بَهمَن

Barman (Bahman) - In Persian cosmology, Barman was a great angel who looked after all the animals on earth, except for mankind. He was also the chief of the thirty angles who looked after each day of the month.

Bahman

Contents

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Bahman Jadhuyih

Bahman Jadhuyih	
Died	636 Al-Qadisiyyah, Iraq
Allegiance	Sasanian Empire
Service/branch	Sasanian army
Battles/wars	Muslim conquest of Persia

Bahman Jādhūyah/Jādūyah (also **Jādhōē/Jādōē**; New Persian: بهمن جادویه), or **Bahman Jādhawayh** (Arabic: بهمن جاذویه) (in Middle Persian: Vahūman Ĵādaggōw) was a Sasanian general. He had a reputation for being anti-Arab.[1] He led the Sasanians to victory against the Arabs at the Battle of the Bridge. The Arab forces referred to Bahman as *Dhul Hājib*, (ذو الحاجب, "owner of bushy eyebrows"). He is often confused with Mardanshah, another Sasanian general.

Biography

Nothing is known of his early life, but Bahman Jadhuyih is recorded as an old man by 634. Bahman may have been the son of the Sasanian commander Hormozd Jadhuyih. Bahman is first mentioned in 633, as one the spokesmen for the Sasanians and a member of the Parsig faction led by Piruz Khosrow.[2] In 633, the Sasanian monarch ordered an Sasanian commander named Andarzaghar who was in charge of protecting the borders of Khorasan to protect the western frontiers from the Arabs who were plundering Persia. In 633, Andarzaghar, along with Bahman Jadhuyih, made a counter-attack against the army of Khalid ibn al-Walid at Walaja, but were defeated. After the defeat, Bahman fled to Ctesiphon, where he found Yazdegerd sick. However, Bahman was shortly ordered by the latter to make a counter-attack against the Arabs. Bahman, however, disobeyed the child king and sent Jaban to fight the Arabs instead. Jaban, who was sent alone on the western front to confront the Arabs, was defeated at the battle of Ullais.[3]

When the Arabs under Abu Ubaid's were making an expedition in the Sawad in 634, Rostam Farrokhzād sent Bahman Jadhuyih and Jalinus against him with a force from the powerful Wuzurgan class, who had units such as war elephants and the Zhayedan. Rostam is known to have to have told Bahman that: "if Jalinus returns to the like of his defeat, then cut off his head."[4] Bahman, clashed with Arabs at Sawaw and successfully drove the Muslims back to Babylon west of the Tigris, and then drove them across the Euphrates, and camped at Qoss al-Natef on the east bank. Abu Ubaid camped across the river, and when he crossed the Euphrates on a floating bridge and attacked Bahman's army. Bahman then caught the Muslims with their backs to the river and inflicted a heavily defeat on them at the Battle of the Bridge. During the battle the army of Bahman had an advantage: the elephants in his army frightened the Arabs horses, and which later resulted in the death of Abu Ubaid. The bridge was then broken by an Arab, and around 4,000 Arabs died by drowning and many others were killed by the Bahman's forces. Al-Muthanna managed to flee from the bridge and rally 3,000 Arab survivors, however, some of them fled back to Medina. Bahman did not pursue the fleeing Arab army.[5] In 636 during the Battle of al-Qadisiyyah Bahman was killed by Qaʾqa ibn Amr in in revenge for the death of Abu Ubaid and the others killed at the Battle of the Bridge.

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Kay Bahman

Kai Bahman or -**Wahman** (and other variants) is a mythological figure of Greater Iranian legend and lore. The stock epithet *Kai* identifies Bahman as one of the Kayanian kings of Iranian oral tradition.

In the genealogy of the legendary dynasty, Bahman is the son of Esfandiyar (hence his also being referred to in Middle Persian as 'Vohuman Asfandyar'), grandson of Goshtasp,[] Komani/Homai, and father of Dara/Darab. Other details vary: Several different Arabic and Persian sources (e.g. al-Tabari and ibn al-Balkhi) husband of his own daughter assert that Bahman had five children; two sons, Dara/Darab and Sasan/Sassan, and three daughters, Komani/Homai (stock epithet: Chehrazad), Bahmandokht and Farnak.

In the *Bahman-nama* (composed *ca.* 1100 CE, not to be confused with a 15th-century hagiography of the Deccan Bahmanids) Bahman is portrayed as being asked by Rostam to marry Katayun/Kasayun, daughter of the King of Kashmir. Bahman does so, but subsequently has to flee to Egypt where he marries Homai, the daughter of the Egyptian king, with whom he has a daughter also named Homai. Other sources have Bahman marrying his own daughter Komani/Homai on account of her great beauty, and that Dara/Darab was the result of this union. In one

Persian manuscript painting: Bahman has Faramarz shot full of arrows in Kabul

tradition (reiterated by ibn al-Balkhi), the marriage was denied and Homai dies a spinster. **Sultan Mohammed Almuazam** The name 'Bahman'/'Wahman' is a theophoric reflecting Middle Persian *Vohuman*, Avestan Vohu Manah, the Amesha Spenta (*Ameshaspand*) that is the hypostasis of the "Good Mind" or "Good Disposition." Unlike most figures of Iranian oral tradition, Bahman does not however appear in the surviving Avesta. He is however referred to in the *Zand-i Vohuman Yasht* (also known as the *Bahman Yasht*), which—despite the name—is not an Avestan *Yasht*, but a pseudo-prophetic/apocalyptic commentary on (or translation of) a now-lost Avestan text. The figure is also mentioned in the 9-11th century texts of Zoroastrian tradition, specifically, the Middle Persian *Bundahishn* (*GBd* 36.9) and the *Denkard* (VII.6), both of which enumerate the Kayanian kings. In both the *Zand-i Vohuman Yasht* (3.20-29) and the *Denkard*, Bahman is described as "one of the greatest Mazdayasnian kings of Iran."

