

zur zeit des Sasaniden. Translated by Zaryab, A. Tehran: Society for National Monuments.

• Sa'alebi, A.M. (1989). *Histoire des rois des perses*,

Translated by Fazaeli, M. Tehran: Noghreh Edition,

• Tabari, M., J. (1983). *The Abbasid revolution*, Vol. 2 translated by Payandeh, A. Tehran: Asatir.

COPYRIGHTS

Copyright for this article is retained by the author (s), with publication rights granted to the journal of art & civilization of the orient. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



HOW TO CITE THIS ARTICLE

Avarzamani, F. (2018). *Investigating and introducing the Sassanid Motif founded recently in the ancient city of Bishabour*. *journal of art & civilization of the orient*, 6 (20):31-38.

DOI:10.22034/JACO.2018.77147

URL:http://www.jaco-sj.com/article_77147_en.html





Fig.8.Hormuzid as the emperors successor his ruling on Armenia, Source: Avarzamani & Javadi 2009.

measure historical findings.

With this routine of studying Hormuz bas-reliefs, it can be seen that Shapur, with a clever way, introduced the substitution of Hormuz for all, with a clever and step-by-step plan; this was continued by Hormuz and his coins with the motif of Ahura Mazda and the great Zoroastrian gods and coronation; this confirms the subject of the Hormuz's physical handicap which has been mentioned in numerous histories.

Endnote

1. The Sassanid kings usually appointed the crown prince to the most important and most violent province of the country, so that after arriving at the kingdom they were able to cope with the problems; in that period, Armenia, Sistan and Khorasan were among those regions. It seems that Hormuz before the rule of Armenia has been, on the behalf of father, the ruler of Khorasan.
2. "Aniran" means non-Iran and included the territories that belonged to the Sassanid Empire and the country of Iran, and gave the Sasanians a tribute and other privileges.
3. Sign of crown-princship and other symbols were studied in the Sassanid bas-reliefs in the field studies that we had with the participation

of Dr. Javadi; they will be mentioned in separate letter.

Reference List

- A group of writers. (2011). *Majmoeh asar-e Memari - ye sonati- ye Iran* [Collection of works of traditional architecture of Iran]. Tehran: Printing House of the Geographical Organization of the country.
- Avarzamani, F. (2014). *Honar-e sasani* [Sasanian art], Tehran: Pazineh.
- Javadi, Sh. & Avarzamani, F. (2009). *Sangnegareha y-e sasani* [Sasanian rock paintings], Tehran :Balkh.
- Grishman, R. (1977). *Bichapour*, Vol. 1, translated by Karimi, A. Tehran: Cultural Heritage Organization.
- Kristensen, A. (1972). *Le' Iran sous les sassanides*, translated by Yasemi, R. Tehran: Avicenna,
- Lokotin, V. (1969). *Persian civilization under the Sasanians*, Translated by Reza, E. Tehran: Translation and Book Publishing.
- Mashkour, M. J. (1987). *Tarikh-e siyasi-ye Iraniyan* [Sassanid Political History], Vol. 1, Tehran: Donyaye Ketab.
- Noldke, T. (1980). *Geschichte du Parser und Araber*

