The investigation role of horse in ancient Persian and its continuity in Neyshabor pottery in Samanid era

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Abstract

Investigation of ancient artwork showed that there is continuity of horse and it is brilliant in all if periods, Islamic period is the most important era in manifesting if it. In third and fourth century Iranian pottery with regard to ancient Persian design fine images crockery. Lapidary on fulvous grounds in Neyshabor, confirmed this fact that inspire artistic and cultural era before Islamic period. One reason for this matter is present of foreign and Moslem artists in Neyshabor. This research carried out by using of historical- comparative method and data collection was done by using of library resources and studying of artwork that maintained. The basic background of this research is role of horse. The main question of this research is that which one index is a basic variable in illustration index of horse in ancient Persian and the role of horse in Neyshabor clay of samaniera is affected by which index. The purpose of this research is to investigate the role of horse in ancient Persian and continuity of this in Neyshabor clay. With regard to finding of research, we could say that Iranian art has impacts on samanid pottery especially sasani era this impact not imitative but artists select this informally by using of Iranian property and Islamic features.

Keywords: ancient Persian, Neyshabor pottery, samanid era, horse.
Introduction

In early century, because of forbidden of use of silvery dishes, potter have most valuable art and samani artists recover images of ancient Persian especially the work of sasani era. Study and investigation of horse role and its equipment in ancient Persian and Neyshabor clay is main purpose of this research. The hypothesis of this research includes: the role of horse in Neyshabor clay is the same as ancient Persian images especially sasani era in Islamic period that is appear in spirituality space. In this beautiful handmade that is belong to third and fourth centuries (H.sh), image of horse illustrated in different modes and meanwhile such as: champions, kings, and elders has important role. Interaction between human and horse is biggest sign of this art. But decoration, equipment and trapping there is no changes in this period.

Research history

The impact of mystery is subject that could not be found studies about it, and there is a few research in relation to this some researcher such as: Zamani: 1976, Ehsani: 2003, Khaledian: 2008, Changiz and Rezalou 2011, Azadbakht and Tavousi: 2012, showed that the impact of ancient art on Islamic art. Other researcher such as Pakbaz: 2002, Bazilgray: 2004, Shila kenbaei: 1999, write some research about history of painting in Iran and its role in art, both direct and indirect refer to horse image. Historic books about Iranian art written but in relation to horse role in ancient Persian and it's continuity in Neyshabor pottery, there is not collective investigate, for this reason, studying the role of horse is essential.

Research Method

In this research the role of horse and its material in ancient Persian and notice of artists to images of horse in third and fourth centuries in Neyshabor clay were considered. Also equipment of horse such as: saddle, blanket, nail, harness, and pedal in ancient Persian and it's continuity in third and fourth centuries considered. Method of this research is historical – comparative and data collection is done by using of library resources and by studying images sample of Neyshabor pottery that maintain in treasure of Tehran museum Foundation of the Oppressed.

Horse image in Mad era

Medes decorated their horse very nicely and for this work used of gold harness and also they use of gold pieces for head and neck of horses. Medes was famous because decoration of horse one of the most famous property was short crest that collect in top of head, horse tail decorated with ribbon or fastened, this method is obvious in sasani era. (Tanavouli, 1998: 13-21)
Horse image in Achaemenid era

The research of archaeologist in pazirik region in Altaee lead to discovered some artwork such as rug kilim. 5 tomb discovered, Russian archaeologist, obtained 34 skeleton and some material that belong to horse and it's blanket, pazirik run discovered of this , that is very old. (Rudenkou, 1970: 174). Decoration of these horses is coordinated with Iranian method. In pazirik rug, horse moving with standing mode and very lofty, meanwhile saddle of horse illustrated with details but in Takht-e Jamshid status, watch man's standing beside the horse. Also golden circle was discovered in the jeyhon treasure that belong to 500 ohm , in this statue horses is short form and their feet is bigger than body , and horses was smaller than people and chairs.

