

COMPARATIVE STUDY: RELATIONSHIP BETWEEN HUMAN AND HORSES IN EPIC FIGURES FROM 8 TO 10 A.H CENTURY

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Abstract: Relationship between human and horse has long been observed in various cultures and civilizations. As a mythological animal, horse has always been considered as in hunting, feasting, fighting. In ancient Iran, horse has had an important position among other animals. All reliefs, textiles and figures suggest using the animal in everyday life, but it is still not clear using horses. The present research uses descriptive, analytical and comparative technique based upon historical and literary sources. Data was collected by using library technique and based upon the Internet databases as observation, index and drawing tables. The results showed that first drawn relationship between human and horse has been depicted on cave walls during the caveman era. The used steel armors in Islamic epic miniature have been influenced by figures in the Sassanid era. In fact, miniature is influenced by literature in Islamic era, which it is one of the most important matters in epical literature. Meanwhile, this literature represents epic and war scenes, but it is like the described lyrical literature. For this reason, miniature is directly influenced by literature, and he tried to avoid representing heartbreaking and disturbing scenes in his figure. As lyrical literature considers victory of good over evil, it is obvious in miniature.

Keywords: human, horse, epic figures

INTRODUCTION

Relationship between human and horse has long been observed in various cultures and civilizations. As a mythological animal, horse has always been considered as in war, feasting, or in ceremonies' scenes. In ancient Iran, horse has had an important position among other animals; this animal has long been associated with Iranian people, and the land has long history of horse breeding and equestrian (Morris et al, 2001). Because of samples' frequency and the claimed historical eras by three schools (Shiraz, Harat and Tabriz), it can be said that from point of view of military force during the era, the painted versions with epic scenes have been more than other ones. They have had significance importance on each other and there has been created some changes in the versions during each era. Such an image about man should be paid attention further, because it is always reign of thoughts from one hand, and it is the best host of manifesting feelings and representing the deepest human thoughts. Hegel finds the highest figure in human body, which it is result of nature and natural form. This is the best way to express inner thoughts and feelings (Pakbaz, 2005). At the appropriate time, human figure reflected different states in visual art of human civilizations. For this reason, it never found a unit form in context of visual arts.

(Naghani, 2009). Human image has been considered especially as one of visual characteristics of Iranian miniature in all periods. Fighting has been one of the most important subjects of Iranian miniature as it means war and battle, and there is drawn confrontation between two armies or terrestrial and extraterrestrial beings beside animals or humans. Relationship between horse and human in Iranian miniature is one of the most striking visual effects in these works. Undoubtedly, pivotal role of human can be seen in most miniature works, especially from 8th to 10th H. A century. Some conducted studies have considered the relationship sporadically, but indirectly. However, how to relate or significant relationship are the unknown subjects of the present research. Purpose of this research was to assess what is significant and conceptive relationship between horse and its jockey in epic scenes of figures from late of 8th A. H century to 10th A. H century (Hasanvand et al, 2012).

In 9th century, during Timurids' period, there have been available the pictured books such as Jami' al-tawarikh by Hafiz-i Abru. In his figures, he has mentioned rebellion Amir Sheykh Hassan, the son of Timor, or Zafarnameh Shami. In Shahnameh Baisonghor, he has tried to

mention association between scene of hunting and nature inside house or at scene of battle between warriors. Figures like Shahnameh, have However, we find that there has been drawn battle and severity in such works, when we compare them with other figures lack of finesse (Sharifzadeh, 1996). Zafarnameh Timurid shows Timur the lame army against enemy and draws most of his battle with enemy, such that he has been able to gain extensive conquests by war instruments.

In 10th A. H century, Tahmasebi Shahnameh by inspiring figures from Ferdowsi Shahnameh shows a battlefield, which in fact, it is battle between good and evil. In Abbasid school, they decreased their supporting from miniatures to prepare the pictured books (Goshayesh, 2005). Issues were related to everyday life of people in community, which they were similar to schools of northern Europe. Generally, all schools and governments paid special attention to Ferdowsi Shahnameh. The related Shahnameh to the Qajar school has an oil cover that shows epic and battle scenes (Sharifzadeh, 1996). Naderi Jahangosha History is a pictured book in Afshariyeh period, which it is one of rare books about the period. All colored pictures of the book represent King Nader wars and related scenes. Adib Boroomand, who introduces the book, believes that arranging scenes, persons face with different shapes as well as specifications of clothes and hats shows that painter of the figures has been in Nadir court. He prepared necessary figures for every fields and situations, and then arranged them. He has been probably Mohammad Ali Beyk (Sharifzadeh, 1996).

In fact, it can be found that in caveman era, war and battle scenes are related between animals and human or among animals. Pre-Islamic works are mostly related to haunting and reign; while post-Islamic ones, due to importance of miniature and by using literature of Ferdowsi Shahnameh, consider drawing kings and princes like Rostam as well as their wars and conquests in different wars. It was continued until religious painting coffeehouse was considered. In fact, works of the period consider bringing up and drawing Karbela facts and scenes (Hosseini, 2012; Geri, 2013). In fact, was symbol of good and evil in all periods, which it has been tried to victory good.

RESULTS

Horses lived with human from that time that he has known himself. The animal has always supported human. When horse has been with human, it could find different place. Sometimes,

not shown necessary severity, although they represent scenes of battle between persons.

it has been horse of champions in myths, sometimes, horse of prophets and messengers, or it has been favorite horse of kings that has been with him on hunting and war. Even it was chosen for slaughter. Since caveman era, horses have had special figures and states for human. In pre-Islamic era, all figures are profile including saddle and harness for horses and human. During post-Islamic era, simultaneous attendance of horse and human is decreased because prohibitions in the period. Since Seljuk era, images of humans and animals, including horses was strongly considered in different arts. In every period, picture of man and horse was completed, which its culminating can be seen in miniature. These figures helped to identify halo around headman, armor riding, horses wearing a caftan and horses with woven mane. In all periods, figures of human and horses emphasize that arts, especially miniature art, has been directly influenced by pre-Islamic art.

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