age, he was not able to create two similar works (crowning motif of First Shapur's and first Bahram). Therefore, this motif is related to Hormuz I (272-273), which was relatively small in time with the motif of Bahram I (273-277). Contrary to the words of Vladimir Lukonin and Louis Vandbazag, this bas-relief carved on the rock does not have inscriptions; it seems that the inscription belonging to Shapur and his family members have been mistakenly attributed to this motif. Possibly one of the two researchers has referred to another writing in the introduction of an inscription that does not relate to this motif (Fig.7). But the new found motif is a part of a bas-relief destroyed, which fortunately is preserved somewhat the image of Hormuz. This image was found accidentally in the ancient city of Bishabour⁴. In this motif the face and the look of Hormuz is oriented towards the left; he has a elongated face with large and attractive eyes; his crown is short and over it is circular ball, behind the ball and his crown there are two choppy ribbons in the waving; his ear is of an earring with a pendant of gemstones and his bulky hair fell from below the crown on his shoulders; Hormuz's face in this motif resembles his image in coins remained of him, but he appears to be younger in this bas-relief; this is due to the cloth with several pearl beads used as a bearded cover on the coin's image, but in this bas-relief the image of Hormuz does not have the cover, or this array has disappeared during the time (Fig. 8). Another point is that Shapur returns to his favorite city, Bishabour, in the end of his life and spent the months or the last days of his life in that city in the beautiful palaces that he himself had set up and along with his beloved Crown Prince Hormuz. In the biography of the Prophet Mani written in his pen and discovered in the early 20th century in the form of parchments in the Egyptian sandy terrain, it is explicitly mentioned. Mani, who was one of the characters close to Shapur, describes the end of his life as follows:

1. Shapur the Shah came to Pars, he reached the city



Fig.7. Naghsh e Rajab Coronation of Hormizd III by Ahura Mazda A relief of Hormizd. Source:Avarzamani & Javadi,2009.

of Bishapour

2. A patient lodged a complaint

3. He saw himself at great risk

4. In the true sense of the matter he came to an end

5. Shapur Shah died

6. Hormuz Shah rose and took the crown instead him (Grishman 2000:261)

Considering the establishment of Shapur in the last days of life and the presence of Hormuz, one can imagine why this bas-relief was built in Bishapour; most likely the subject of this bas-relief is also related to the replacement and confirmation of Hormuz by Shapur.

It is hoped that in the future, other parts and components of this bas-relief carved on the rock will be discovered by archaeologists and its causes and conditions will be obviously exposed to the attention of scholars and researchers.

Conclusion

The Sassanid bas-reliefs had contained significant signs and documents; they are important sources, and, reveal the social, political and religious aspects of the history and culture of the Sassanid. The scholars each time face with a new theme on the Sassanid history, or have success in reading a writing or achieve the discovery of a new cultural thing, they pay always attention to the motif. These images are examples and genuine criteria with which we can



Fig.5. Hormuzid during his succession of rule, Source:Avarzamani,2014.



Fig.6.A coin of Bahram II, Source:Avarzamani,2014.

in this bas-relief, due to the donation of the blue lotus flower or pomegranate that one of their aspects is the symbol of fertility and the continuation of the generation. It was often mentioned in most of histories that, after the backbiting of his enemies in front of Shapur for usurpation, Hormuz, successor of Shapur, wounded himself and imposed himself a physical handicap to prove his allegiance to his father; after being informed Shapur of his innocence, contrary to the custom based on which the incompetent individuals were not chosen to be king, Shahpar decided to succeed him in a brave act. In this bas-relief Shapur proclaimed his successor to the viewers on the behalf of the goddess Anahita. It should be noted that confirmation of Goddess Anahita praised by the Sasanians at that time, and

the fact that Shapur's forefathers were proud of custodianship of its temple in Estakhr was important and decisive; Shapur's dedication to this goddess was so great that he built a huge temple similar to that of Estakhr in the city of Bishapur.

Motif of Hormuz's taking crown from Ahura Mazda in Rajab motif

The third motif of Hormuz depicts his taking crown from Ahura Mazda in the Rajab motif. This motif was carved in the western wall of Razez motif cupboard, and the ruler and Ahura Mazda have been depicted in this motif on horseback. On the right the king has extended himself to the royal ring that Ahura Mazda donates to him; due to various factors, the face and crown of the king in this motif has been damaged so that it is impossible to diagnose it. Ahura Mazda has the crenated crown, and his face is somehow recognizable. After exact and long studies, we came to the conclusion that this image was the crowning motif of Hormuz I, the son of Shapur, while most Orientalists attributed this image to Shapur I.

