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A NEW APPROACH IN DETERMINING THE ANTIQUITY AND BELONGING OF RELIEFS OF LARGE IWAN OF TAQ BOSTAN

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ABSTRACT

The large Iwan of Taq Bostan and its reliefs with a number of other reliefs of Sassanid era have always noticed due to the used beauty and art in its structure. However, there have been disagreements in recent centuries regarding to its antiquity and it is not clear that it belongs to which Sassanid kings due to the lack of an inscription on its iwan. In this regard, although most archaeologists have attributed the first generation of the large iwan of Taq Bostan and its reliefs to Khosrau II, some comments have recently proposed attribution of the relief of Taq Bostan to Sassanid Peroz and Ardashir III which have questioned its antiquity and assignment. Therefore, the present study describes the Taq Bostan reliefs and considers the proposed point of views in order to analyze the large iwan of Taq Bostan due to the significance of it and determining its antiquity and attributing it to Sassanid Shahriyar. Accordingly, most probably the relief of Taq Bostan belongs to Khosrau II with comparative study of historical and archaeological works including the crown, crown reliefs, face components, clothes, capitals of Kermanshah, coins and using historical references which will be presented.

KEYWORDS: *Taq Bostan, reliefs, Peroz I, Ardashir III, Khosrau II*

INTRODUCTION

The large iwan of Taq Bostan dates back to Sassanid era and displays beautiful reliefs of the Sassanid art. The reliefs of the iwan tells about the geographical and historical issue which show the social, political, and artistic such as crown extortion, hunting, clothes, music, custom status despite the significant art of lithograph. However, the point which has been recently noticed is presenting point of views in regard to changing its antiquity and belonging to other Sassanid kings. Khosrau II (628-590), Peroz I (484-459 AD), and Ardashir III (630-628) are Sassanid shahriyars and each of them has been considered as the owner and constructor of the large iwan of Taq Bostan with expressing some reasons from their advocates. The present study sought to introduce the antiquity and belonging of the large iwan of Taq Bostan to Sassanid king with comparative study of historical and archaeological works and using historical references.

LOCATION AND INTRODUCING THE TAQ BOSTAN

The large iwan of Taq Bostan is placed near a river about 7 kilometers far from Kermanshah downtown and in the hillside of "Parau" mountain which means full of water in the native dialect. Also, it is near the smaller iwan which is attributed to Shahpur III, Shahpur II and the relief of Sassanid Ardashir II. The large iwan of Taq Bostan is 9 meters high and about 4.70 meters wide and displays the other sight of the Sassanid art.



Figure 1. A view of the large iwan of Taq Bostan in Kermanshah

Sassanid Shahriyar is in the middle of the picture which is on top of the iwan with luxurious clothing and held his sword with his left hand which is placed between his feet and the Sassanid Shahriyar is taking one king ring from the symbol of Ahura Mazda which is drawn like a human body on the right of Shahhriyar while Anahid Deity is giving the symbol of kingdom to the Sassanid king on the left of Shahriyar (Figure 1).

In the bottom, a cuirassier with a spear and full coverage which show the type of Sassanid armor is completely featured between two columns which are 4.20 meters high. The two side walls show reliefs in the size of $5/70 \times 3/80$ on two sides of the reliefs which display the feasting and hunting of Shahriyar and the presence of minstrels, bards, bondwomen and hunters. Figures are displayed with small reliefs in the figures of mentioned walls unlike the front figures so that some similarities can be seen between the figures which show the king in different scenes of hunting and feasting and canvases. The king is riding his own horse in the deer hunting scene on the right wall while a woman is holding an umbrella over his head and some bards are sitting on a stone bench and playing harp and some people are clapping in front of him. The king is on his horse, holding his bow and exhorting towards deer in the bottom of this figure and Shahriyar is picturing while he is coming back from hunting under the figure and some camels are carrying the deer on his left.

