Goddess Apam Napāt and Ānāhītā was very important for legitimacy of kings, by follow this signs of this ancient role, we confirm an important part of legitimacy by very powerful transporter of this legitimacy to kings in many historical periods.

2. LEGITIMACY

Legitimacy makes authority and sovereignty dignity and more delicate. The success of power in order to gain legitimacy and winning the unanimous consensus of the number of opponents needs time and the necessary tools, so the device is neither the solitary legitimacy and nor the voluntary one, but it always coordinates with ethics, culture, religious interpretations and knowledge of each particular period. The parts of this kingdom includes: Sovereignty, God, the ruler, ruled people and territory. King had the role of mediator between God and his people, so God and the ruler both dominate the people.

Now we look at the ways in this transition takes place of legitimacy and its symbols. This power is given to kings by Ahurā Mazdā. In Bīsetūn inscriptions of Dāryuš, says: "Ahurā Mazdā had such a desire. Throughout all this land he chose me as a man. He made me the king of all the land all I wanted was an answer to Ahurā Mazdā's will".⁴

² I. Pourdāvoud, (1347/ 1968), *Yashthā*, Vol 1, Tehran: Tahūrī, p. 16

³ Farvahar, فروهر

⁴ Inscriptions of Dāryush I in Sūsa, fifth and sixth paragraphs quoted by Mohammad Sālār Kasrāie, "Farmān ravāi ye toamān, [Simultaneous ruling: governance and legitimacy in ancient Persia]" *Journal of Politics*. Issue no. 14 (1331/ 1952), p. 203.

To understand the ancient periods and specially periods of Iranian history there are four kinds of the sources:

1. Inscriptions of kings,
2. Some of the more or less detailed reports by Greek and Roman writers, historians & geographers,
3. Mud discs and writings carved on the containers and metal objects,
4. Other historical works such as content of the inscription and reliefs, pictures, accessories, tools of war and some utensils and ornaments.

Today we are able to know and study many of the symbols of Aura by studying the effects of existing reliefs by Iranian researchers. And in the case of Iran and the Iranian monarchy which is the subject of our discussion, *Shahnama* is the contextual source besides the other sources mentioned, and actually in *Shahnama* we can see so many symbols for power of kings that even mentioned as it's inseparable part. Materialistic signs of Aura can be categorized into two forms, materialistic objects or tools and some certain animals.

Homā:⁵ the birds, such as Homā, hawks and eagles are signs of kings Aura. In ancient Persia, kings installed feather of Homā on their crown or adorned royal canopies with it. This indicates a relationship between the Aura of kings and Homā. Believing in Aura of Homā has penetrated the lives of common people and they regard it as "happiness Homa" which is one of Iranian kings important features and it's image is depicted on thrones and on the columns of palaces or on the king's arms and even the kings gowns were decorated with a Homa's feather as symbol of spendor.

As in the *Shahnameh*, Goshtasb decorates his crown with ominous and happy feather of Homa:

بیوشید رخشنده رومی قبای

به تاج اندر آویخت پر همای شاهنامه، جلد 2

⁵ Is well-known that if Homā's shadow will fall on everyone, will bring happiness and luck to him, this is why it calls happiness bird.

تو فر همایی و زیبای گاه

تو تاج کیانی و پشت سپاه جلد 3

Halo (religious iconography): Of course, it is different from Shamseh. Shamseh is behind the king, but halo is around the king's head. One form of splendor is light halo. Light halo shows sanctity and splendor in the art of other lands. Thus halos of light turn around the head of the Virgin Mary, Jesus and we also see it in the Saints. In the context of the Assyrian, this force is usually called Melammu which means brilliant shine. It appears to be common phrases in the south of Mesopotamia, prior to the Sumerian era. Melammu is shown with shining beams or brilliant and charismatic aura around the kings, as a sign of respect and sanctity. Melammu supported the Shah and kept the enemies away, if a king lost Allah's protection, Melammu would escapes from him and he was undefended against enemies.⁶

Turban and crown: they were the most obvious apparent identity of one rests on a throne. When Siavash goes to Balkh, sends a letter to Keykavous and wrote the world is under the splendor of my hat.