"The importance attached to Bahman's reign in Zoroastrian literature can be seen in a passage in the Bahman yašt where the reigns of the kings are likened to tree branches made of seven metals." In this comparison, which lists the reigns in order of perceived importance, the 'silver' reign of Bahman appears second, after the 'golden' reign of (likewise mythological) Goshtasp and before the 'brass' reign of the Sassanid Ardashir I, the 'bronze' reign of the Arsacid Balash, the 'tin' reign of the Sassanid Bahram V Gor, the 'steel' reign of the Sassanid Khosrow I Anushirvan, with 'iron' (which is considered impure in Zoroastrianism) representing the "rule of the shaggy-haired demons (*dēw*s) born of the seed of anger, probably referring to the rule of the Arabs." (Khaleghi-Motlagh 1989, p. 489)

In Firdausi's *Shahnameh* (*ca.* 1000 CE), which versifies and embellishes previous tradition, Bahman's father Esfandiar is portrayed as having been killed by Rostam. The Shahnameh goes on to describe how Bahman sets off with a large army to avenge his father's death. In the meanwhile however, Rostam had already been treacherously killed by Bahman's half-brother Shagad. Frustrated, Bahman instead kills Rostam's son Faramarz, imprisons Rustom's father Zal (whom he however releases on the behest of his uncle Peshotan), and lays waste to Rostam's feudal lands.

Again, the details in other sources vary. According to al-Tabari, al-Masudi and al-Atir, Bahman himself killed not only Rostam but Faramarz, Zal and Rostam's brother Zavara as well. Ibn al-Balkhi includes only Faramarz and Zal. The *Bahman-nama* has Bahman mourning for Rostam, who—along with Zavara—are described as having been killed by the king of Kabul. In this text, Bahman does however travel to Rostam's (now Faramarz's) fiefdom, where he battles Rostam's son (who then flees) but where he takes Zal prisoner. Bahman then pursues Rostam's daughter's Banu Goshasp and Zar Banu to Kashmir, and then Faramarz to India, where Faramarz is finally slain. Having captured Rostam's/Faramarz's lands, Bahman then seeks to destroy the tombs of Rostam and his ancestors (Garshasp, Nariman and Sam). At each of the respective tombs he receives a precious gift and a message asking him to stay his hand, which he does. Chastened, he then frees Zal and Rostam's daughters, and rebuilds everything he had previously destroyed. In the *Bahman-nama*, Bahman is killed by a dragon while out hunting. In Iranian tradition, such a fate is typically reserved for villains, and this is the only instance in which a legitimate king is said to have been killed in such a fashion.

The length of his reign varies; the Middle Persian *Bundahishn* and most of the Arabic and Persian sources note 112 years, others note 120 and yet others 80 years. The sources agree on the line of succession and state that Bahman selected his daughter (or daughter/wife) Homai to succeed him, instead of Sassan, the heir-apparent (see below for the result of the conflict that ensued). In another version of the tale, Homai succeeds Bahman only because Dara is not yet born when Bahman dies.

Although there is no epigraphically attested figure to whom the Bahman of legend corresponds, several post-Sassanid Arabic and Persian commentaries assign the mythological king several features and events that do correspond to historical figures. Several sources ascribe to Bahman deeds that are known to have been performed by Cyrus II, including freeing the Jews from Babylonian captivity, and two sources assert that Cyrus was appointed to this task by Bahman. Other sources give Bahman the epithet "the long-handed," which identifies him with Artaxerxes I 'Longimanus' ("the long-handed"). Yet other sources identify the figure of legend as 'Ardeshir Bahman',

perhaps a reference to Artaxerxes II 'Mnemon', who probably had the Old Persian form of 'Bahman' (> Greek 'Mnemon' "mindful") as a name. In one legend, Bahman's elder son Dara(b) is killed in battle with Alexander the Great, that is, Dara/Darab is identified as Darius III and which then makes Bahman a figure of the 4th century BCE. In another tradition, Alexander is the son of Dara/Darab and his wife Nahid, who is described to be the daughter of "Filfus of Rûm" i.e. "Philip the Greek" (*cf.* Philip II of Macedon).[1][2]

In the typically contrived genealogies of Iranian dynasties, Ardashir I—founder of the Sassanid dynasty—traces his lineage to Bahman. In one tale (which in the Shahnameh is a continuation of the above-mentioned story of Bahman and Faramarz), Bahman's second son Sassan, resenting his father's choice of Homai as heir, leaves the house and travels to Nishapur, where he takes a wife, and with whom he has a son whom he names after himself, and who would be the grandfather of Ardashir I. In another tale later in the Shahnameh, Dara has a son named Sassan, who went to India where he took a wife, and whose descendents were all named Sassan, and whose great-great-grandson was the *father* of Ardashir I. The first Shahnameh story, though differing from the older *Bundahishn* and al-Tabari in the intervening lineage, concur in that they all trace Ardashir's lineage to Bahram through Bahram's younger son Sassan. On the other hand, the Shahnameh's second story is consistent with the account of the *Karnamag* in that it traces Ardashir's lineage to Bahram through Humai. "In any case all these stories were obviously fabricated in the Sasanian period to provide evidence for the legitimacy of Ardašīr and his descendants." (Khaleghi-Motlagh 1989, p. 489).