In Achaemenid era, artists not used of horseshoe, but using of horse saddle was very common, rug or wad that there is bob on it. Achaemenid very seldom covered horse body with armor (Shahbazi, 1986:727). Horse images in this era affected by special pattern, designs being abstract mode and close to naturalism. Other works that obtained from this era are small bronze figurine that was master work on Achaemenid era and keep in British museum. This figurine is small and unusual that carving on its body with rhythmic relief. Big eyes, hair decoration, horse foretop, convex side and exaggerated saddle are a part of properties that used in this era. Another sample that discovered in 1951 year was image of horse that walking on black stone and now keeps in Louvre museum (Table 1).

<table>
<thead>
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<th>Table 1: examples of horse figure in Achaemenid era</th>
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| ![Winged unicorn horse, shush, 4-6 centuries B-C, lover museum.](image)
| ![Bronze figure, Achaemenid 4 century B-C, Britain museum](image)
| ![Four horse pass, 500 B-C, British museum](image)
| ![Pazirik rug, Altaee, Achaemenid](image) |

High similarities between eastern horses Apadana showed that the most popularity of this patterns belong to designer, such as: ribbon that fastened around the horse foretop , vertical line that show hairs , big eyes and eyebrow , horse harness, Hoof, symbolic manly organ, shoulder muscles of horse it shows : that is many groups worked on in this period. (Rof, 2002: 50-2) (Image No.1). There is very evidence that show horse in Achaemenid era was in mountain and rocks. In this era observed some changes in methods of designing horse figure such as: two side between two ears, regular and short crest, urceolate. Another property in this era is that we observe human beside the horse.
Horse figure in Parthian era

There is no image about horse in this era that can be investigating it. Horse party often was very big and war. In this era, horse and equipment of it completed and horseshoe was common and one kind saddle replaced rug. But this tool belongs to nobles and header and common people don’t access to this tools (Tanavouli, 1998: 17). One of the famous arts that obtained from this period is shams temple or god sun, the horsehead is a form of canopy simulated (Ferieh, 1995: 58). High relief remains of this temple such as: horse head that simulated with skew. Some of painting that knows as Parthian period, simulated hunt scene of animals. In this pictures, legs of horse is big in tights and in leg part is tall and thin, head of horse is smaller than other organs of and face of it is Iranian from completely. Although doraorops pictures carried out on rom victory, but there is Iranian principles and Parthian method on it. Method sand styles of these pictures have popularity in Christianity period (Girshman, 1992: 46-7).

<table>
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<th>Table 2: examples of horse in Parthian era (Authors)</th>
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<tr>
<td>Mitra in Nakhjirgah, Doraoropus, Parthian era</td>
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<tr>
<td>High relief of Khong, Parthian, Khuzestan</td>
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<tr>
<td>Fight, Doraorops, Parthian</td>
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<tr>
<td>Petroglyph of A.Babakan in Khantakhti, salmas</td>
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In the later of Parthian era, family symbol was assigned on the buttock of horse. For example, for fifth Ardavan horse and Ardashir Babakan observed something like circle horse image was very strong and with gallop robust pectoral and accuracy in details of leather ribbons that designed for horses in addition to pedal, differ pictures of this era from other periods. with regard to imaginary evidence we could say that, Parthian are differ from other period because of leather pieces that make for horse and a kind of armor that special for this era. (Table No. 2) The most important figures for flowers and seal in Parthian era is jockey role that is designed in the form of gallop. Probably this seals are the basic part of military in
middle of B.C. jockey role in Parthian seal appeared in this era and showed that this seal affected by nomadism style. (Bivar, 1982: 163) Hunt role was prevailed in the later of Parthian era and the first of sasanian era in the Marv region. (Bader et al, 1990: 62) (Table3)

| Table 3: examples of Parthian stamp with pictures of horse and jockey (Arthurs) |
|---------------------------------|---------------------------------|---------------------------------|----------------|