کنون تا به جیحون سپاه من است

جهان زیر فر کلاه من است (شاهنامه)

که تا برنهدم بشاهی کلاه

مرا گشت خورشید و تابنده ماه (شاهنامه)

ازان پس که سوگند خوردی بماه

بخورشید و ماه و بتخت و کلاه (شاهنامه)

⁶ M. Bahār and N.A. Kassāian, (1375/1996), *Pazhuheshi dar asātir e Īran*. Tehran, p. 203

The best example of charisma crown in Shahnameh is the story of Bahram Gur, where in order to gain the kingdom; Bahram must steal the crown from the lions. Or here

میان تنگ چون ببر و بازو ستبر
همی فر تاجت برآید به ابر (شاهنامه)

Hand-bring experssion could mean a person who brings victory which is special to Aura.⁷ Sometimes in paintings, the king places a turban on the head instead of the crown.⁸ He sometimes placed both the Crown and the Turban, the turban on his crown.

Ram is another on symbol of splendor. Horned ram with twisted horns in *Avesta*, is one of the symbols of splendor. In *Shahnama* Ardashir's splendor is in the form of ram running after him.

به دستور گفت آن زمان اردوان
که این غُرم باری چرا شد روان

چنین داد پاسخ که آن فَر اوست
به شاهی و نیک اختری پر اوست (شاهنامه)

Ram's image drawn on the flag, reflects the splendor of the beast:

درفشی کجا گرم دارد نشان
ز بهرام گودرز کشوادگان (شاهنامه)

In Ardashir Babakan's there is a scene in which the last Parthian king, Artabanus, asks what the ram running after Ardeshir means. The minister answers the Kiyini splendor that turned to Ardashir⁹

⁷ A.A. Sūdāvar, (1384/2005), op, cit, p. 15

⁸ Look at the image of Bahrām Sassani in the book Zabihollah ,Safa,(1346), *Āyin-e Shāh-han-shāhi-ye Irān*,(1346) Tehran, Tehran University, p 180.

⁹ غرم In world means Sheep

Lion: one of the signs of the legitimacy of the king is lion on his throne. The Shah's successor, to prove lineage and deserving royal throne, must fight with the lion in the test. If he wins the lions, it shows his lineage, because only descendants of kings are able to kill lions. In folklore English, French, Italian, stories of knights also this test can be seen: the lion never clutches a true king's hands.¹⁰ According to Michael Berry the oldest known Iranian painting in which two lions are fighting belongs to 600 B.C and is held today in New York's Pierpont Morgan library.¹¹

Shamseh: Among allegories and metaphors that were used to visualize splendor, no one was as effective as likening it to the sun. Thus the process was dependent on the sun and the universal symbol of the clergy and Shamseh behind Buddha, Christ and the prophets and kings is nothing but representative of the attempt to raise the dignity of splendor. Shamseh is also the symbol of the splendor and usually is drawn behind the king. Shamseh is taken from sun meaning luminosity. In other words; divine splendor is manifested in the face of the king like a sun. In the context of the rules of King Hammurabi (ancient Babylon king) the law includes three parts: firstly, middle and end. At the top of this inscription, there is a key figure which shows Hammurabi against God of sun and justice. Rules were written in the middle part. At the end; Hammurabi says the law is taken from the god of light. In Shahnameh, the flag of the corp of Fariborz, the son of Keykā'ūs, is decorated with sun and the role of sun in artistic works and Christian architecture and also Islamic periods has always been well-known and a form of Shamseh. The larger and the brighter the shamseh behind the king, the more legitimate and powerful he would be.

که چون ماه ترکان برآید بلند
ز خورشید ایرانش آید گزند (شاهنامه)

¹⁰ Quoted by of Sudāvar, (1384/2005), op, cit, p. 23.

"Farah-e -Kayāni" is one of most important key pillars of kingdom. In ancient Iranian belief as long as this celestial power is with king, he is able to be a ruler but if this Aurā is separated from the king he will curse and the country will destroy. In Shahnama Ram is bringing with the term Ğorm..