Rule

Preceded by **Esfandiar**	**Legendary Kings of the Shāhnāma 112 years**	Succeeded by **Homai daughter of Bahman**

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Bahman

This article is about the month. For other uses, see Bahman (disambiguation).

Bahman is the 11th month of the Iranian calendar. Bahman has 30 days. It begins on January 21 and ends on February 19.

Bahman is the second month of winter, and is followed by Esfand.

References

Bahman Ghobadi

Bahman Ghobadi	
 Bahman Ghobadi at a press conference at the San Sebastián Film Festival 2006	
Born	February 1, 1969 Baneh, Iran
Occupation	Film Director

Bahman Ghobadi (Persian: بهمن قبادی; Kurdish: به‌همه‌همه‌بادی ن / Behmen Qubadî) is an Iranian film director of Kurdish ethnicity. He was born on February 1, 1969 in Baneh, Kurdistan Province. Ghobadi belongs to the "new wave" of Iranian cinema.[1]

Biography

He was born in Baneh, a Kurdish small town in Kurdistan province in Iran. His family moved to Sanandaj in 1981. Ghobadi received a Bachelor of Arts in film directing from Iran Broadcasting College. After a brief career in industrial photography, Ghobadi began making short 8 mm films. His documentary *Life In Fog* won numerous awards. Bahman Ghobadi was assistant director on Abbas Kiarostami's *The Wind Will Carry Us*.[2]

Bahman Ghobadi founded Mij Film in 2000, a company with the aim of production of films in Iran about its different ethnic groups. His first feature film was *A Time for Drunken Horses* (2000), the first Kurdish film produced in Iran.[3] The film won the Caméra d'Or at the Cannes Film Festival. His second feature was *Marooned in Iraq* (2002), which brought him the Gold Plaque from the Chicago International Film Festival. His third feature, *Turtles Can Fly*, followed in 2004, winning the Glass Bear and Peace Film Award at the Berlin International Film Festival and the Golden Shell at the San Sebastian International Film Festival.[4]

In 2006, Ghobadi's *Half Moon* won the Golden Shell at the San Sebastian International Film Festival. Iran's renowned actors Golshifteh Farahani, Hassan Poorshirazi and Hedyeh Tehrani acted in this movie. The music of the movie was made by Iran's musician Hossein Alizadeh. The film, which was a collaborative project by Iran, France, Austria and Iraq, was shot fully in Iranian Kurdistan. However, it narrates the story of a group of Iranian Kurdish musicians who would like to travel to Iraqi Kurdistan and organize a concert there.[5]

In 2006, Index on Censorship gave Ghobadi an Index Film Award for making a significant contribution to freedom of expression through his film *Turtles Can Fly*.[6]

In May 2009, his film *No One Knows About Persian Cats* won an Un Certain Regard Special Jury Prize ex-aequo when it premiered at the Cannes Film Festival. This film chronicles the hardships facing young Iranian musicians seeking to evade censorship.

Filmography

Ghobadi at the presentation of his film *Nobody Knows About Persian Cats* in San Sebastián 2009

Film	Date	
Golbaji	1990	short film
A Glance	1990	short film
Again Rain with Melody	1995	short film
Party	1996	short film
Like Mother	1996	short film
God's Fish	1996	short film
Notebook's Quote	1996	short film
Ding	1996	short film
Life in Fog	1997	short film
The Pigeon of Nader Flew	1997	short film
Telephone Booth	1997	short film
A Time for Drunken Horses	2000	
Marooned in Iraq	2002	
War is Over	2003	short film
Daf	2003	short film
Turtles Can Fly	2004	
Half Moon	2006	
No One Knows About Persian Cats	2009	
Rhino Season	2012	

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External links

 Wikimedia Commons has media related to *Bahman Ghobadi*.

- Bahman Ghobadi (http://www.imdb.com/name/nm0315842/) at the Internet Movie Database
- Profiling Bahman Qobadi (http://faryadmagazine.com/entertainment_spot_Bahman Qobadi.htm#)
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- Profiling Bahman Qobadi (http://faryadmagazine.com/entertainment_spot_Bahman Qobadi.htm)
- An interview with Bahman Ghobadi, director of Half Moon (http://www.wsws.org/en/articles/2006/09/ghob-s26.html) 26 September 2006 with David Walsh and Joanne Laurier on the *World Socialist Web Site*

Bahman Kiarostami

Bahman Kiarostami	
بهمن کیارستمی	
Born	August 11, 1978 Tehran, Iran
Occupation	Filmmaker, Cinematographer, Film Editor

Bahman Kiarostami (Persian: بهمن کیارستمی) (b. 11 August 1978- in Tehran) is an Iranian film director, cinematographer, film editor, film producer and translator, son of the critically acclaimed Abbas Kiarostami.[1]

In 1996 he made his first film " Morteza Momayez: Father of Iranian Contemporary Graphic Design".

