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Fig. 14. The image of the magenta Lily in Figure of Lohrasb Coronation, in this miniature there is an image of a magenta flower in front of the king which is supposed to be magenta Lily. Source: Kurkian & Siker, 1998.

Endnote

1. In this study, various poets' couplets containing the lily flower in various poetry periods were examined and analyzed, with a total of 55 poets.
2. Russian Iranologist and Orientalists, Professor in the University of London
3. In dream interpretation of Lily flower, there are also such themes and concepts about the lily flower, so that Ibrahim Kermani says: If one saw while dreaming that a person hands him/her a bouquet of lily, there will be a velitation between them. This meaning is inclusive of the same mentioned concepts of sedition and abusiveness in the poems.

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Fig.12. The lily of Persia, with a variety of colors, this species grow in temperate and humid areas. Photo : Archive of Nazar research center.



Fig.13. This is a lily or Susan that is known in France as the lily. The roots of this is Persian and enter to the Roman Empire from the Sasanian art (Javadi,Avarzamani). Photo : Archive of Nazar research center.

Conclusion

The history of lily flower in Iran dates back to a long time ago, the Sumerian period. Lily has existed during various periods of time and in areas as diverse as Mesopotamia, Gurab, and Ghazni—where there is no trace of the flower left today. The symbols and meanings inferred from the poems represent the prominent status of the flower among the Iranian people. Especially the white or free lily had been very desirable for the Iranians and in Persian poetry has been often referred to as a good phenomenon. The objective and physical features of lily gradually transformed it into a symbol of goddesses, favorites, and immaculate humans, to a such extent that they attributed this flower to Anahita,

the divinity of the waters. This has led some poets to attribute feminine characteristics to Lily, which is based on the same old beliefs and the meaningful connection of the flower with Anahita. This Persian belief and mentality has gradually been transmitted over time to other nations and cultures such as Christianity, to the extent that the effects of this cultural transition can be observed in the Figures of Virgin Mary and the saints. Study of the Persian poetry periods, shows the symbolic long time presence of this flower in Iranian beliefs. Part of our identity has tied to this cultural symbol, so it is required conservation, especially across its vegetative ranges of different periods.

Table. 6. Some applications of lily flower during various poetry periods, Source: Authors.

Uses in poetry	Demonstrative	Poetry references (some of the symbols in the poems of various poets have been mentioned frequently, but herein only one of them is mentioned)
Symbolic	<ol style="list-style-type: none"> 1. Immaculacy 2. Freedom 3. Love 4. Virginity 5. Silence and Trustworthy 6. Purity 7. Mentorship and Advisor 8. Eloquence 9. Silence while Eloquence 10. Good and Evolved People 11. Valuable 12. Vivacity and Vitality 13. Delicacy 14. Affability and Mellifluous 15. Beauty and Whiteness 16. Virginity and Chastity 17. Fragrancy / (Cases that have been less mentioned): 18. The sign and the reminder of God 19. The provider (for the Bee) 20. Dignity and Glory 21. Colorful 22. Luckiness 23. Sodality and Kindness 24. Rational / Rare negative meanings: 25. Abusive, sharp and trenchant tongue 26. Insecure language 27. Troublemaker and Seditious 28. Disobedient 29. Hypocrisy 30. Coquette 31. Depress 	<ol style="list-style-type: none"> 1. Rumi, Divan of Shams 2. Obeid Zakani, Oshagh-Nameh 3. Rumi, Divan of Shams 4. Salman Savoji, Divan of Poems 5. Seif Farghani, Selected poems 6. Sanaei, Hadiqat al-haqiqeh and Shari'at al-Tariqeh 7. Rumi, Divan of Shams 8. Jami, Haft Orang, Tohfat al-Asrar 9. Anvari, Divan of Poems 10. Nasser Khosrow, Divan of Poems 11. Nasser Khosrow, Divan of Poems 12. Vahshi Bafghi, Nazer and Manzour 13. Nezami Ganjavi, Khamseh, Lily and Majnoun 14. Sanaei, Divan of the poems 15. Roudaki, Pieces and Ballades 16. Salman Savoji, Divan of Poems / Cases that have been less mentioned: 17. Hatef Esfahani, Diwan of Poems 18. Hafez, Divan of Poems 19. Khaghani, Diwan of Poems 20. Rumi, Divan of Shams 21. Oohadi, Diwan of poems 22. Sanaei, Divan of Poems 23. Nezami, Khamseh, Khosrow and Shirin 24. Qaani, Ballades, and leho fi al-madiheh / rare cases that mention negative meanings: 25. Nezami, Khamseh, Sharaf Nameh 26. Hafez, Divan of Poems 27. Oohadi, Divan of Poems 28. Malak al-Sho'ara Bahar, Ballades 29. Hafez, Divan of Poems 30. Shahryar, Ghazals 31. Asadi Tousi, Garshasb Nameh
Similes	Assimilation to objects, such as: <ol style="list-style-type: none"> 1. Needle 2. Blade 3. Dagger and Sword / Less mentioned cases: 4. Poet's pen 5. Crown 6. Flag 	<ol style="list-style-type: none"> 1. Khaghani, Divan of Poems 2. Mahasti Ganjavi, Quatrains 3. Dehlavi, Matla' el-Anvar, Selected Poems / Less mentioned cases: 4. Malak al-Sho'ara Bahar, Selected Poems 5. Rehi Moa'yeri, several Gazals 6. Oohadi, Divan Poems
	Assimilation to human organs: <ol style="list-style-type: none"> 1. Hands, foots and fingers 2. Tongue 3. Lips 4. waved long hair 5. Stature 6. White skin 7. Beautiful face / Less mentioned cases: 8. The standing man while hands on his/her waist 	<ol style="list-style-type: none"> 1. Rumi, Masnavi Manavi 2. Hafez, Divan of Poems 3. Khaghani, Divan of Poems 4. Rehi Moa'yeri, several Gazals 5. Sa'di, Diwan of Poems 6. Roudaki, Ballades and Pieces 7. Parvin E'tesami, Divan of poems / less mentioned cases: 8. Nezami, Khamseh, Haft Peykar