¹¹M. Barry, (1385/2006), *Interpretation of Michael Berry on Haft Peikar*, translated by J. Alaviniā, Tehran, Ney, p.126

Or

گهربافته پیکر و بوم زر
درفشان چو خورشید تاج و کمر (شاهنامه)

Or

ز بالا چو خورشید گیتی فروز
بگشتی سپهبد گه نیم روز (شاهنامه)

Wings: Wings in the art of the West and the East, is a symbol of divinity and inventory Supernatural, mobility and protection. Wings are also symbols of Ascension to heaven, messenger of the gods and demonstrated link between man and God.¹² Many of winged beasts such as lion, beef and even winged-humans, or eagles were considered as guardians of temples and tombs in the Middle East.¹³

In recent research, two wings placed on the crown of the Sassanid kings are known as symbols of the God of "Bahram" because it can manifest Bahram in the form of bird and hawk which is the same as the God of Bahram, the God of victory in battles. In addition; to the symbol of god of Bahram, it is a symbol of the mythical "phoenix"¹⁴ and key role in the Sassanid era. According to the text of the Avesta, everyone who has the fullness of the Phoenix, he will be immune from any danger.

In total, showing a lot of animals and humans having wings indicates their holiness and divinity. In "Avesta" two splendor-related birds have

¹² J.C, Cooper, (2004), *An illustrated Encyclopedia of Traditional Symbols*, Thames & Hudson Ltd, London, p. 51

¹³ J. Hall, (1383/ 2004), *Culture graphic symbols in the art of East and West*, translated by Roqieh Behzādi, Tehran, Farhang e Roshan Fekrān, p. 11

¹⁴ Sassanid Phoenix In some sources have been called under various names including Peacocks and Dragons Winged Dragon in combination with - head and paws of a lion or dog, neck and wings of an eagle and the peacock's tail that features each of these mythic creatures in mythology. This mythical bird called Phoenix gained nothing from chickens rather than wings and reminds people of mythical creatures and even the Achaemenid civilization in Mesopotamia throws. This mythical bird because of its unique characteristics was decorated to dresses of Sassanid kings as evidence of the monarchy.

been discussed. The first mentioned previously is in 'Jamshid's story, when turned into perversity; his splendor came into (VARGHNA) games and runs away from him. "First comes to Mehr and latter to the two other Gods"¹⁵. Then where Ahura Mazdā asks Zoroaster to find a "giant bird having spread wings whose feather gives great Farrah" and whoever gains it becomes cable and venerable.¹⁶

Xenophon of Athens in *Kourosh nameh*, *Cyropaedia* (book 7, chapter 1) in the story of, Cyrus campaign to Babylon writes: "Cyrus' flag was a golden king with wings opened on a long lance kings of Iran's flags are still this form"¹⁷. *Shahnama's* Phoenix, which is derived from the same charismatic Falcons, gives it's healing and magic feather to Zal and emphasizes on the happiness of it's splendor:

بدو مال ازان پس یکی پر من
خجسته بود سای ه فر من (شاهنامه)

Winged Disk: the most common species of this figure, a man of God in the midst and a disk with two wings on either side can be seen having sometimes rings or flower in her hand and a star on top of her head. Winged disk figure from the ninth century BC, across Western Asia, including the western half has been common but each of its main components, namely wings and a man of God, before its final composition, has been applied since long time before. The figure of disk or torus trackball was inspired by the sun which is origins of many ancient beliefs and to this day retains its effect on praying rituals. The wings and tail around the disk, is derived from the famous and dear ancient bird, the falcon eagle. The figure of sun and Eagle later merged in and makes the winged disk figure. But the other part of this figure, the image of the man of God that has a crown or a star tiara hat on the head and a ring or flower in her hand while he has brought up his other hand as a sign of a greeting of peace.

¹⁵A.A. Sūdāvar, (1384/ 2005), op, cit, p. 25.