The main theme in Bahman Kiarostami's films is "art and music".

Filmography

Year	English title	Persian	Length	Notes
2013	*Kahrizak, Four Points of View*	Kahrizak, Chahar Negah		
2006	*Re-enactment*	Shabih-Khani		
2005	*Persian Garden*			
2004	*Pilgrimage*	Ziarat		Documentary
2004	*The Kamancheh Player*	Kamancheh		Documentary, Music
2004	*Two Bows*	Do Kamancheh		Documentary
2003	*Infidels*	Koffar		Documentary
2002	*I saw Shoosh*			
2001	*Tabaki*			Documentary
2001	*The Light*	Noor		Best Director Award, Mid East Film Festival (2003)
1998	*The Project*	Tarh		Documentary
1997	*Journey to the Land of the Traveller*			Written by Abbas Kiarostami, Jafar Panahi, Jean-Pierre Limosin and Hassan Darabi. It was filmed in 1993 but released in 1997
1996	*Morteza Momayez: Father of Iranian Contemporary Graphic Design*			

Awards

- Best Director Award, Mid East Film Festival (2003)
- "Special Mention" honor, 26th Festival des 3 Continents, Nantes, France (2004)

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Amesha Spenta

Part of a series on
Zoroastrianism
The *Faravahar*, believed to be a depiction of a *fravashi*
Primary topics
• Ahura Mazda • Zarathustra • *aša* (asha) / *arta* • Persia/Iran
Angels and demons
• Amesha Spentas · Yazatas • Ahuras · Daevas • Angra Mainyu
Scripture and worship
• Avesta • Gathas · Yasna • Vendidad · Visperad • Yashts · Khordeh Avesta • Ab-Zohr • The Ahuna Vairya Invocation • Fire Temples
Accounts and legends
• Dēnkard · Bundahišn • Book of Arda Viraf • Book of Jamasp • Story of Sanjan

History and culture
• Zurvanism
• Calendar · Festivals
• Marriage
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• Parsis · Iranis
• • • •
• Persecution of Zoroastrians
🦅 **Zoroastrianism portal**
•   v •   t •   e [1]

Amesha Spenta Wikipedia:Manual_of_Style/Pronunciation (*Aməša Spənta*) is an Avestan language term for a class of divine entities in Zoroastrianism, and literally means "Bounteous Immortal" (in reverse word order)[2] Later middle Persian variations of the term include **Amešāspand** and the specifically Zoroastrian **Mahrāspand** and **Amahrāspand**. In the Armenian mythology, her name appears as **Sandaramet** (Armenian: Սանդարամետ).

As the great "divine sparks"

Significantly more common than the non-specific meaning of *Amesha Spenta* (see below) is a restrictive use of the term to refer to the great six "divine sparks" of Ahura Mazda. In Zoroastrian tradition, these are the first six emanations of the noncreated Creator, through whom all subsequent creation was accomplished. This fundamental doctrine is only alluded to in the Avesta, but is systematically described in later middle Persian language texts, in particular in the *Bundahishn* (3.12), an 11th or 12th century work that recounts the Zoroastrian view of creation.

The expression "Amesha Spenta" does not occur in the Gathas, but "it was probably coined by Zoroaster himself. *Spenta* is a characteristic word of his revelation, meaning 'furthering, strengthening, bounteous, holy'." The oldest attested use of the term is in *Yasna* 39.3, which is part of the *Yasna Haptanghaiti* and in which the two elements of the name occur in reverse order, that is, as *Spenta Amesha*. Like all other verses of the *Yasna Haptanghaiti*, *Yasna* 39.3 is also in Gathic Avestan and is approximately as old as the hymns attributed to Zoroaster himself.

The "divine sparks" that appear in the Gathic *Yasna* 47.1 are:

- *[Vohu] Manah*, approximately meaning "[Good] Purpose"
- *Aša [Vahišta]*, "[Best] Truth/Righteousness"
- *Xšaθra [Vairya]*, "[Desirable] Dominion"
- *[Spənta] Armaiti*, "[Holy] Devotion"
- *Haurvatāt*, "Wholeness"
- *Amərətāt*, "Immortality"

The attributes *vohu* "good", *vahišta* "best", *vairya* "desirable" and *spenta* "holy" are not always present in the oldest texts. If they appear at all, they do not necessarily appear immediately adjacent to the noun.[3] But in later tradition, these adjectives are integral to the names themselves.

While *Vohu Manah*, *Aša Vahišta*, and *Xšaθra Vairya* are consistently of neuter gender in Avestan grammar; in tradition they are considered masculine. *Armaiti*, *Haurvatāt*, and *Amərətāt* are invariably feminine.

In the Gathas, each Amesha Spenta represents a good moral quality that mortals should strive to obtain. Thus, the doctrine of the great six is that through good thoughts, words, and deeds, each individual should endeavor to assimilate the qualities of an Amesha Spenta into oneself.