it speaks about “how plants are,” “Chambag / Zambak / Zambagh” among the flowers is introduced as the specific flower of Amordad (Mordad), and also the book says: “ every flower is for an Amesha Spenta. Chambag (iris) is for Amordad “, so the iris flower was considered as a beautiful symbol for Mordard and Amordadegan Festival. In addition, its morphological features are in such a way that is very similar to the lily flower. Salman Savoji, for example, deFigted the iris as a white flower similar to a silvery claw having stamens inside which are yellow anthers like gold- in Phytology each stamen has a filament which has anthers at its free end - which this description matches the white lily features.

I like the iris flower, when she opens her silvery claw filled with gold In the Persian poetry, the lily flower has been associated with a variety of concepts in the mind of its audience. This flower has sometimes been used to express implicit and symbolic concepts such as purity and freedom, and sometimes it has been used as a simile for a better description of a subject, such as the assimilation to objects like blade and a needle, and to human organs such as tongue and face. The medical applications of lily are also discussed in poetry and texts, which are not mentioned here. In general, we can classify the most important literary uses of the lily flower (Table 6):



Fig. 10. The Susan Symbol on Governmental and Family Signs in European Countries, Source: www.forum.iranvij.ir.



Fig. 11. The Rashti Iris or Yellow Iris or Hemerocallis lilio which is very similar to Lily, Source: www.irannameh.ir.

poet has given tulip a higher position than Lily, indicating a decline in the status of this flower, so that he considers tulip more fascinating than Lily. The objective cause: the reduction or extinction of some Lily habitats across the poets' surrounding environment (Table 5).

Overall profiles of Lily provided during this period 3-4-Returning Period (mid-twelfth century to the end of the thirteenth century)

In this period, as its title implies, the poets return to the Khorasani style (Shamisa, 1995: 316), but unexpectedly Lily has been used much less than before (particularly in comparison to the Khorasani period). There are not so many social issues used in poetry texts of this period, and most of the concepts are romantic and mystical (Shamisa, 1995: 317). The poets of this style who have used Lily and its meanings in their poems include: Sabouhi, Foroughi Bastami, Qaani, and, Hatef Esfahani, among them Qaani has used Lily in his poems more than the others. In the poems of this period, praises to the white lily have been reduced, and instead colored Lilies, yellow and blue ones, have been more referred, which has been most likely due to the reduced abundance of this species or even its extinction in most habitats within different regions of Iran.

Modern or contemporary styles (from the first half to the second half of the fourteenth century)

During the contemporary period, attentions to Lily flower is minimized in poetic texts. Nevertheless, its footprints can be traced to the poems of poets such as E'tesami, Shahryar, Sepehri and Malik al-Sho'ara Bahar, among them the latter has given most attention to this flower. The most important intellectual development during this period is speaking of new subjects and the emergence of modern perspectives (Shamisa, 1995: 344). The poems of this period are romantic, and poets do not speak words, but they display and paint the words (Shamisa, 1995: 344 and 345). Another important characteristic of this period is its verism, because poetry is

derived from the present-day environment, herein, both inside and outside environment is addressed (Shamisa, 1995: 348).