¹⁶W. W. Malandra, (1983), *An Introduction to Ancient Iranian Religion*, Translated by William W. Malandra, Harvard University, p.85

¹⁷Y. Zakā, (1341/ 1962), *Yeki Digar az Rāzhāye Takht e Jamshīd* [Another mystery of Persepolis]. *Arts and Humanities*, No. 2, p.14.

Iranians called him Ahura Mazdā /Hormozd /Urmazd and Babylon called him مَرْدُوك /أَمْر اوتو (Marduk). Winged disk at the time of the "Achaemenid" reaches its final form which is found in the Darius figure in Bisotoun's and rock paintings of Persepolis.

So it turns out that the manifestations of the splendor is multiple, depending on the situation, the most suitable one is adopted.

The first God in Zoroastrian texts who links to water is the Goddess Apam Napāt and they have thought the God, is born of water. As Boyce said: "At first glance Zoroastrians Apam Napāt seems to be an unimportant and obscure God. And especially there is no independent hymn to her name, but in prayer and praise when speaking of the water element it is praised and worshipped. In addition on the day divisions, magnificent Mitra is the keeper of the morning and Apam Napāt, is the guard section of the afternoon and there is not a day that they haven't prayed Apam Napāt son of water."¹⁸

Divinity and holiness of water, among the Indo-Iranian people is a complex and sometimes complicated issue, to the extent that both Persia and India are linked with numerous deities. Among them, we can name Apam Napāt, Varuna, Saravati and Ānāhītā¹⁹. Because of Water dignity in Iran there were some gods to protect water. Ānāhītā is the most popular and the most famous and oldest of them. Lorestān bronze artifacts seem to suggest that the Medes were the first Iranians who celebrate Ānāhītā.

Strabo, In the Geography thesis, book XV, the third, paragraph 13, in the case of the Iranian rituals that were he has seen in Cappadocia.²⁰ with his eyes, he states as follows: but in the case of water when the Iranians come to lake or river or spring they dug a large pit and kill the victims next to it and hardly concern for the blood to pod water as this will cause water pollution²¹. By investigating into the temples of Ānāhītā and the

¹⁸ M. Boyce, (1375/ 1996), *A History of Zoroastrianism : Under the Achaemenians*, , Translated by H.Sanatizādeh, Tehran, Tous, pp. 6-16

¹⁹ Ibid, pp. 44-45.

²⁰ It means the place of beautiful horses

²¹ F.I. Strabo, (1967). *Geography*, Vol. 15, Translated by Horace Leonard Jones. London: Harvard University Press; William Heinemann Ltd. In *Encyclopedia Britannica*. Retrieved July 29 (2008)

structure of these temples and how the water passes from inside the houses we can find out how respectful water was in ancient Iran.

Hindi counterpart of the Iranian God Apam Napāt is Varuna. Varuna also in the oldest Vedic hymns arises as the deity of water which is regarded as clean water element discovered in ancient Persia. He brings morning twilight and sows honey-like rain on earth. One of the titles of Varuna is son of water or Apam sisur. As some have pointed out, Hindus respect water, due to the belief that Varuna is present in the water and by water it can be worshipped. Varuna's dependency on water is so close that a group of researchers believe that in the first thought, Varuna is embodiment of water. According to Loderz the association between these deities with the water element arises from the ancient relationship between Varuna and swearing; because in ancient times it was customary for someone who wanted to take an oath to do it in front of water or to have water in his hand when swearing. Apam Napāt which is called deity of water in Iran, in India, is referred to as one of the traits of Varuna²².

In this ancient hymn, "Sur Ānāhītā" is visualized as one of the celestial beings that are giving water and manifestation of lake as well.²³

In "Yasht Farvardin" it is said that when Zoroaster was born Mehr (The sun god) and Apam Napāt (son of water and god of water) had similar duties. From now on, they were supposed to stamp spacious pastures and energize the countries rulers and quell riots. "From now on, the mighty Apam Napāt had to energize the country's rulers to curb his rebellious."