Each of the six has an antithetical counterpart, and four of the six are already assigned one in the Gathas: *aša/arta-* is opposed to the *druj-*, *vohu-manah* is opposed to *aka-manah-*, *xšaθra-* to *dušae-xšaθra-*, and *armaiti-* to *taraemaiti-*. Not evident in the Gathas and first appearing in the Younger Avesta (e.g. *Yasht* 19.96) are the oppositions of *haurvatāt-* "wholeness" to *taršna-* "thirst", and *amərətāt-* "life" to *šud-* "hunger." These latter assignments reflect Haurvatat's identification with water and Ameretat's identification with plants.

In the Gathas, *aša/arta* is the most evident of the six, and also the most commonly associated with wisdom (*mazda-*). In the 238 verses of these hymns, *aša-/arta-* appears 157 times. Of the other concepts, only *vohumanah-* appears nearly as often (136 occurrences). In comparison, the remaining four of the great sextet appear only 121 times altogether: *xšaθra-*: 56 times; *armaiti-*: 40; *amərətāt-*: 14; *haurvatāt-*: 11 times.

In the context of Zoroastrian view of creation, the group of the Amesha Spenta is extended to include Ahura Mazda, together with (or represented by) *Spenta Mainyu*. However, in most scholastic texts, an unqualified referral to the "Amesha Spenta" is usually understood to include only great six. In *Yasna* 44.7, 31.3, and 51.7, Ahura Mazda's *Spenta Mainyu* is the instrument or "active principle" of the act of creation. It is also through this "Bounteous Force", "Creative Emanation", or "Holy Spirit" that Ahura Mazda is immanent in humankind (*Yasna* 33.6), and how the Creator interacts with the world (*Yasna* 43.6).

The doctrine also has a physical dimension, in that each of the heptad is linked to one of the seven creations, which in ancient philosophy were the foundation of the universe. These physical associations are only alluded to in the Gathas, and then so subtly that they are usually lost in translation.

A systematic association is only present in later middle Persian texts, where each of the seven is listed with its "special domain":

- Ahura Mazda → Middle Persian Ohrmazd (NP Hōrmuzd) (together with, or represented by, *Spenta Mainyu*) is the guardian of humankind
- Vohu Manah → MP: Wahman (NP Bahman) of cattle (and all animal creation)
- Aša Vahišta → MP: Ardwahišt (NP Urdībihišt) of fire (and all other luminaries)
- Xšaθra Vairya → MP: Šahrewar, of metals (and minerals)
- Spənta Ārmaiti → MP: Spandarmad, of earth
- Haurvatāt → MP: Hordād (NP Xurdād) of water
- Amərətāt → MP: Amurdād (NP Murdād) of plants

In the Gathas, *Xšaθra [Vairya]* does not have an association with a specific creation, and it is only in later texts that this Amesha Spenta is considered the guardian of metals. This anomaly is explained in modern scholarship by the fact that, in Stone Age cosmogony, the sky was considered to be the first of the creations (and thought to be of stone), but metal has no place among the creations (the bronze and Iron Ages were yet to come). This is also reflected in Zoroaster's revelation, where the sky is "of the hardest stone" (*Yasna* 30.5). Later, with the event of bronze and then iron tools, this sky evolved to being of crystal, which was seen as both of stone and of metal (*Yasht* 13.2). In due course, Xšaθra's association with a stony firmament was eclipsed by the association with a metallic sky, and thence to metals in general.

In non-specific usage

In non-specific usage, the term *Amesha Spenta* denotes all the divinities that furthered or strengthened creation and all that are bounteous and holy. It not only includes the *ahura*s (a term that in the Gathas is also used in the plural but only includes Ahura Mazda by name), but also all the other divinities that are alluded to in these texts. In this non-specific sense of the term, *Amesha Spenta* is then equivalent to the term *yazata*.

Non-specific usage is significantly less common than the use of the term to specifically denote the great "divine sparks" (see above). The non-specific usage is particularly evident in the 9th-14th century texts of Zoroastrian tradition, but there are also instances in the Avesta proper where it is used this way. In *Yasna* 1.2 for instance, the *yazata* Atar is declared to be "the most active of the Amesha Spentas." Even in present-day Zoroastrianism, the term is frequently used to refer to the thirty-three divinities that have either a day-name dedication in the Zoroastrian calendar or that have a *Yasht* dedicated to them (or both).

This general, non-specific, meaning of the term *Amesha Spenta* also has an equivalent in the Vedic Sanskrit *Vishve Amrtas*, which is the collective term for all supernatural beings (lit: 'all immortals').

The doctrine

The doctrine of the 'divine sparks', through their connection with creation, unites ethereal and spiritual concepts with material and manifest objects in a "uniquely Zoroastrian" way: Not only as abstract "aspects" of Ahura Mazda, but also worthy of reverence themselves, and personified or represented in all material things.

The relationship between Ahura Mazda and the Amesha Spenta is an altogether subtle one. In *Yasna* 31.11 of the Gathas, Ahura Mazda is said to have created the universe with his "thought". In other passages such as *Yasna* 45.4, Ahura Mazda is described as the metaphorical "father" of the individual Amesha Spenta, which, even though figurative, suggests a familial closeness. In particular, the relationship between Ahura Mazda and *Spenta Mainyu* is multifaceted and complex, and "as hard to define as that of Yahweh and the Holy Spirit in Judaism and Christianity."