This type of attitude is observational, holistic, and multilateral. This new kind of perspective is also raised in relation to addressing the flower, so that Sepehri calls the Lily flower as "you". It means he has considered both the inside and the outside of the flower; he has attributed identity, personality and consciousness to the flower. In the past, this flower had been the sign of grandee, saints, evolved people and a symbol of Anahita. This kind of the poet's speech and respect toward a flower may be the continuator of the past values and meaningfulness of this flower.

Sohrab Sepehri, *The Voice of Water Foots*

...I saw a donkey, he realized the fettle

At the pasture, I saw a beef advice

I saw a poet when he addressed the lily flower, said: you!

4. Analyzes and general profiles derived from poetic texts

As it arises from literary texts and Persian poems, *Lilium candidum* (white lily) is the most known species for the Iranians, which is also known as Free Lily, ten tongues Lily, and long blossom Lily. Apart from its morphology, perfume, and plant growth characteristics, Lily's color is the most distinctive feature to its various species, based on which the flower species can be identified in literary texts. However, other species of this flower have been also mentioned, which can be distinguished through the descriptions of colors. For example, in the poems of Asadi Tousi, Khaghani, Bashar Marghazi, Hafez, and suchlike, the lily flower has been assimilated to the color of the human lips, wine, etc. In addition, another species of lily that is known of yellow color is also found in literary texts, which has been sometimes confused with the yellow iris. Perhaps the main reason for this mistake is their similarity in semantic and morphological characteristics in poets' minds.

It is noteworthy that the iris flower has also had a religious background among ancient Persians. For example, in the book *Bundahishn*, where

Table. 4. Some of the main applications of Lily flower during the Iraqi period, source: Authors.

Application	Demonstratives	References
Similes and symbolic attributes	<ol style="list-style-type: none"> 1. liberality 2. goodness 3. immaculacy and purity 4. sacredness 5. immaculacy and virginity 6. immaculacy and chastity 7. maturity 8. Loving 9. mentorship and guide 10. affability and favorable 11. eloquence 12. silence while eloquence 13. secrecy and silence 14. Speaking recklessly 15. Eloquence and mellifluous 16. Whiteness and Being lucky 17. Beauty 8. Tallness 19. Beloved's hair 20. Whiteness 21. Fragrancy 22. Blade, Dagger and Sword 23. Sign of God / less mentioned cases: 24. Man standing while hands on waist 25. invalid language 26. Science 27. turbulence and troublemaking and ... 	<ol style="list-style-type: none"> 1. Sanaei, Divan of Poems, 2. Oohadi, Divan of Poems, 3. Sanaei, Divan of Poems 4. Rumi, Divan of Shams 5. Salman Savoiji, Divan of Poems 6. Nezami, Khamseh, Makhzan al-Asrar 7 and 8. Rumi, Divan of Shams 9. Hafez, Divan of Poems 10. Sanaei, Divan of Poems 11. Attar, Khosrow nameh 12. Rumi, Divan of Shams 13. Helali Joghtaei, King and Dervish 14. Khajavi Kermani, Ghazals 15. Sa'd Salman, Selected Poems, Balladries 16 and 17. Sanaei, Divan of Poems. 18. Sa'di, Divan of Poems. 19. Oohadi, Divan of Poems 20 and 21. Sanaei, Divan of Poems 22. Dehlavi, Selected Poems, Couplet-Poems 23. Hafez, Divan of Poems / Less mentioned cases: 24. Nezami, Khamseh, Haft Peykar, 25. Hafez, Divan of Poems, 26. Oohadi, Divan of Poems, 27. Oohadi, Divan of Poems

Table. 5. Some of the main applications of Lily flower during the intermediate and Hindi period, source: Authors.

Application	Indications	References
Similes and symbolic attributes	<ol style="list-style-type: none"> 1. eloquence 2. silence 3. secrecy 4. Sharp and trenchant tongue 5. Freshness and vivacity 6. Freedom 7. Being captured while being free 8. blade 9. tulip being more fascinating than Lily 	<ol style="list-style-type: none"> 1. Mohtasham Kashani, Divan of poems 2. Saeb Tabrizi, Divan of poems 3. Vahshi Bafghi, Farhad and Shirin 4. Saeb Tabrizi, Divan of poems 5. Vahshi Bafghi, Nazer and Manzoor 6. Saeb Tabrizi, Divan of poems 7. Orfi Shirazi, Ghazals 8. Bidel Dehlavi, Ghazals 9. Bidel Dehlavi, Ghazals