Horse figure in sasanian era

Sasanian because of their military power and policy authority make pictures that revealed their religious and cultural identity and station of Iran in this era. The most attention of sasanian gives to training horse and completing its tools. Special science for horse include: feeding, training, learning, that formed a part of Avesta, (Christianen, 1993: 241) In most of sasanian work such as silvers or golden artwork , horse is the basic element and other elements a few role in this Naqsh-e Rustam, Naqsh-e Rajab and Taghebostan are the most important figures among them. (Table 4) lotus flower that seeing in a Achaemenid era in this period become to basic picture that can be found in the form of goddess motifs rocky, but not that period. (Gireshman, 1999: 175) Royal saddle designed on the carpets that are trusted with delicacy. In this era padre observed in figures that confirmed Iranian people were familiar with these tools even before development of Islam, sometimes rug blanket launched on horse. (Talebpour, 2009: 12). Many supporter and nobles of that era considered matters such as horse mode in hunt moment and the position of jockey in hunt space .Velsion believed that in the middle of fourth century of Christian, scene prevailed such as hunting of sasanian kings on silvery dishes and this pictures is the main a ambience in dishes of sasanian period. (Table 4)

| Table 4: horse picture in some of sasanian artwork (Arthurs) |
|-------------------------------------------------------------|-------------------------------------------------------------|--------------------------------------------------------------|-------------------------------------------------------------|
| Hunt scenes’, silvery and golden dishes belong to sasanian   | Fight of Shapur and first Qobad                             | First Shapur and lords, Naghshe-Rajab, sasanian era          | Khosro parviz on horseback, Taghebostan,                      |

http://www.ijhcs.com/index  Page 1282
Horse of this period divided to two groups: nasae horse that have big body and small Iranian horse. Style of decoration the crest and tail of horse were differing to previous periods. In representing limb of animal there is details and crest of horse showing with two forms: tall and short. Tail of horse fastened with a ribbon that completely differs in comparison with Achaemenid era. Half side converted to full side. There is collar on neck horse and other parts of body illustrated with accuracy. All of modes for horse designed, such as: walking, trot, quarter horse shoe, and even gallery, that was very distinct from Achaemenid era. In some examples that investigated, four horse shoes seem unusual and exaggerated, and head of horse was smaller than body. (Table 4). There are figures of different horse mode in textile of this period. (Table 5).

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<th>Table 5: examples of sasanian textile that have horse picture (Arthurs)</th>
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**Effects of ancient Persian on samani clay**

In early Islamic because of forbidden use gold and silver for making artwork, crockery was prevalence that decorated with plant geometry, animal and human figures. In fact this figure is originated from renewal and opinions of mind fuls or thinkers. Some of these figures were very old history and represent Iranian patterns that belong to historical era special sasani period. After Islam entered to Iran, many artistic and scientific works accepted in Islamic era. Jondishapour transfer to Baghdad and many of researchers and scientists of this center transferred to Baghdad, most of them was Iranian Iranian, Egypt or Christian they enter to Beytolhakame Baghdad and working on translate or compilation scientific works. So, Iranian and Egyptian science maintain in Islamic country but in visual and technical arts, situation was very different. Artists and artisans choice, Khorasan state or east of Iran, and most of Zarvani, Mazdaki and Parsee, habitant in Khorasan. After Islam accepted in Iran the first autonomy system such as Samanid, appeared in this region and keep national and identity of Iran. (Bayat, 1977: 169)
Two main centers for technical arts in Khorasan was, Neyshabour, and Samarghand. Many of parse artists prepared crockery in this region that imitated from old pictures on sasani era. Other Iranian artists that accepted Islam, for the purpose of keeping cultural identity, adjusted old pictures with new methods. Although, all of the crockery designs of this era have old history in Iranian art, but this figures, were completed in both structural and aesthetics aspects. So, Islam was the heir of Sasani art, and derived their topics and give innovation to it. Islamic Iranian art in synthesis with ideal conditions obtained the best quality and sasani art by using of it, continued among different cultures and permanently used. (Shratv, 1997: 106)

**Horse image in Slip painted pottery Buff ware**

One of the main characteristic in slip pottery of third and fourth centuries is impressing of it and referring artists to the past arts with regard to thinking flow and goddess that was belong to sasani era. (Zamni, 1976: 200) Whole history of Iran showed that hunt was amusement of kings and warfare was one of the factors that stable governments and cause to horse become one of the main factors in this field (Wilson, 1938: 6) Therefore, notice of artists to this matter lead to horse image maintain in decoration art. What is differed artists of third and fourth centuries, is that animal behavior, use of tools for decoration horse and soon that can be seen in dishes of that era.