A veneration for the 'divine sparks' through the living world is still present in modern Zoroastrian tradition and is evident in every religious ceremony where each of the Amesha Spenta is visibly represented by objects of which they are the guardians. In addition, the first seven days of the month of the Zoroastrian calendar are dedicated to the great heptad and to creation, so acknowledging the preeminence of the Amesha Spenta, and so ensuring the inculcation of their doctrine.

Ethical and ontological dualism in the same entity "accounts for the difficulty which some aspects of the doctrine have presented for Western scholars." The reverence of the Amesha Spenta has been frequently attacked as de facto polytheism, not only in modern times, but in the Sassanid era as well. While the "worship of the elements" was a repeated accusation during the 4th and 5th centuries, Christian missionaries (such as John Wilson) in 19th century India specifically targeted the immanence of the Amesha Spenta as indicative of (in their view) Zoroastrian polytheistic tradition.[4]

A frequent target for criticism was the Zoroastrian credo in which the adherent declares: "I profess to be a worshiper of Mazda, follower of the teachings of Zoroaster, ... one who praises and reveres the Amesha Spenta" (the *Fravaraneh*, *Yasna* 12.1). Whether one who reveres the Amesha Spenta is, by that definition, a polytheist is subject to interpretation. Zoroastrians themselves note that ethereal spirit and physical manifestation are not separable, and that a reverence of any of Ahura Mazda's creations is ultimately a worship of the Creator.

In the second half of the 19th century, Martin Haug proposed that Zoroaster himself had viewed the Amesha Spenta as philosophical abstractions, and that a personification of the heptad was really a latter-period corruption. The Parsis of Bombay gratefully accepted Haug's premise as a defence against the Christian missionaries, and subsequently disseminated the idea as a Parsi interpretation, so corroborating Haug's theory. The "continuing monotheism" principle eventually became so popular that it is now almost universally accepted as doctrine.

Notes

[1] http://en.wikipedia.org/w/index.php?title=Template:Zoroastrianism&action=edit

[2] The noun is *amesha* "immortal", and *spenta* "furthering, strengthening, bounteous, holy" is an adjective of it.

[3] This is also true for all other compounds, including [Ahura] Mazda; only in the Younger Avesta are these unambiguously identifiable as proper nouns.

[4] pp. 182ff.

Bibliography and References

Theophoric name

A **theophoric name** (from Greek: θεόφορος, *theophoros*, (in neu adj. form) "names derived from a god", lit. "bearing or carrying a god") embeds the name of a god, both invoking and displaying the protection of that deity. For example, names embedding Apollo, such as *Apollonios* or *Apollodorus*, existed in Greek antiquity.[1]

Theophoric personal names, containing the name of a god in whose care the individual is entrusted (or a generic word for *god*), were also exceedingly common in the ancient Near East and Mesopotamia.[2][3][4] Some names of theophoric origin remain common today, such as Theodore (*theo*s, "god"; *dore*, origin of word compound in Greek: *doron*, "gift"; hence "God's gift"; in Greek: *Theodoros*) or less recognisably as John (from Hebrew *Yohannan*, meaning "Yahweh is gracious").

Classical theophoric names

• Demetrius and its derivatives mean "follower of Demeter."

• Dennis, in Latin *Dionysius*, and its relatives mean "of Dionysus."

• Martin and its relatives mean "of Mars."

• Diodoros or Diodorus from Zeus (genitive of Zeus is 'dios'); Poseidonios from Poseidon; Athenodoros/Athenodora from Athena and Minervina from Minerva; Apollodoros/Apollodora and Apollonios from Apollon; Artemisia and Artemidoros/Artemidora from Artemis; Aphrodesia from Aphrodite; Hephaistion from Hephaistos; Aria from Ares; Hermione from Hermes; Heliodoros/a from Helios; Fortunatus from Fortuna; Serapion from Serapis and Isidoros or Isidora from Isis.

• Certain names of classical gods are sometimes given as personal names. The most common is Diana and its variants, such as Diane; others include Minerva, Aphrodite, Venus, Isis, or Juno. The first pope to take a regnal name, Pope John II, had the given name Mercurius and changed his name as he considered it inappropriate for the Pope to have the name of a pagan deity.

Christian theophoric names

• Amadeus means "lover of God"

• Bogomil means "dear to God"

• Bozhidar means "God's gift"

• Christopher literally means "Christ-bearer"

• Dorotheus/Dorothea means "gift to God"

• Gottfried means "God" and "peace"

• Gottlieb means "God" and "love"

• Theodore/Theodora means "gift of God" [5]

• Theodosius/Theodosia, Theodotos/Theodotē and Dositheus/Dosithea mean "God-given"

• Theophilus (Greek), Amadeus (Latin) means "one who loves God"

- Theognis means "god-knowing"
- Theophanes means "manifestation of God"
- Theophrastus means "godly speech"
- Theaetetus means "one who pleads to God"
- Timotheus means "one who honors God"
  - *Fürchtgott* is a German loan-translation of Timotheus

Some Christian saints have polytheistic theophoric names (such as Saint Dionysius, Saint Mercurius, Saint Saturninus, Saint Hermes, Saint Martin of Tours).