According to ancient Persians, Sun (giving the splendor or the Mehr) goes to the sea toward the god of the water and (Apam Napāt conservative of splendor) would sink and sprang from it in the morning.

According to ancient Persians, Sun (giving the splendor or the Mehr) to the god of the sea water and the (Apam Napāt, the holder of the splendor) are complementary of each other. In *Zamiad Yasht* Apam Napāt is described as adjectives of king, "emperor" Great Ahura Mazdā and "radiant"

²² S. Gaviry, (1386/2007), *Iranian myths*, p.44

²³ The most ancient chants of Iranian *Avesta*, reports and research by Jalil Doostkhah, Tehran 1998.

and he is the god who takes back the splendor which was lost by Jamshid and took it under the sea because of his guardians.²⁴

Sunflower like Shamseh is the symbol of Mehr, giving Aura and lotus is the symbol of Apam Napāt that gradually Nahid was replaced after the advent of Zoroaster and naturally inherited Apam Napāt symptoms, that is the lotus. Sassanid honored Venus and regarded it as supporters of their descendants. Anahid has been called the mother of water²⁵. Among all the ancient circle symbols, there is one which looks like the sun but it's not sun. This is an image of an eight-dimension star which is in the surrounded circles. It's role among people of the east is symbolizing the shiny planet of Anahid/Zeus/Jupiter.

Anahid is a goddess and in 5th Yasht is symbol of water. It appears as a huge river. AhuraMazda in verse 86 has described Anahid's power: "The courageous riders should beg you to ride on their fast horses and for being superior in splendor and the clergy men who praise must ask you for help and victory".

Anahid is the guardian angel of water and not only fertilize all the plains but also the men and the women and helps women in their delivery and help them milk their infants. Also all the preliminary soldiers were empowered by him and made them defeat their enemies. That's why she has been regarded as mother of water not mother of rain.

Nahid is not only the symbol of water and rain but also as a symbol of a helpful and supportive woman who is were generous and an important element in the government's victories. And because of this, it's very respectful among Iranians and people of neighboring countries and there used to be many temples for worshipping it like Estakhr and Takht Soleiman temples in Ashkans and Sassanian time.

In Farvardin Yasht has been said when Zoroaster was born "Mehr" and " Epam Napat" have received similar responsibilities " since now Mehr empowers the countries kings and appeases the oppositions"; in other words, these two goddess have become the kings supporters and the riots soothers.

²⁴ ZH. Amūzegār, (1380/ 2001), *Iran's Epic History*, Tehran, Samt, p. 20.

²⁵ Faranbaq dādegī, (1380/2001), *Bundahīsh*, translat by, M. Bahār, Tehran: Tus ,p. 411.

Anahid was especially respected by the Sassanian kings among whom Nerse is the most famous one. In ascriptions he is granted kingdom by Rostam. He (Nerse) is the only king who overlooks Ahura Mazdā and was approved by Anahid and not by Ahura Mazda²⁶. For legitimacy Nerse needed to be approved by the main Zoroaster gods, Nahid, Mehr and Apam Napāt and not the nobles or the royals. This something which was in practice in ancient Iran. And then it's Khosro Parviz who has used this popular goddess's support based on a family tradition, when he wanted to crown in in Taagh Bostan. Nerse in Paikuli ascription has called this goddess "banoo" and has told and when we saw that Farvarde which is called Hormozdand all the gods and Ānāhītā have set out toward Iranshahr."²⁷

Nahid has been the respected goddess among the Sassanians and they have been its temples guardian generation after generation at Estakhr City.²⁸

Mentioning Ānāhītā name alone and separate from other gods and accompanying it with Ormazd, indicates its superiority over other gods which throughout all Sassanian dynasty it can be observed. Ānāhītā's respect in the Zoroaster ascription indicates its continuous respect among Sassanians.