The left wall, also, shows the scene of hug hunting by the Sassanid king in everglade. The king is riding a boat while he is standing on top of the scene and some boats are accompanied him. The king is showing as he is standing while he is holding a bow towards the two hug which are attacking him. Five women are playing harp in the boats behind him. The end of the war is displaying in the right side of the scene and the king is holding his bow with his left hand while there is a halo around his head. A bunch of hug, birds and elephants can be seen inside the marsh which is covered by everglades. 12 elephants are in five vertical rows on the left of the scene. Elephant riders and attendants are preparing king's food. A bunch of elephants, hug, birds and elephants which are carrying the hunted hug are the other reliefs of the left wall. Two winged angels are beautifully flying towards the crescent which is placed in the middle on the both sides of the iwan exterior and flowers and plants with the figure of the tree of life and decorating tools of Hittites and Assyria the result of which have similarities to the Greek Acanthus are pictured under it inside the frame which is placed on the both sides of iwan (Herzfeld, 2002).

LITERATURE REVIEW

The large iwan of Taq Bostan has frequently discussed and expressed. However, there are uncertainties among researchers about expressing and analyzing its antiquity based on the relief of the crown extortion which is on top of the figure. Although Lewis (2009), Nicol (1995), Farrokh (2004), Huart (1926), Herzfeld (2002), Hermann (1994), Godard (1998), Daryaei (2004), Diakonoff (2005), Porada (1978) and Vandenberg (2000) believe that the Taq Bostan is a work of Khosrau II in line with historians and geographers, Schippmann (2004), Moosavi Haji (2008) and Mahmoodi (2009) believe that the large iwan of Taq Bostan belongs to Sassanid Peroz by explaining reasons and approaches while Tanabe (2003) proposed that the mentioned work belong to Sassanid Ardashir III by his research which was mostly based on comparing the shape of the necklace and earring and also Shahriyar's crown in Taq Bostan.

Crown extortion in the mentioned work which clearly shows the crown of Sassanid king has always been one of the most important researched cases as the most Sassanid Shahriyars had different crowns. Therefore, the present study sought to consider the antiquity of the large iwan of Taq Bostan and its belonging by emphasizing the relief of Shahriyar's crown in the scene of his crown extortion in Taq Bostan and considering other reliefs of the iwan which are useful in both determining its antiquity and the case of uncertainties. Moreover, other reliefs and works as well as expressing historical narratives will be used in determining the antiquity and belonging of Taq Bostan when it is necessary.

CONSIDERING THE BELONGING OF THE LARGE IWAN TO SASSANID SHAHRIYAR

The king is displayed with properties and clothing which can show the antiquity and belonging to Sassanid king in the top relief (crown extortion) in the large iwan of Taq Bostan (Figure 2).



Figure 2. Crown Extortion Scene of the Large Iwan of Taq Bostan

The relief and the shape of it, Khosrau's beliefs, the shape of the crown, references of historical resources and the shape of the cavalry under the relief are the reasons that explain why the mentioned work is proposed to belong to Khosrau II (Herzfeld, 2002; Hermann, 1994; Godard, 1998; Daryaei, 2004; Diakonoff, 2005; Porada, 1978; Vandenberg, 2000).

Some archaeologists and especially recent researchers (Schippmann, 2004; Moosavi Haji, 2008; Mahmoodi, 2009) believe that the mentioned relief belongs to Peroz by considering and taking into account the shape components of the crown, the reliefs of feasting and hunting on the sidewall as well as emphasizing accomplishing the related Abrizegan ceremonies on the sidewalls, while Tanabe (2003) believes that the relief of crown extortion is related to Ardashir III by considering the crown shape, Shahriyar's beard and mustache and emphasizing the necklace which has three hangings and the oval and wide earring. These issues caused disagreements which must be considered.

According to the author, this relief must be belonged to Khosrau II based on the reasons which were presented by the advocates who believed that the relief belongs to Peroz and Ardashir III. Actually, the reasons of assigning the work to Peroz which were presented by his advocates are among those reasons which lead us to believe that the relief of crown extortion belongs to Khosrau II. Therefore, comparisons and mentioned reasons will be discussed and explained first and then other probable reasons which show that the relief belongs to Khosrau II will be considered.

The researchers who suggested that the relief of Taq Bostan belongs to Peroz often proposed this viewpoint that the large iwan of Taq Bostan belongs to Sassanid Peroz based on types of his coins and presenting patterns of Peroz's crown as well as comparing it with one kind of Khosrau's crown (Figures 3 and 4). Although, some similarities can be seen between Taq Bostan and Peroz's crown in some kinds of his coins at first glance to the crown extortion scene, greater emphasis on his crown and all components of his face, clothing and necklace, shows more differences between the relief of the king of Taq Bostan and Peroz's coins to the extent that the more we consider, the more clear become these differences. And this is while the comparison between the king's crown in the crown extortion scene and other kinds of Khosrau's crowns shows its similarity to Khosrau's crown.