In slip painted pottery Buff ware, horse picture often represented as jockey. Samanid potters never illustrated warrior or hunter working on ravage or planter, while, this pictures was requirements of loyal hunt in sasani period. Probably these clays belong to sanctuary groups in Neyshabour such as: fatveh. This group emphasizes on manly symbols and special cloths. Also, seems verity of pictures in clays is combination of Iranian pattern and central Asia. (Grub, 2005: 46) In this period, in addition to horse picture horseman picture observed a lot. Because 1) Samanian kings and other people liked hunt and jockey. (Nagi, 1386: 300) 2) the impact of literal and epical story 3) hunts images and jockey pictures in Sasanian era. Although, there is high similarities’ between this images, but, artists of Islamic period, don't willing to reflect this feelings or body power. Sometimes of artist is to represent spotted horse, so in this pictures, the power pf horse is equally with some animas like tiger. Investigation examples of clays that colorfully

**Study slip painted pottery Buff ware in Tehran Museum Foundation of the Oppressed**

In the treasure of Tehran Museum Foundation of the Oppressed, there is slip painted pottery Buff ware with horse images. Although there is some examples of similar to each other in aspects such as role body style and decoration, but, magnify and important samples in this clays was is third horse figure. We investigated this 4 works as pattern that explained them later.

**Sample 1:** horse figure while right foot is above. Such figure that was in sasani – Parthian era. One of the properties in this period was regular short mane. Figures that mode of horse is in the form that horse head is belong to Achemenian period. In this figure the head is smaller
than other parts of body. Plotter decorated levels very well. Leather laces that fastened with horse was similar to Parthian period in this design horse is jockey , simultaneity showing of horse and jockey is similar to Parthian and sasani era , also we observed sample that pazirik rug painted with horse figure . Tails of horse is narrow and long, horseback designed in the forms that are unusually and big and body horse decorated with circles that before of this sample don't observed in previous periods. Horse has tools such as: mouth, tether, saddles and pedal, this applied tools represent tools of ancient Persian. (Image, No: 2)

**Sample 2:** horse has a tall neck, head is down similar to Achamenian era, horse head is small and foot is long similar to Parthian period. Regular and short mane that illustrated with accuracy represented such as previous periods. Horse statue illustrated angled and tail showed very well.

![Image 2: slip painted pottery Buff ware, Tehran Museum Foundation of the Oppressed, registration number: 43284, (Nouri, 2015: 102)](image2)


On the horse reins designed the picture that was similar to Parthian era and after in sasanian era depicted on some maintain samples, this design showed the leather lace that was fastened on the horse body. In this picture, jockey sit on the horse body and held tether with left hand, this picture observed in achamenian era a lot. Horse statue that has geometry and plant design don't observed before this era. Horse has mouth and tether and pedal that was see in historical periods.

**Sample 3:** this example give occupy space feel and confused human visual and caused combinations of space seem irregular. In this example horse statue showed in the center of dish. Horse statue is husky face, neck deco rated with collar. Also in achamenian and sasanian statue, horse, has collar head of horse is bellow like achamenian era, and similar to Parthian period relation of head and body is unusual and is very small. Short and regular mane is similar to historical cycles of Iran, horse body is thick and strong that imitated from achamenian era. Similar to Parthian and Sasani era, on the body of horse saw a design like that fastens horse with it. On the body there is geometry figure that eas decorated with plant image. Tail horse is rectangular from, like a scale that is innovation of artists in that era. horse
has mouth, tether, saddle and pedal that used as fundamental tools and developed in ancient Persian images and suddenly performed in that era.