By comparing this image with the motif of the crowning of Bahram I in carafe of Chougan of Bishapur, we realized that this motif is very close and similar in terms of the portrait style to the crowning motif of Bahram I. This similarity is sensible not only in terms of the composition of the signs, but also in the manner of the image of separate elements such as the covering of the ruler and Ahura Mazda and the royal ring and the choppy ribbons, and even their tracing of the shape and muscles of the horses and jeans and their caparison. It seems that all of these factors confirm the proximity of these two motifs in terms of time to one another. It is possible to say that these two motifs have been most likely created by an artist in a short space of time. If this motif belonged to Shapur, it should have been created in the first years of his reign, with the motif of Bahram I being about thirty years old; even if an artist lived in this long period, due to his



Fig.3. Naghsh e Rajab Shapur I 3rd millennium, Source: Majmoe asar-e memari-ye sonati-ye Iran, 2011



Fig.4. The battle of Ardashir with Ardavan v, Source: Avarzamani, 2014

Sassanid Hierarchy, with Ardavan V when Shapur was his Crown Prince. In the caparison of Shapur's horse this sign has been depicted and repeated exaggeratedly (Fig.4).

Behind Shapur and Hormuz, Shapur Shah Mishan, the another son of ruler, is seen and then his third child Nersi, and finally his fourth son, Gilanshaah, who was inferior in status. This is the first motif that has been seen on Hormuz anin whichd Shapur with his cleverness has inspired that Hormuz is more deserving as his successor than other brothers. On the wall of the bas-relief and the chest of the Shapur horse, a three-language inscription has been carved in the Sassanid, Ashkanid and Greek. The inscription is as follows:

This statue is the prayer of Mazda, Lord Shapur the King of Iran and non-Iran of the race of the gods, the son of the prayer of Mazda Ardashir the King of Iran

of the race of Gods, the grandson of the Lord Papak Shah.

Bas-relief of Qandil carafe

This motif lies in the Qandil carafe area in 15km of the ancient city of Bishapur. Unlike other Sassanid bas-reliefs that have carved in the mountains and foreheads of the mountains, it has been depicted on a single, huge rock that lies on an earthy hill next to an ancient road. Depicted characters in this bas-relief are: Goddess Anahita, Shapur I and his beloved son and his successor, Hormuz. In this motif, the King is placed in the center of the image and his left hand is placed on the great sword set on his waist as a token of respect and with the right hand he receives a flower from the goddess of the water, Anahita, as a sign of birth and abundance. By comparing the image of Anahita behind the Sassanid coins and other bas-reliefs with this motif, it can be seen that this goddess is the same Anahita. One of the most prominent features of Ahura Mazda and Anahita in the Sassanid bas-reliefs is their haircuts; over the crown a bunch of flower has been depicted. Behind Shapur, Hormuz the successor is seen whose apparel and arrays are similar to his father; he also holds the left hand on the sword as a sign of respect, and with his right hand he has a ring signifying his rule and divine light and his successor (Fig.5). These rituals can be observed similarly in the following years, on the back and on the front of coin of Bahram II (276-293); behind the coin the goddess of Anahita gives the Divine Light to Bahram III the successor and crown prince of Bahram II, and on the front of same coin Bahram III, while holding the Divine Light at his hand, has been placed vis-à-vis Bahram II, the king of Iran and his mother Shapur Dokhtak (Fig.6). The motif of carafe Qandil is very symbolic and mysterious, and indicates the fact that Hormuz receives the royal ring through the father from the goddess Anahita. It is probable that the satisfaction of Goddess of waters from Shapur has been depicted