Analysis and synthesis general information received from the poems of this period

Due to its structural features and the appearance of petals and stamens, Lily has had many meanings in this period. By referring to the poems, it can be seen that this flower has positive traits for poets and refers to concepts such as liberality, purity, goodness, beauty, and eloquence while silencing. In Persian poetry, the lily flower is referred as eloquent due to the similarity of its long petals to tongue. Meanwhile, some other poets comment the quality of having tongue along with being silence as trustworthy. To interpret the origin and implication of “ten tongues Lily” and the exaggeration of poets in the number of petals, some believe that this is attributable to the concept of “Shush ten languages or multi languages.” As previously mentioned, the city of Shush has derived her name from Lily (Susan), Shushan or Shushān, and since Shush in ancient times, as mentioned in the Sumerian tablets, was a multi-lingual city and a community of different peoples with dozens of dialects and languages, this concept has survived in Persian literature as eloquence and hundred-languages.

Hafez, Ghazal No. 160

From our head, the desire for Thy street goeth not,

With his native land, the stranger's distraught heart shall be.

If like the lily, ten tongues be Hafez's,

Before Thee, like the rose-bud, on his mouth, the seal shall be.

Some argue that the poetic exaggeration in ten tongue lily and a the number of Lily petals tongue lily is to emphasize the plurality-hundred and, ultimately, to achieve a unity which results of increasing the number of petals to make a complete circle (Hatef, 2011). In addition, other meanings that are more pronounced especially during this period imply feminine characteristics such as waved long hair, tallness, whiteness, beauty, and virginity, which indicate the meaningful relation between this concept

and Goddess Anahita in Persian culture.

Salman Savoji, in reverence for Sultan Oveis

The cloud of the new spring praised your kindness / of shame Lily and flower sweated
On the skyline, after an outcry of on the face / yours, the Mehr (sun) turns her face, perhaps with hatred (Table.4).

Overall profiles provided of Lily during this period Intermediate (or loathing ideology) and Hindi style (from the tenth century to the first half of the twelfth century)

These poems enjoy a kind of Shiite ideology which is considered as the most important factor in changing the style of this period (Shamisa, 1995: 284). Poets in this period focus mostly on minor issues, axioms, description and expression of natural phenomena, and transforming ancient subjects into new ones, and indeed, restoration the ancient advises and allegories into a new language (Shamisa, 1995: 284-285). Nevertheless, the Lily flower doesn't differ much in meaning from preceding periods, and the same meanings have been restored and expressed practically. The poets of loathing ideology (10th century,) who used the lily flower and its meanings and implications in their poems are included: Mohtasham Kashani, Vahshi Bafghi and Orfi; and in Indian style, two great poets including Bidel Dehlavi and Saeb Tabriz, should be noted. In the poems of this period, almost the same meanings, descriptions, and similes have been exercised.

Reduced attention to Lily flower

As arises from the poems, attention to Lily during this period, especially in the intermediate style, is noticeably diminished. Two reasons can be involved in reducing the attention to Lily during this period:

The subjective cause: the transformation of ideology and interruption in the ancient Iranian concepts such as Anahita and Amesha Spenta, and the exclusion of concepts such as purity, sacredness, virginity, goodness, evolved human, and so. Even in the Ghazals of Bidel Dehlavi, the

Analysis and synthesis of the general information inferred from the poems of this era

Quoted from Abu Hanifa Dinvari in the book of “Sidneh”, Abu Rayhan al-Biruni founds “white Lily” as the most fragrant species of Lily and says: “Persians refers to the white Lily as free Lily as well” (Osman Kasani, 2008). Poetry documents of this period also indicate that the most popular and abundant species of Lily in Iran was the white one, which is generally accompanied by such concepts as beauty, fragranty, aromaticity, whiteness, and stature. In the poems of the Khorasani period,

due to the realistic approach of this period, Lily has been mostly used for descriptive and simile applications, but has occasionally taken some symbolic meanings.

Overall profiles provided of Lily during this period

In general, throughout all periods of poetry, many traits are common in the poets’ expressions, therefore, herein we mentioned only to one of the references. On the other hand, some traits are common in the form of symbols, similes and descriptions and we have avoided repeated expressions (Table 3).

Table. 3. Some applications of Lily flower during the Khorasani and intermediate periods. Source: Authors.