Figure 3. The Crown of Sassanid Shahriyar in the Relief of Crown Extortion on the Large Iwan of Taq Bostan



Figure 4. Peroz's Coin

Comparing the general shape of the King's crown which is drawn on Taq Bostan with a kind of Khosrau's coin (Figure 5), the author proposes its similarity to the mentioned crown as the fifth crown (Tahan, 2012). Also, exact comparison and identification of the components of the crown can be helpful in recognition of the drawn king in the work.

The king is drawn with korymbos and winged crenellated crown in the relief of crown extortion on Taq Bostan in which the two crescents are displayed on the stroke of the crown under the orb of the crown. Comparison of the coins of Khosrau II and Peroz show that the small crescent carved on the king's crown on Taq Bostan is accordant to the coins of Khosrau II which have two closed parts of the crescent while the drawn crescent on the same coin of Peroz has two open parts (Figures 4 and 5). Therefore, the difference can be seen between this case and the king's crown on Taq Bostan.

The mentioned consideration about the small crescent is right regarding Tanabe's point of view in assigning the relief to Ardashyr III (Figure 13). Actually, the insistence in assigning the relief to Ardashyr III is proposed while no crescent can be seen closed to the crown on the coin of Ardashyr and crenellation is placed instead of it in front of the crown and the crown extortion scene of Taq Bostan does not have crenellation in front of the crown and this disagreement is completely clear.



Figure 5. The Coin of Khosrau II

If attention is also paid to the end of the raised wings on Taq Bostan, more similarities can be imagined between the crown of Khosrau II and Ardashyr III which were drawn on the coins while Peroz's figures lack them.

The other component which can be important here is the orb of the crown on Taq Bostan. There is a circular orb on the king's crown which is drawn on Taq Bostan in comparison with the orb of the coins of Peroz and Ardashyr III while a big star is seen on Khosrau's crown (on this kind of his coins) and this issue became the reason of disagreement between Khosrau's crown and the king's crown on Taq Bostan. There are some proposed reasons which can be useful in imagination and point of view of the crown tiara of Sassanid Shahriyars.

Stars instead of orbs can be seen on the crown crescent of the king in most coins in the late Sassanid era (by most Shahriyars). However, if the coins and works of the late Sassanid era are considered more, it will be seen that the picture of a big star which is assembled or drawn on the big orb of the crown caused them to be alternatively drawn in mints like orbs or stars (Figures 6 and 7).



Figure 6 The Gold Coin of Khosrau II



Figure 7. The picture of the King on the Discovered Capitals Near Taq Bostan Next to Bisotun which is Assigned to Khosrau II



Figure 8. The Face and Crown of Sassanid Shahriyar in Crown Extortion of Taq Bostan

Here, also, these figures on the orb which are proportional to Sassanid national and religious patterns lead us to imagine the distinction of the orb and the star. But in fact, the mentioned star is a figure of a big star (or sometimes like other symbols) which was drawn on the orbs and this is the reason which makes the mentioned star orb distinct. Probably, the best finding which can be compared in this issue is discovered capitals near Taq Bostan (Figure 6) on which a king (most probably Khosrau II) is displayed with the similar form, shape, face and even ribbon to Taq Bostan and has the same and coincident crown. A big star can be seen on the orb of his crown which is in the middle of the orb. The column and the drawn shape of the orb of the king's crown can answer to the issue that why a star was used instead of an orb on the similar coin of Khosrau in comparison with Taq Bostan and this issue is consistent with the reason why a star or an orb was frequently drawn on the coins of Khosrau II (Figures 5 and 7) and Yazdegerd III. Also, both pictures of an orb and a star are probably drawn with the lack of supervision of central government regarding coins on the coins of Yazdegerd III (651-634 AD) (Tahan, 2011). However, if the above mentioned issue is not

accepted, other coins of the gold coins of Khosrau II can be seen that an orb is drawn on the crescent (Figure 6). Therefore, the king's crown in the crown extortion is mostly similar to the relief of a kind of Khosrau's II crown on coins.