Fig.1.Hormzid during his ruling on Armenia, Source:Avarzamani,2014



Fig.2.Hormzid during his ruling on Armenia, Source:Avarzamani,2014

art. The Mehr has been depicted with a cover like the king and around its head is a halo of shimmering light; this bright halo is a distinctive feature of god of Mehr (Fig.2). Behind the next coin (on the coin the full name of the king) the image of King and Goddess Anahita with a long robe and a sacred object at hand are depicted. Finally, on the back of the last coin, which has been stroke temporarily after the two coins, the image of Ahura Mazda and Hormuz is seen on the sides of the brazier. The image of the goddess Mehr, Anahita and Ahura Mazda behind the coins indicate the formation of Zoroastrianism and the passage of the Sasanians from praying Nahid to the praying of Mazdā and being preserved the greater position of Mehr and Anahita after Ahura Mazda. As it is evident from the coins, the fact that Ahura Mazda and the great Zoroastrian goddesses have pointed

out Hormuz as a king, in addition to the course of religion toward the Zoroastrianism is indicative of the manifestation of the imperial royal power to be divine. Anahita and Ahura Mazda's image in the bas-reliefs that have been discovered so far and Hormuz is present in them reflects the unity of the theme of the images of coins and bas-reliefs and the religious and political cultural ideology during the period of the Hormuz and other Sassanid rulers, especially the kings of early era. Based on the comparison of the images of the Sassanid kings on the coins and the bas-reliefs and the similarity of these images that are key to the opening and identification of the bas-reliefs of the Sassanid era, we explain them in a brief overview and the new found motif as a part of Hormuz's conceived bas-relief. These bas-reliefs are:

1. The image of Hormuz next to Shapur and other members of the royal family in the Rajab motif (Fig.3)
2. The image of Hormuz and Shapur and Anahita in the carafe of Qandil;
3. The image of the crowning and donation of Divine Light by Ahura Mazda to First Hormuz in the Rajab motif.

(Image of Hormuz and brothers and Shapur)

The first image in which has been depicted Hormuz is Rajab motif in three kilometers north of Persepolis in a family image. This image was created on the northern wall of the cupboard of Rajab motif in a rectangular tablet with dimensions of 7/4.5 meters. There Shapur I the Sasanian king mounted on his horse and his companions are all on foot and behind him. Behind the king, his sons have stood in a position respectively.

The closest person to Shapur is Hormuz, his successor, who is recognizable by the sign of crown-princeship carved on his hat. The crown-princeship sign³ like the Divine Light, is another symbol of Sassanid art; it is not seen in the Firooz Abad bas-relief in the battle of Ardeshir, the founder of the

Pahlavi and his title was courageous; it has been translated in "Al-Jari" in the history of Tabari and in other Islamic sources in "Al-Batl"; Mir Khand in the history of Habib Al-Siri has translated the word into brave. It seems that he is the same the Romans called "Ormastes" (Noldke, 2006:121).

Before death of Hormuz, he ruled for a little more than a year. There is historically little information on his reign period. According to Abu Mansour Sa'alebi: "Hormuz founded the City of Ram Hormuz ... and did fight with Hiataleh, the same Sogdians, and conquered them, and laid down tribute to them (2007, 217). In most of the authentic histories, such as Tabari's history part of which is a translation of Khoday Namak, is the official yearbook of the Sassanid rulers, we read some of King Shahpour's entourage denounced his son, Hormuz, and said that he had the reign of his father; because of this Hormuz had cut his hand in order to declare his loyalty to his father, because during the Sassanid period, those who were defective and of physical handicap were not chosen to be king: As Ardeshir died and the kingdom came to Shapur, the province of Khorasan was given to Hormuz and sent there; he showed his competence and suppressed the neighboring kings. the seditious people reported that; Shapur thought if he wanted Hormuz, he would not come and he wanted kingdom; the news came to Hormuz. It was reported that he secluded and cut his hand and put something on it to be maintained. He kept it in an expensive cover and put it in a circle and sent to Shapur and began to write his heard and announced that he had cut his hand from taking the accusation; according to the tradition the defective did not received the kingdom. when the letter and the bundle came to Shapur, his heart was torn from regret, and he wrote to him on his grudge, and declared that if he took his limbs completely, he would not prefer anybody to him; he gave him the Kingdom (1996: 595).