Application	Demonstratives	References
similes and symbolic attributes	<ol style="list-style-type: none"> 1. Descriptions of plain 2. Descriptions of flower arrangements 3. Descriptions of flower meadow 4. Fragranty 5. Beauty 6. Beloved Fragranty. Beloved purity 8. Whiteness 9. Truth purity 10. Good human 11. Liberality 12. Reliability 13. Evolved human 14. Good humans 15. Whiteness 16. Freedom 	<ol style="list-style-type: none"> 1. Asadi Gorgani, Garshasb Nameh 2. Farrokh-al-Din Asad Gorgani, Vays and Ramin 3. Farrokhi Sistani, Ballades (Qasayed) 4. Fakhr al-Din Asad Gorgani, Vays and Ramin 5. Anvari, The tribunal (Divan) of the Poems 6. Farrokh-al-Din Asad Gorgani, Weis and Ramin 7. Manoochehri, Ballades 8. Sanai, Ghazals 9. Sanaei, Hadigha al-Haghighah and Shariat al-Tareeghah 10. Nasser Khosrow, Ballades 11. Farrokhi Sistani, Ballades 12. Anvari, Quatrains 13. Nasser Khosrow, Divan of the Poems 14. Nasser Khosrow, The Divan of the Poems 15. Ferdowsi, The Shahnameh 16. Anvari, The Divan of Poems

Iraqi style (from the seventh to ninth century)

The pinnacle of the Lily’s effulgence and reputation is found in the poems of this period and those of the previous, with abundant presence of this flower suggesting its popularity and recognition to the Persians, especially in the first period. Among the poets who have repeatedly mentioned this flower are Sa’di, Dehlavi, Jami, Iraqi, Khajeh Kermani, Savoiji, Zakani, Neyshabouri,

Oohadi, Joghtaei and especially Hafez and Rumi. Literature during the Iraqi period, unlike the Khorasani style, has a sensationalist and non-realistic approach and, rather than seeking to describe the external state, focuses on the abstraction and the inner world. Therefore, the attitude to Lily varies in the poems of this period and the descriptions are of a virtual state.

have flower , I won't seek stars until I have the moon as well , So the flower sent persons to her relatives , everyone by this work... Fakhr al-Din As'ad Gorgani, consigning Vays to the priest and coming of Ramin in the garden: ...Ramin once bemoaned abruptly from the heart , from his eyes the blood flooded on the flower , Among Lily, Shamsbad and Nasrin , suddenly, snatched him sweet dream
 Fakhr al-Din As'ad Gorgani, Ramin responds the Vays' letter
 ...Vays, the idol-faced , the Lily covered moon, the jasmine perfumed sun
 The ivory-made idol and the silvery moon, darling of Kandahar and the lady sun of China.

Ghazni

Farrokhi Sistani's poems with precise descriptions taken from the external and sensible environment deFigt another place of Lily and mentioned Ghazneyn(Ghazni)asanotherhabitatoftheflower. Since these poems are composed to describe Sultan Mahmud, one can judge that during this period the area was also a habitat for the flower. Farrokhi Sistani, in describing the sultan's annoyance and asking for forgiveness: ...in fall, I had gardens full of roses, plains filled with anemone
 on the left and right, the Lily and the gillyflower, and on the back and forth, the Narcissus and the Basil, a wind bounced atop the mountain, inhumed my flower down in the mud.

Turan

Asadi Tousi's poems suggest that, most likely, Turan has once been a place of Lily. Of course, it should be noted that the reality of this place is ambiguous (Mokhtari, 1999: 33-34). But due to the naturalistic and realistic style of poetry in this period, it is likely that the descriptions of nature and places were not far from reality (Mokhtari, 1999; 38-39). Therefore, Turan is considered one of the other historical places of lily, illustrated partly in the following poem:
 Asadi Tousi, Garshasb along with Nariman departing to Turan

passed and dropped his garment, saw the world filled with flowers, greens, and trees. among the flowers, the Lily, and the meadows, flow springs more than a thousand... Asadi Tusi, Mahraj departing along with Garshasb. it was flower, on that mountain more than a thousand
 Shamsbad, Lily and Jasmine, Jonquil, Jacinth and Eglantine (Fig. 8&9).



Fig. 8. Possible ancient cultivation site of Lily flower based on poetic textes, Source: Authors.



Figure. 9. Today cultivation site of Lily flower. Source: Authors.



Fig. 5. Symbol of Lily flower in colored glasses of a church which is considered to be related to innocence of Holy Mary, Source: www.forum.iranvij.ir



Fig. 6. Symbol of Lily flower on the column of an European architecture, Source: www.forum.iranvij.ir



Fig. 7. Philip Augustus was King of France with a Lily in his hand, Source: www.forum.iranvij.ir

Ramin as a realistic literary work that has been derived its texture from nature. Citing the couplets associated with the Lily flower in this epos may provide us with an analysis of the place and the time of its presence, and to identify its species.