The shape of the face and beard of the lithographed relief in the middle of the scene of Taq Bostan is also important in appointing the king's figure. The similar coins of Peroz probably show a king with a bony face and linear beard and the coins of Ardashyr III show a face without beard and mustache while the relief of the king on Taq Bostan is completely similar to the coins of Khosrau which show him in the front side with a wide face and thick beard (Figures 6, 7 and 8). In this regard, the reliefs on the sidewalls of Taq Bostan can be analyzed in the scene of crown extortion since the relief of the king's face is old. The relief of the king in a feast while he is hunting in three different scenes on the sidewalls of this iwan shows a face of king which has more similarities to the face of the king on the mentioned discovered capitals near Taq Bostan in Kermanshah (Figures 9, 10 and 11). This figure is completely similar to the third and fourth crowns (Figures 6 and 10) of Khosrau II on the coins which are drawn from the front side. Khosrau II is displayed with a wide face and thick beard in these coins similar to the reliefs of Taq Bostan and mentioned capital. However, this similarity is not only limited to his face, but also the drawn king's hat on the sidewalls which shows the scenes of feast and hunting displays some similarities to the crown of the mentioned coins. The people who attribute the relief of the crown extortion of the iwan of Taq Bostan to Peroz refused to compare other components of the face, beard, necklace, and even clothing in addition to referring to the pattern of Peroz's crown on the coins which is different from the real figures of the coins. This issue is important in determining the owner identity of the large iwan of Taq Bostan.



Figure 9. The Figure of Sassanid Shahriyar in the scene of Hunting (cavalier) of Sidewall of Taq Bostan and a Necklace with Three Hangings

Now, we consider the most important uncertainty which has been properly proposed by Tanabe and is

the reason to assign it to Ardashyr III despite all mentioned and common viewpoints to assign it to Khosrau.

As the shape of the king's necklace in the scene of crown extortion actually lacks a figure due to placing his hand in front of him, the pictures of hunting in the scene of sidewalls are appropriate criteria in order to consider the Sassanid king's necklace. Sidewalls display a necklace with three oval hangings for the Sassanid king in the scene of hunting. Tanabe assign the necklace to Ardashyr III by presenting that the shape of the necklace is similar to the coins of Ardashyr III and Yazdegerd III (Figure 3). Actually, this is the only hesitated reason in comparing to all the disagreements which mentioned above and this issue must be considered and analyzed. In this regard, if the shape of Khosrau's necklace is considered in most of the coins, he is displayed in his coins with a necklace which has two spherical hangings which seem different with the oval hangings on the sidewalls. However, if the kinds of Khosrau's coins are considered, it can be seen that Khosrau has used a necklace with three hangings and very similar to the reliefs on the sidewalls of Taq Bostan (Figure 10). Some coins which display Khosrau's figure from the front side show a necklace with three hangings on his neck which is exactly the same as the necklace on the sidewalls of Taq Bostan. It even seems that Khosrau's necklace is a necklace with three hangings in some coins which show his face in side view (Figure 14). Therefore, Khosrau II also has used a necklace with three hangings and the samples were presented. It is interesting that the crown, the form of the face, beard and mustache as well as all components can be seen on the mentioned capitals which are properly assigned to Khosrau II and were unbelievable in Tanabe's point of view in comparing with the side walls and Khosrau's coins (Figure 12).

Mentioned capitals are also important since they display Anahita on the other part of themselves. Anahita's relief on the capital is similar to Anahita's figure which is drawn on the back of the coins of Khosrau II in all terms including the form of the face, crown and clothing which most probably shows the belonging of the reliefs of Taq Bostan, the capitals, and the coins to one king who is Khosrau II (Figures 15 and 16).

Regarding Peroz's necklace, it can be said that Peroz's necklace is obviously different from the figures of the mentioned necklace. Actually, he could not use a necklace based on the kind of the clothing he has worn. There is a ring in the middle of Peroz's chest instead of a necklace which seems that it holds the back robe of Shayriyar (Figure 4). The mentioned disagreements, the form of Peroz's clothing and comparing them with his necklace are to the extent that belonging the relief to

him seems unbelievable. The components of Peroz's clothing have more ancient styles and if the form of Peroz's clothing and his face are considered in comparison with the reliefs of Taq Bostan, this disagreement becomes more apparent. Considering the relationship and dependencies between the reliefs of Taq Bostan and fillet of Ctesiphon, Porada (1978) believes that the reliefs are related to late 6th century or early 7th century and the theory of assigning the relief to Sassanid Peroz will be practically out of consideration if it is accepted.