Germanic theophoric names

- Os, meaning "god"
  - Oslac
  - Oswald
  - Oswin
- Thor, the god of thunder
  - Thorstein means "Thor's stone"
  - Thorkel means "Thor's craft"
  - Thorulf means "Thor's wolf"
  - Thordis
- Ing, an old name for Freyr (an epithet meaning "lord")
  - Ingrid
  - Ingeborg
  - Inger
  - Ingunn

Rarely, Germanic names contain the element *Wod* (such as *Woðu-riðe*), potentially pointing to an association with the god Odin. In connection, numerous names containing *wulf* "wolf" have been taken as totemistic, expressing association with Odin in the earliest period, although *-ulf* degenerated into a mere suffix from an early time (Förstemann 1856).

Hinduism

Some traditional Hindu names honor Hindu gods or goddesses. Often, the same name is ascribed to multiple deities.

It is not uncommon to find Hindus with names of gods. Shiva, Krishna, Ganesh, Durga, Radha, and Sita are all names of Hindu gods or goddesses as well as being personal names for Hindus. Hindu gods themselves have multiple names, so it is not always apparent if an Indian name is the name of a god or not.

Islam

Further information: List of Arabic theophoric names

Judaism and biblical

Main article: Theophory in the Bible

El

See also: El (god)

- Ariel: "lion of God"
- Daniel: "God is my judge" or "justice from God"
- Elizabeth: Hebrew Elisheba = "my God is an oath" or "my God is abundance"
- Emmanuel/Immanuel: "God is with us"
- Gabriel: "master who is of God"
- Israel: "prince with God"
- Michael: "Who is like God?"
- Nathaniel: "God-given" or "gift of God"
- Raphael: "God heal"
- Samuel: "name of God"
- Uriel: "flame of God"

Yahweh

See also: Yahweh and YHWH

The name of the Israelite deity YHWH (usually shortened to Yah or Yahu, and Yeho or Yo) appears as a prefix or suffix in many theophoric names of the First Temple Period. For example, *Yirme-yahu* (Jeremiah), *Yesha-yahu* (Isaiah), *Netan-yah*, *Yedid-yah*, *Adoni-yah*, *Nekhem-yah*, *Yeho-natan* (Jonathan), *Yeho-chanan*, *Yeho-shua* (Joshua), *Yeho-tzedek*, *Zekharya* (Zechariah).

"Yahū" or "Yah" is the abbreviation of YHWH when used as a suffix in Hebrew names; as a prefix it appears as "Y^{e}hō-", or "Yo". It was formerly thought to be abbreviated from the Masoretic pronunciation "Yehovah". There is an opinion[6] that, as Yahweh is likely an imperfective verb form, "Yahu" is its corresponding preterite or jussive short form: compare *yiŝt^{a}hawe^h* (imperfective), *yiŝtáhû* (preterit or jussive short form) = "do obeisance".

However, the name Judah (Y^{e}hūda^h) is not an example: here the *y^e*- is a verb imperfective prefix, and the name means "He adds [a son to my family]". Some other examples of "y-" in biblical Hebrew names are also verb imperfectives.

In the table below, 13 theophoric names with "Yeho" prefixes have corresponding forms (in bold type) where the letters "eh'" have been omitted. There is a theory by Christian Ginsburg that this is due to Hebrew scribes omitting the "h", changing Jeho (יְהוֹ) into Jo (יוֹ), to make the start of "Y^{e}ho-" names not sound like an attempt to pronounce the Divine Name.[7][8]

Table of theophoric names with "Yeho" and "Yo" prefixes

[Note that theophoric names with "יוֹ" [i.e. "Yo"] are written in bold letters.]

Strong's #	Hebrew word	Strong's Transliteration	Strong's Words Compounded	English Spelling
3059	יְהוֹאָחָז	Yᵉhow'achaz	**Jeho**vah **& achaz** [# 270]	Jehoachaz
3099	יוֹאָחָז	**Yow'achaz**	**"a form of 3059"**	**Joachaz**
3060	יְהוֹאָש	Yᵉhow'ash	**Jeho**vah **& 'esh** [# 784]	Jehoash
3101	יוֹאָש	**Yow'ash**	**"a form of 3060"**	**Joash**
3075	יְהוֹזָבָד	Yᵉhowzabad	**Jeho**vah **& zabad** [# 2064]	Jehozabad
3107	יוֹזָבָד	**Yowzabad**	**"a form of 3075"**	**Jozabad**
3076	יְהוֹחָנָן	Yᵉhowchanan	**Jeho**vah **& chanan** [# 2603]	Jehochanan
3110	יוֹחָנָן	**Yowchanan**	**"a form of 3076"**	**Jochanan**
3077	יְהוֹיָדָע	Yᵉhowyada	**Jeho**vah **& yada** [# 3045]	Jehojada
3111	יוֹיָדָע	**Yowyada**	**"a form of 3077"**	**Jojada**
3078	יְהוֹיָכִין	Yᵉhowyakiyn	**Jeho**vah **& kuwn** [# 3559]	Jehojakin
3112	יוֹיָכִין	**Yowyakiyn**	**"a form of 3078"**	**Jojakin**
3079	יְהוֹיָקִים	Yᵉhowyaqiym	**Jeho**vah **& quwm** [# 3965]	Jehojakim
3113	יוֹיָקִים	**Yowyaqiym**	**"a form of 3079"**	**Jojakim**
3080	יְהוֹיָרִיב	Yᵉhowyariyb	**Jeho**vah **& riyb** [# 7378]	Jehojarib
3114	יוֹיָרִיב	**Yowyariyb**	**"a form of 3080"**	**Jojarib**
3082	יְהוֹנָדָב	Yᵉhownadab	**Jeho**vah **& nadab** [# 5068]	Jehonadab
3122	יוֹנָדָב	**Yownadab**	**"a form of 3082"**	**Jonadab**
3083	יְהוֹנָתָן	Yᵉhownathan	**Jeho**vah **& nathan** [# 5414]	Jehonathan
3129	יוֹנָתָן	**Yownathan**	**"a form of 3083"**	**Jonathan**
3085	יְהוֹעַדָה	Yᵉhow'addah	**Jeho**vah **& 'adah** [# 5710]	Jehoaddah
3087	יְהוֹצָדָק	Yᵉhowtsadaq	**Jeho**vah **& tsadaq** [# 6663]	Jehotsadak
3136	יוֹצָדָק	**Yowtsadaq**	**"a form of 3087"**	**Jotsadak**
3088	יְהוֹרָם	Yᵉhowram	**Jeho**vah **& ruwm** [# 7311]	Jehoram
3141	יוֹרָם	**Yowram**	**"a form of 3088"**	**Joram**
3092	יְהוֹשָפָט	Yᵉhowshaphat	**Jeho**vah **& shaphat** [# 8199]	Jehoshaphat
3146	יוֹשָפָט	**Yowshaphat**	**"a form of 3092"**	**Joshaphat**