Gurab

Minorsky based on some details, argues that the story of Vis and Ramin goes back to the Parthian period (Mehrdad II). On the other hand, based on the poems, it seems that the location of the story was around Do-Ashkaft Cave in a region called Gurab (south of Mesopotamia & southern Hamadan), where germinated a clump of flowers during the Parthians era. According to other descriptions given about Lily in the story of Vis and Ramin, it is most likely to be of Eastern hybrids and among white or Easter species. It is worth noting that the geographical location of the mentioned areas corresponds to the growth conditions of the flower.

Fakhr al-Din As'ad Gorgani, Ramin's marriage to Flower:

If there is a flower perfume I will reveal my secrets , the land would be my country, Gurab my place , I won't scent Lily until I



Fig. 4. Sassanid flat seal: A woman with Lily flower in her hand. In some Sassanid flat seals, the image of a woman or a girl standing and stretching her right hand out to the right and Lily flower in her hand, which seems to be the portrait of the goddess Anahita, Source :www.forum.iranvij.ir

allegory of the Virgin Mary (Tahouri, 2012); and is a symbol of purity. This means that there is a meaningful relationship between the vivid presence of white Lily flower along with saints and virgins like Anahita and Mary. Also, some scholars consider the relationship between Lily flower and the holy Mary in the ritual art of Christianity as a re-establishment of the close relationship between Lily flower and Anahita in Iranian culture. A point to be contemplated in European paintings, like those of Iranian, is that Lily flower is generally placed in front of saints and goddesses, such that it is sometimes in front of Mary or in the hands of the Paraclete, and appeared occasionally in a pot in the background of the paintings (Tahuri, 2012); (Fig.5-7)

Introduction to Lily flower in the Persian poetry periods

The poems of the Persian poets mirror their time, such that the situations of their era have been matured and revealed into their words. This part of the article, through Persian poems, aims at identifying the Lily flower, discovering its semantic networks, changings, and transformations throughout the Iranian culture. Hence, by studying the poems of 55 Persian

poets in different ways and in different periods, and adjusting probabilistic similes to Lily species and their categorization, attempts to recognize the flower. We classified the poems according to their period and analyzed Lily flower in each period.

Khorasani and intermediate style (from the second half of the third century to the fifth and sixth centuries)

Poets of the first Persian poetry period, have provided us through naturalism, realism, and objectivism, with accurate descriptions along with details of nature. Another notable feature of this era is happiness and objectivity by attention to the outside world and the poets' perceptible affairs (Soroush, 1995: 260-359). Depending on the poetic characteristics of this era and the poets' detailed descriptions and similes, one may identify and describe the external delineation and objective similes of the flower. The poetries of this period reveals facts about the native species of the flower during this time. Among the well-known poets of the Khorasani style, who have mentioned Lily flower in their poems, Asadi Tousi, Roudaki, Farrokhi Sistani, Ferdowsi, Mahasti Ganjavi, Asa'd Gorgani, Manouchehri, Seif Forghani, Khaghani, Anvari and Nasser Khosrow as well as in the intermediate period, Sanaei, Nezami, Jebeli, Sa'ad Salman, and Nasrallah Monshi, can be referred.

Positioning the possible cultivation site of Lily flower based on poems of Khorasani and intermediate style

In the Khorasani style, realism and attention to external truths allows us to find out, based on the poems of this period, the position of the Lily flower into these texts. Lily is mentioned, for example, in the story of Vays and Ramin. Based on the realistic features in the poet's view, one can describe the events of the story and adjust them to the time and place coordinates. Mohammad-Ali Eslami Nodooshan has referred the story of Vis and



Fig. 3. *L. candidum*, Source: www.iranboom.ir.

and beliefs of many ancient nations, so that its appearance in their remnant thoughts is evident. Relics derived from the Sumer, Elam, and Persian civilizations show the importance and presence of this flower in the area for a long time. TyFigally, in one of the ancient Sumerian tablets dating back to 5000 years ago in a Persian city (many believed to be in Shush), a clump of Lily flowers is deFigted (Crockett, 1971). Some scholars have suggested that the origin of this flower is most likely the city of Shush and the name Susan- or Shushan that implies a flower that grows in Shush- has been derived from the city's name. In addition, in designing Lily flower's figure or pattern "Susan Kari", the flower had been an esoteric expression of "Shush city," or "Lily flower," or "Lily Goddess."