We can divide the mythological kings of Iran into two groups. Those who Goddess Ānāhītā accepts their request and other group that are not accepted. 'Hoshang', 'Jamshid', 'Fereydoon', 'Garshasp', 'Keykavoos', 'Paoraw', 'Key khosrow', 'Tous', 'Jamasp', 'Hoov's', 'Noozar', 'Vistour', 'Yousht', 'Goshtasb' and 'Zarir', are include the first group. And 'Zahhak', 'Afrasiyab', 'Viseh's boys' and 'Vandammanish'²⁹ are include the second group.

²⁶ Soudavar. Ibid, p73.

²⁷ Boyce M, 1989. "ANAHID i Ardwisur Anahid" in Encyclopedia of Iranica. Edited by Ehsan Yarshater, vol. 1, also available at www.Iranicaonline.org.

²⁸ Mohamad ibn Jarir Tabari. Alrosol and Almoloq History. Translated by A. Payandeh. Tehran. 1375. vol 3. p 580. Also Zoroastrians, 101. Boyce.

²⁹ Names has taken from *Yašt 5th, Avestan*.

3. AHURA MAZDĀ

In ancient Iranian culture and thought Ahura Mazdā is also God's wisdom and wise advisors by his side as well as "Bahman Ameshaspante kherad"(Bahram Angle of Wisdom).

The same pattern can be seen in Shahnameh where extolling the wisdom and thought is apparent in associations, counseling and advices of Shahnameh. In king's associations with the royal princes, priests, religious men and the wise and ministers, the wise men were present and assist him in decision-making.

Mythological image of the Earth is a reflection of skys Amshaspandan assemble with organized religion alike each are also separate and are the diagram of thoughts, intentions, systems and procedures of justice, an ideal kingdom, tolerance, health, immortality and of Ahurā Mazdā -and-surrounded here like six petals of a lotus.

Ahura Mazdā is like central and peripheral Mazda, all the Ameshaspandan and beyond all of them. They are linked so that not only think the same but also see each other's mentality. Ahurah Mazda sees its diversity in them and they see their unity in Ahrah Mazda!

In Iran mythology "the Earth Face" is the reflection of the divine image, and "Mino" is the model of the Universe. according to ancient Persians, sun or (Mehr) as giving the Farrah and Apam napat as conservative of Farrah are complementary each other. In fact Ānāhītā is the Apam Napāt that replaced it after advent of Zoroaster and inherited the signs and characteristics of Apam Napāt. Then Ānāhītā is ancient Apam Napāt itself. Achaemenian and Sassanian, at the beginning of their reign, tried to concentrate confirmation and charisma in the hands of Ahura Mazdā, but soon the reign of the Sassanid Khosrow II, Achaemenian Artaxerxes II that their kingdom were threatened and had sever opponents, were forced to induce Far more splendor, resort to gods.

According to the Yasht Farvardin, short after the birth of Zoroastrian, the splendor depended on Mehr and Apam Napāt and Venus was replaced by Mehr, maintain splendor instead. Also, the evolution of the role of symbols of splendor, suggests that the combination of lotus with sunflowers signifies symbol of Mehr and Apam Napāt, during the "Median". and by following this footprint of this beliefs, it will confirm an important

part of legitimacy by very powerful transporter of this legitimacy to kings in many historical periods, especially ancient period.

4. CONCLUSION

Legitimacy of the king is recognized in his gaining splendor and the most appropriate successor is the one with most Aura so the more Aura a king has, the more he is supported by Ahura Mazdā. So legitimacy is not determined by the kings people but by Ahura Mazdā; the creator of splendor. Splendor is created by the gods like Mehr, Ānāhītā and Apam Napāt and is bestowed to a king and he can hold it as long as he has the qualification of holding it and this constitutes a ruler's legitimacy, whether it is acquired by recurring victories or inherited by blood. And of course there are a sign of nature's accompanying the splendor kings for instance drought in throughout the empire of the kings who lacked splendor. So in such a culture any nature disasters can be regarded as the king's deviation and on the other hand any blessing of the nature is attributed to the rulers' attitude; this concept still exists in verbal culture of people. People attribute the nature's catastrophes to the rulers' injustice. A research is needed to study this phenomenon.

چو خسرو به بیداد کارد درخت

بگردد برو پادشاهی و تخت

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