Figure 10. The coin of Khosrau II from the front side



Figure 11. Sassanid Shahriyar in the scene of hunting - Sidewall of Taq Bostan



Figure 12. The Figure of Shahriyar on Discovered Capitals near Taq Bostan



Figure 13. The Coin of Sassanid Ardashyr III



Figure 14. The Coin of Sassanid Khosrau II



Figure 15. The Figure of the Discovered Capital Near Taq Bostan Assigned to Khosrau II

Other Tanabe's mentioned issues with all subjects including the form of the crown, clothing, beard and mustache, age of the king which is drawn on Taq Bostan, lack of reference of historical resources to his presence in the place and the disagreement between the time which has been taken for building Taq Bostan and duration of Ardashyr III reign which has been taken one year and a half according to what the author of Fars-Nama has written are in conflict despite the similarities of the necklace with three hang-

ings which is common among Khosrau II, Ardashyr III and Yazdegerd III based on what has been expressed (Ibn Balkhi). Tanabe also mentioned that the costly and long lasting construction of Taq Bostan which at least has lasted several years does not match the short period of 2-year reign of Ardashyr III (Tanabe, 2003). Therefore, he believes that the construction had continued in 624 AD which was in the period of Khosrau's II successors in order to show Sassanid power has returned back based on Heraclius's attack and four years after his victory. It was tried more to construct a relief without paying attention to a special person and only to show the symbol of power and legitimating of Sassanid dynasty since it was the time of Ardashyr's III successors in Tanabe's point of view. Also, this issue caused differences between the reliefs and his desired person (Ardashyr III) in his opinion. However, assigning to Ardashyr III does not seem approved based on all mentioned similarities to Khosrau, the issues which will be presented below and due to the lack of reasons in order to assign to Ardashyr III. There is another point on the contrary with mentioned point of view and it is the fact that most probably some people tried to mintage coins from 631 to 637 AD which is simultaneous with mentioned opinions (Daryaei, 2004). If the construction of this relief was ordered by Sassanid Ardashyr III in order to show Sassanid formality and power, it seems that finding the pedestal of discovered columns in Bisotun suburb on which a Shayriyar was displayed with three hangings completely similar to mentioned reliefs does not have any justifications. Knowing the necklace with three hangings similar to Zoroastrian good action, speech, and thought and modeling and imitation of Yazdegerd III from Ardashyr III in using the necklace with three hangings in relation to drawing the mentioned relief also seem emotional without having historical findings and/or references of historical resources (Tanabe, 2003).



Figure 16. The Back of the Third Type of Khosrau II

However, as it is said, Ardashyr's crown is different from the king's crown due to having front crenellation. His teenage face is also different from the round face and full of beard and mustache of the king on Taq Bostan in the scene of crown extortion, sidewalls and mentioned capitals. Moreover, this issue is true about Shahriyar's body on reliefs and coins.

Whether the situation of feasting and hunting relief on Taq Bostan is real or allegorical and symbolic is very important and should be clarified in order to present the belonging better. Unlike the theory of attribution the relief of Taq Bostan to Sassanid Peroz I which present the reliefs of the sidewalls on Taq Bostan proportional to Peroz and symbolic (Moosavi, 2008; Mahmoodi, 2009), the author follows Herzfeld (2002), Hermann (1994), Godard (1998), Daryaei (2004), Diakonoff (2005), Porada (1978) and Vandenberg (2000) who believe that the mentioned work belongs to Khosrau II and the scenes are real. In this regard, although there are no rational evidence and document about presence of Peroz in the mentioned place, historical references and archaeological resources agree that Khosrau was present in the place and built the large iwan of Taq Bostan. References to Khosrau's palaces in Qasr-e-Shirin and Dastkert traveling to Azargashnasab have been frequently pointed out (Hermann, 1994; Diakonoff, 2005; Schippmann, 2004; Vandenberg, 2000). However, the situation is different regarding Peroz and Ardashyr III. Regarding Peroz, it seems that attributing the relief to him and its relationship with historical situation and drought in his reign are the reasons of knowing the relief symbolic but not the characteristics of the relief. In other words, although the relief on the sidewall inspires a real picture itself, attributing the crown extortion relief to Peroz is a reason that the sidewalls seem symbolic in relation to events and drought of his reign.