Table of Theophoric names with "Yah" and "Yahu" suffixes

Strong's #	Hebrew word	Strong's Transliteration	Strong's Words Compounded	English Spelling
3470	יְשַׁעְיָה	Y^{e}sha'yah	yasha [# 3467] & Yah	Jeshajah
3470a	יְשַׁעְיָהוּ	Y^{e}sha'yahuw	yasha [# 3467] & Yahu	Jeshajahu
5418	נְתַנְיָה	N^{e}thanyah	nathan [# 5414] & Yah	Nethanjah
5418a	נְתַנְיָהוּ	N^{e}thanyahuw	nathan [# 5414] & Yahu	Nethanjahu
138	אֲדֹנִיָּה	'Adoniyah	'adown [# 113] & Yah	Adonijah
138a	אֲדֹנִיָּהוּ	'Adoniyahuw	'adown [# 113] & Yahu	Adonijahu
452	אֵלִיָּה	'Eliyah	'el [# 410] & Yah	Elijah
452a	אֵלִיָּהוּ	'Eliyahu	'el [# 410] & Yahu	Elijahu
3414	יִרְמְיָה	Yirm^{e}yah	ruwm [# 7311] & yah	Jirmejah
3414a	יִרְמְיָהוּ	Yirm^{e}yahuw	ruwm [# 7311] & yahu	Jirmejahu
5166	נְחֶמְיָה	N^{e}chemyah	nacham [# 5162] & yah	Nechemjah

Referring to other gods

- Abijam: "my father is Yam"
- Nebuchadnezzar (in Babylonian, *Nabu-kudurri-usur*)
- Ishbaal: "man of Baal".
- Mark: "dedicated to Mars".
- Jezebel: "glory to Baal".

Theophoric names containing "Baal" were sometimes "censored" as *-bosheth* = "shameful one", whence Ishbosheth etc.

Some names might be controversial theological statements: *Bealiah* could mean *Baal is Yahweh* and *Elijah* could mean *Yahweh is El* (and vice-versa, respectively).Wikipedia:Citation needed On the other hand, as traditionally understood, these names simply mean "YHWH is Master" and "YHWH is God." Wikipedia:Citation needed

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[1] Shendge, Malati J. *The Language of the Harappans: From Akkadian to Sanskrit*, 1997. p 24. "It may also be interpreted as theophorous names, i.e. the name of the god forming part of the name of an individual. The usage is theophorous because besides the eponymous Asura, each individual of high or low status has a personal name."

[2] Zadok, R. *The Pre-hellenistic Israelite Anthroponymy and Prosopography*, 1988. p 16. "The Period of the Judges (J) The theophorous names constitute a sizable minority (almost 40%). Many of the hypocoristica possibly originate from compound theophorous names (e.g., Abdon, Gerd, J21 1 1 1 1, 2141 12)."

[3] Benz, Frank L. *Personal Names in the Phoenician and Punic Inscriptions*. p 233. "Any one of the three major types of elements, divine name or theophorous, nominal, or verbal can make up a Phoenician-Punic hypocoristic name. The divine name hypocoristic is the least attested. The simplest formation is that of a single ..."

[4] Drijvers, H. J. W. *Cults and Behafs at Edessa*, 1980. p 21. "The proper names, which are mainly theophorous ones, may increase our knowledge of the religious feeling of the people of Edessa and of the cults practiced by them, insofar as their theophorous elements reflect existing beliefs."

[5] http://www.lgpn.ox.ac.uk/names/developments.html

[6] Anson F. Rainey, How Yahweh Was Pronounced (http://members.fortunecity.com/yahuwthah/Resource-577/AnsonLetter.htm), QUERIES & COMMENTS.

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