In addition, the proofs of Lily flower can be traced to one of the most important ancient Persians rituals, e-Dzhashn Hordadgan. In the Avesta, conservation of water in the astomand (mortal) world have been considered the great dutifulness of this Amesha Spenta Lady (Doustkhah, 1996). Also there is a saying that: existence, birth and growth of all the world's material entities is from water, and of which is resulted the land's prosperity" (Dadegi, 2006).

In the Gathas, Khordad and Amordad are continuously mentioned alongside each other, and also in the new Avesta, these two Amesha Spentas are considered the protectors of the waters and plants that would come to the aid of the people and would defeat thirst and starvation. Among the ritual customs of this celebration was to going and bathing in head waters, beaches, and banks, along with reading special prayers (Jamsab, 1992). Khordad means health and wellbeing and in the material world is the conservator of water. This celebration was held on the 6th day (the ancient month) of Khordad (equaled to the 4th of Khordad month in the solar calendar) (Razi, 2001). Their motivation at this ceremony was to honor and commemorate Amesha Spenta Lady (Khordad) dignity in the thought of Iranians- known in ancient Iranian thoughts as a goddess to conserve water. Lily flower has a special place in this celebration as the book of Bundahishn refers: "Lily flower is the specific flower to the Amesha Spenta Lady. Each flower is to an Amesha Spenta; and Lily is to Khordad " (Behzadi, 1989), accordingly the best symbol for Khordad is Lily flower.

As Iranians believed Anahita as the divinity of the flowing waters, the connection between Amesha Spenta Lady of Khordad - the water conservator - and Lily flower - specific to her - was attributed to Anahita as well. For this reason, in Iranian mythology, the Lily flower is assigned as one of the symbols of Anahita and its aspects such as immaculacy and freedom is attributed to this goddess as well. Such that on some Sassanid flat seals, the image of a woman or a girl standing and stretching her right hand out to the right and Lily flower in her hand, which seems to be the portrait of the goddess Anahita (Fig.4).

Lily is a flower of various colors that the most beautiful one is the white. From the aspect of freedom, Lily has been assigned to Venus, the divinity of the waters, and has been given freedom trait. In religious and artistic symbols, Lily expresses immaculacy (Zomorodi, 2008). On the other hand, the name Lily is used fifteen times in the Bible, in which is an

have shades of red, pink and white, which are generally stand horizontally (Kafi & Ghasemi, 2014: 190).

Most important species

. **bulbiferous**: Its non-aromatic flowers of saffron yellow or orange red with black spots stand upward. It flowers in the early summer.

. **candidum**: This species called white Lily is bugle-shaped and aromatic and is recognizable with its yellowish anthers horizontally on its pedicel. This species grows well in the temperate regions of northern Iran and flowers in summer.

. **longiflorum (white Lily)**: A famous species called Easter Lily which is recognizable with a raceme of white and fragrant flowers with yellow stamens (the number varies from 1 to 6 and grows horizontally). As it roots on the pedicel, is sensitive to cold and flowers in the middle of spring.

. **ledebourii (Easter Lily)**: Sousan-e Chehel Cheraagh is one of the most endangered plants (Jalili & Jamzad, 1999). This species native range is the Lankaran region of Azerbaijan and limited areas of Iran such as Damasch, Kelardasht, Asalem, Kojur, Darfak and Ardebil (Naderi et al., 2013: 387). This flower has a pedicel of about one-meter-long and a raceme of reversed white flowers (2 to 15 flowers, appears shortly from June to July). (Prandlebo & Renemark, 1976: 36). The red stamens and the calyces borders are covered with remarkable brown spots (Kafi & Ghasemi, 2013: 194); (Table 1,2) (Fig. 1-3).

Lily flower in the Iranians’ culture and art

Lily was considered sacred to the traditions



Fig. 1. *L. longiflorum* (white Lily).
Source: www.nargil.ir.



Fig. 2. *L. ledebourii* (Easter Lily).
Source: www.tishineh.com.

Table.1.Flower Specifications of Sousan-e Chehel Cheraagh. Source : Lebo & Rehnmark, 1976.

Species	Genus	Family	Series	Class	Phylum	Kingdom	Title
<i>L. ledebourii</i>	Lilioideae	Liliaceae	Liliales	monocots	Flowering plants	plants	subgroup

Table. 2. Lily flower specification, Source: Authors.