**Sample 4:** horse and jockey with angled from illustrated in the core of dish, although there is thrill and freezing modes in the pictures, but inflammation could be seen in the statue. Horse status is similar to horse picture in Sasani – Parthian periods. The head of horse is small in comparison to other parts of body, there is small in comparison to other parts of body, there is similarities between horse pictures in Parthian and Achemenian era. On the back of horse performed a design like an inscription, probably this design is a symbol or signature, something like this observed in the later of Parthian era. In this picture also there is mouth, pedal, saddle for horse. (Image 5).


Jockey picture is one of the oldest designs in Iranian pictures. In Parthian era these pictures considered in fact, we could say that horse and jockey is the most important subject in visual arts for Parthian. In summary, subjects that are rebated to hunt are interested by people and kings in various periods. Especially in Sasanian era in the Islamic – Iranian arts, Neyshabour clays were the first examples of this subject. In ancient Persian, most of pictures that are related to hunt don't have any picture of space of hunt. Hunt and hunter have very important roles. (Mohebi, 2001: 51) Iranian potter, have changes in the different times because of impacts that religious, economic, social and other factor on it. This impact was apparent in third and fourth centuries in Khorasan and Mavar-nahr. In Samanid era, there is innovation in decoration, but pictures are arrogance and have stimulus that used of thinking. In Samani era kings and governess support of art and artists, and lead to pottery grow in third and fourth centuries. The designs of Neyshabour clay have a rich history in Iran; horse design is one of the aspects of human innovation in pottery of Neyshabour.
Conclusion:

In general, could be said that the main property of horse picture is: our knowledge of horse picture in median era is low, seem in median era, horse tail decorated with a ribbon. Horse equipment is applicable and contains: mouth, saddle crest and special stool for Kong’s. Use of pedal and saddle in this period was unusual. In achamenian era the horse picture illustrated just in the standing and walking mode, and other gesture do not observed. In this era, human beside the horse was common in the pictures except pazirik rug, winged horse is another example that represented in this period the neck of horse decorated with a collar in the form lotus flower. Saddle in this era was common; in this period horse often have mouth leg and tether. In Parthian era use of fine images and fighting animal, strength of horse statue, exaggerate in showing of horse body, short mane and image of horse in standing mode, observed. Equipment and tools of horse give more development horse shoe were common, and tether used for fastening of horse. According to investigation could be said that in Sasanian era we see using of two sides and three side horses that is one of the main property in this period. In this era horse anatomy is natural; the head of horse is bigger than the bodies that give spatiality to the horse is bigger than the body, that give spatiality to the horse and cause to animal seem fat and heavy. Foots in comparison to head is unbalanced, foots is short and fat. In this era half side converted to full from and tail horse fastened, that is differ with contract to Achaemenid era. For the purpose of this research the horse images in slip painted pottery Buff ware in Tehran Museum Foundation of the Oppressed that belong to third and fourth centuries, investigated. Studying the visual arts in ancient leads to detect similar patterns in designing horse in Sasanian era. Properties such as small head in comparison with body, short mane, regular foot and fighting mode were common in Sasanian – Parthian era that illustrated in painted rousing clay. In Samanid era, Khorasan was a safe place for peoples that do not accepted Muslim. This matter caused pictures in Sasanian era transferred to Neyshabour pottery Sasanian art derived from previous in ancient Persian and many of Muslim artists, adjusted this subjects, although there is difference between them. Muslim artists don't imitate of horse pictures in previous periods, they make changes in its principles and developed this changes. Inspiring to animal without flight mode diversity in foot designing, tail, and decoration of horse body and combination of plant and geometry figures are special properties in this era. Hunt science in slip painted pottery Buff ware is to the extent that don't any symbol of violence in it. In all of examples the horse image represented as jockey and present of special ribbon observed in all examples like examples in sasani – Parthian era. In all of examples the horse has tools such as mouth, saddle, pedal that heir from previous era in ancient Persian.
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