A historical narrative will be referred to which can be considered a full view that the reliefs on sidewalls are real and it is what Zakariya al-Qazwini has quoted Ibn al-Faqih al-Hamedani regarding Khosrau's II order to build a big zoo and hunting ground over two miles in the region (Qazwini) which can be important in knowing the reliefs real and attributing the relief to Khosrau II. It can be said that a hunting ground was actually available in the place which is a reason of its relief on sidewalls of Taq Bostan. If the availability of the hunting ground in the place is confirmed, these reliefs also will lead us to analyzing the real reliefs and more significant to attributing constructor of the hunting ground to Khosrau II. The mentioned historical reference is attracted more attention since it proposed no relationship between the

hunting ground of Khosrau II and the reliefs of Taq Bostan.

Also, the large iwan of Taq Bostan has been attributed to Khosrau II from the viewpoint of historians and geographers of the Book of Roads and Kingdoms. Some of these authors, who lived with small interval from the Sassanid era, have introduced this relief as Khosrau Parviz and this issue is exactly consistent with his similarities. Ibn Khordadbeh (24), Estakhri (211), Masoodi (267), Ibn Hawqal (116), Bal'ami (190), Ibn Balkhi (107), Qazwini (157), Le Strange (2002, 338) believe that this iwan belongs to Khosrau II. A point must be added that novelty and vitality of the reliefs as well as the availability of colors on the relief were to the extent that historians enumerated this relief as one of the seven wonders in addition to attributing it to Khosrau (Qazwini, 157; Masoodi, 267; Herzfeld, 2002; Hermann, 1994). And this issue is completely in agreement with Herzfeld's point of view to submit the lithographical art to the relief (Herzfeld, 2002). In other words, it can be said that these reliefs had more transparency in early era historians and geographers to the extent that almost all of them assign the relief to Khosrau II.

An important point must be referred to that some authors used the name of Khosrau's famous horse as the appellation of the place and this issue can be deduced from one writing of one of the authors of the Book of Roads and Kingdoms. "It is less than two milestones from Kermanshah to Shebdaz" (Ibn Khordadbeh, 24). And this issue is either related to the lack of knowledge the owner of the relief or full information of the owner. However, the point which is clear is the popularity of the area with the name of Shebdaz around 270 years after Khosrau's II death.

Therefore, the confidence of the authors and people in attributing the relief to the owner probably lead to draw this relief as the visit scene of Shirin and Farhad in the presence of Khosrau in Nizami's *Khamsa* based on all similarities between Khosrau II and the relief of Taq Bostan. The painter of Timurid era was inspired by the reliefs of Taq Bostan and made changes in the picture of Khosrau, Farhad and Shirin and imagined it (Forootan, 2010). According to some geographers, the mentioned painting displays the Iranian architecture by taking into account the historical evidences in narratives related to Khosrau. Therefore, the large iwan of Taq Bostan most probably belongs to Khosrau II.

CONCLUSION

The large iwan of Taq Bostan is one of the most valuable work and building which belongs to Sassanid era and has been noticed by many authors based on its reliefs. The relief of crown extortion caused disagreements in determining its antiquity and be-

longing to the owner king. Khosrau II, Peroz and Ardashyr III are Shahriyars who were considered in assigning the relief by the authors. Therefore, the present study considered the large iwan of Taq Bostan by emphasizing the relief of crown extortion and the reliefs on the large iwan of Taq Bostan which could be useful in determining the antiquity and recognizing its Shahriyar. Considering the type and shape of the crown, drawn crescent on the crown, the shape of the face, beard and mustache and comparing it with capitals which were attributed to

Khosrau and other similarities with some types of Khosrau's II coins, the paintings of Shahriyar's picture in the scene of feast and hunting on the side-walls of the large iwan of Taq Bostan as well as the reference of historical resources were consistent with Sassanid Khosrau II. It seems that inaccessibility to the similar coins and works of Khosrau II caused attributing the relief to Sassanid Peroz and Ardashyr III. Therefore, the figures of mentioned iwan (except the specified relief of Fath-Ali Shah Qajar) must belong to Sassanid Khosrau II.

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