Species	Genus	Family	Series	Class	Phylum	Scientific name	English name
<i>L. ledebourii</i>	Lilioideae	Liliaceae	Liliales	monocots	Flowering plants	Liliom spp	Liy/Lis

Introduction

The popularity of a flower is inextricably linked to its geographical exclusivity. Factors such as growth location, propagation frequency, dispersal across different regions, and so are among the incentives that can be mentioned for popularity of a flower throughout a nation. Other factors are effective on acceptability of a flower into a community's collective memory, such as: the characteristics of history, myth and religion. Lily has long been one of the most popular plants in Iran and other eastern regions such as China, Sumer and Egypt, as well as Greece, so that we can quest its traces into cultural and artistic remnants of these civilizations. By pursuing the overall course of this flower presence into our country's culture and art, its gradually trivialization by Iranians is clear, as many of its meanings are being forgotten. Investigating these works is necessary, enabling us to recognize semantic networks of one of the most important elements of landscaping, which has long been of special importance to our nation. Lily, Narcissus, Narcissus jonquilla, Cockscomb and so are among the flowers that have frequently been repeated in Iranian poetry and literature, but have gradually lost their place in literary

works with their original meanings faded into oblivion. In recent years, it seems that people are welcoming these flowers again. According to researches, white Lily flower is among expensive and more favorable market species, to the point where it ranked fourth in the world in terms of sales. Although in our country this flower has been come to everyday life of people through flower shops and florists, but it should be noted that this is generally decorative and ornamental, and the ancient meanings that have long been contemplated in looking to this flower are still mysterious. Therefore, this quest seeks to reach the Lily flower semantic networks by examining Persian poetry texts. Disquisitions that have so far been conducted about Iranian flowers have not been semantic and have focused on the scientific aspect, such as that of Bahram Gerami (Gerami, 2009). But this inquiry approach is to investigate qualitative data and analyze it and draw conclusions from it in Persian poetry and literature. The research method is content analysis. In addition, in some cases due to the lack of some data and research constraints, a comparative research method was also used.

Hypothesis

Iranian species of Lily flower that have existed in the country since ancient times have acceded to the art and culture overtime, and have sometimes been attributed to the goddesses. Despite the changings in the people's ideology, parts of Lily's semantic features have been preserved and symbolized in new beliefs.

Lily flower in terms of science

Lily flower (*Lilium* spp) is a plant belonging to the Liliaceae family, which has about 100 known species, 50 to 60 species in Asia, 24 species in North Africa, and 12 species in Europe (Kafi & Ghasemi, 2014: 190). Although this plant is of pharmaceutical and food importance, its distinctiveness is more likely to owe for its

ornamental aspect; So far, there are about 8,000 Lilies in the world identified and recorded, varying in three main groups of longiflorum, Asian and Eastern hybrids (Easter Lily) (Robinson & Firoozabady, 1993).

Main categories

Longiflorum hybrids are recognizable with bugle-shaped and aromatic white flowers. Their flowers face outside (Ebrahimi, 2012). Asian hybrids include a wide range of orange, red, yellow, bronze and white flowers that generally face upward with little or no perfume (Kafi & Ghasemi, 2014: 190). The last category, Eastern Lily, is among important potted flowers, and is also used as a decorative flower for planting in gardens. This last species is very fragrant and

The Role of Lily in Persian Culture and Poetry¹

Farzaneh Sadat Dehghan

M.A in Landscape Architecture, University of Tehran, Iran.
fdb1111@gmail.com

Morteza Hemmati

M.A in Landscape Architecture, University of Tehran, Iran.
hemmاتيarchitect@yahoo.com

Abstract

Plants have long enjoyed a special status in the Iranian culture and art. Among them, some have been more favored, praised and so-called selected. The lily flower is one of the plants that has enjoyed a special status among the Iranians since the ancient era, and we may pursue impressions of this reverence into the people's reflections. Today, despite that the origin of this selection is imprecise, but reflects the existence of notional concepts in the thoughts of ancient people. Lily is among flowers that have been matured within Persian culture. The influence of this flower on Persian culture accounts for part of the historical identity and memories of the people of this land; thus, identification of its semantic transformations is considered indispensable. One of the sources to recognize each nation thoughts is to study the literary writings, and Persian poetry as one of the oldest Iranian literary sources could help identify the hidden semantic layers of this flower. Persian poets represent prevalent thoughts of their time, which, beyond their rhymes, make clear to us the facts and concepts expressing the state of their era. This research, through analyzing poetic works during different literary periods, seeks to realize the mentality of the Iranian people towards Lily flower. For this purpose, first we introduce various species of Lily flower scientifically and describe its general characteristics. After providing an extract presenting Lily flower in Iranian culture and art, we will address semantic analysis of the flower during various poetry periods by providing some examples.

Keywords

Lily flower, Persian poetry, Semantic network, Semantics.