Although the period of the rule of Hormuz was short,

there remained a number of magnificent bas-relief and various coins that represent his successor by his father Shapur. The coins of this Sassanian prince are considered to be the masterpieces of the art of that era. On the coins, the image of Hormuz's half-face and bust has been painted very beautifully on whose crown is located a brocaded jeweled sign; around the image his name and title have been written in the Sassanid Pahlavi. In general, the coins of Hormuz can be divided into two groups: the first group is related to a period during which he was appointed during the lifetime of Shapur and at the behest of the father to the ruler of Armenia ¹; in terms of the appearance the coins of Armenia are not different from those of the monarchy, but the coins' writings are different. The writing on the coins of Armenia is as follows:

Hormuz the prayer of Mazda the great king of Armenia (Fig.1)

Mazdayasn bagi Awhrmazdy Raba Armanan Malk

The second group is the coins that have been stroke throughout Iran during his reign; the writing on the coin is the following:

Hormuz the prayer of Mazda the great king of Iran and Non-Iran ² who have a divine race.

Mazdayasn bagi Auhrmazdy malkan Malka Airan va Aniran minochitri min yazdan

It is very important and interesting that during the rule of Hormuz, the mold and the image behind the coins were changed several times; behind the coins there was a beautiful brazier in the form of rectangular pieces over which the holy fire was being burned, along with the writing 'Hormazd Fire' Nourazi Auhrmazdi.

On the back of the coins of Hormuz, which were stroke before 272, and on some of them there was a crowning view, on the left of the brazier was depicted the image of Hormuz, and on the right was the image of the god of the Mehr, which stretched out the royal ring and the divine light toward Hormuz. This is the first known image of "God of Mehr" in Sasanian

Persian translation of this paper entitled:

بررسی و معرفی نقش نویافته ساسانی در شهر باستانی بیشابور
is also published in this issue of journal.

Investigating and Introducing the Sassanid Motif Founded Recently in the Ancient City of Bishabour

Fereydoun Avarzamani*

Faculty member of NAZAR center, Tehran, Iran.

Received; 2018/07/11

revise; 2018/08/11

accepted; 2018/08/21

available online; 2018/12/02

Abstract

In this letter, a part of a Sassanian relief that is historically of great importance has been investigated and introduced; the significance of this motif is due to the short period of the reign of this historical personality over Iran during the Sassanid era. This bas-relief belongs to Hormuz I (273-272), the Sassanid ruler; there are little historical information and consciousness of his short reign period. By examining first-order documents like bas-reliefs or coins and putting these findings together, we can understand many of the mysteries and unspoken truths of that age that have been forgotten in the mist of time, and thus explain more clearly the events of that short period for researchers and scholars.

Keywords: *Bas-relief, Coin, Hormuz I, Sassanid, Succession, Bishabour, Symbolic Signs, Shapour.*

Introduction

In 2003, in the ancient city of Bishabour, new excavations were initiated to clarify the mysteries and secrets of this Sassanid city by the supervision of Dr. Ali Akbar Sarfaraz; a number of coins were discovered during the excavation. At the invitation of the professor, we went to Neyshapur for identifying and reading them. One of those days, in the vicinity of a building named by Grishman the Valerian Palace, one of the soldiers of the guard shelter struck a stone in the middle of the road, and decided to relocate it to prevent other pedestrians from touching the stone. It turns out that after turning it upside down, an image became apparent whose identification is assigned to me. After receiving preliminary studies, I was

surprised to find that this motif belongs to Hormuz I; with the permission of Dr. Sarfaraz and the staff of the Cultural Heritage, before I handed it to storehouse and the museum, I provided a photo of that motif that became the subject of this letter. I express my sincere thanks for the help and assistance of the generous colleagues.

Hypothesis

The role played in the ancient city of Shabsavar is the image of Hormuz, the first ruler of the Sassanid dynasty.

Stones & peroglyphs of first Hormoz introduction

After his father Shapur, Hormuz became king of Iran in 272 AD; his name was Ahur Mazd in Sassanian