

Images of Horses Prehistory on Gravestones in Lorestan

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Abstract: Using animals as a food resource, powerful god- hex, glamour and/or a savior and friend and a partner for humans is obvious and proofed during the history in anywhere of the world. Through the rest artificial from hunting age, bronze, primeval and Islamic ages Presence and companionship of animals such as horse in Lorestan area can be understood. In recent centuries it might seen firmly and unchangeably the ways of inscription of this story in carpets and images on famous men gravestones in anywhere at Lorestan. This research Analyzes the formal designing analogies between horse images and attitudes and beliefs in inscription and representation of these vestiges on gravestones in this area regarding with the symbolic role of the horse during the Islamic age and the historical and legend past.

Key words: horse, Lorestan, symbol, Islamic ages, cavern images.

INTRODUCTION

Lorestan is an Iranian land, rich culture; it was located by Ilam and Bein-Al-Nahrin which were influencing on Lorestan. Lorestan people have been always belligerent because of their natural location, and their ways of life. Such conditions provide them the necessity for hunting and horsing. There were so many animals which were assigned as symbols among Lorestan people, the scriptures of animals were proven on the graves for years, and these scriptures take place among Lorestan's beliefs. There were animals which were used for hunting such horse, dog in order to hunt goat, deer. There were animals might be used to show the dead people behaviors such as lion, and bird, which were a lot among Lorestan people.

The place of Horse in Iran's myths:

The abundance of animal signs doesn't make them producing among religions and arts, instead they prove the fact that they have been very important among people, because they mingle in the people's psychological instincts. Animals are not either good or bad. Animals are constitute of nature, they can't enjoy something that there isn't in their nature. In other words, animals follow their instincts, which are clandestine for us, there are in our life, In fact, instincts constitute in the human nature. "Horse has been very important among Iranian tribes; it was mythical incarnation of God." "White horse has been the sign of tamed instinct, according to the new manner; it has been the most humbe human". After cow, horse has been the most useful animal among Iranian ancestors, regarding the beligrant personality of Iranian people. There have been so many names among Iranian people such as Goshtasb, Lohrasb, Garshasb, Jamasp . . . which including the word of horse in Persian, "Asb". In Mitarish costumes, there were four natural elements following: "God drives His cycle on four horses in the sky; they turn over the permanent cycle".

While Iranian god of sun turns in to human, has a sword with golden bleam and Mitra's knife in his hand. Sometimes he takes the form of white horse with golden ears. Kings usually have considered the white horse especially in their religious traditions. In Iranian myths, among Indians, Grecians, Izadan (God) has been always on the cycles which have been very bombastic, such bombastic carges have been driven by astute horses flying in the sky."

"In Avesta, horse has been considered as an important animal, there were so many instructions to save horse". It was said, the white horse is the sign of God's spirit, therefore it is a connection between human and the spiritual level. Furthermore, it was said that "Garshasp's personality which meant the glowing horse was savior of deads in the last day, it is him who will kill Zahak, while he's going to unbound himself".

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Izadan which shows God's lights and glowing spirits drives a white, glowing horse. Besides, Rostam's horse also means Rakhsh meaning glowing, therefore, it can be said that the tales of white glowing horse and their drivers are the signs of freedom".

Horse in Pre-history of Lorestan:

The pre-history of Lorestan to the traditional career, even sometimes before the Islamic careers have been considered by those who living in the caves (the drawing in the caves), Casits' hand-making (bronzes means), and the left works which would be considered in the historical careers.

Cave-living:

It's no doubt that the most eminent signs of culture and human's civilization have been left unknown in Iran, they are the scriptions in Lorestan's caves which can be as the oldest hand-making works of human in the pre-history. Such old scriptions, with black, red, and yellow colours were on Lorestan's caves, they were the most lucid signs of Images in the ways humans living in the primeval ages. Whereas the food providence need the physical power, it has been done by men. The natural, difficult conditions provide astute, beligrant men who made living in hunting, therefore the left scriptions on Lorestan's caves show the beligrant hunters who ride horse (figure 1). The first presence of this scription coincided with taming horse by the first humans. In this sense, we can't provide the necessary materials, therefore we can't discuss about it.

The Bronzen Age:

The first habitants of Lorestan, Casian believe that horse is able to be useful for people in this world. It can accompany men even after their death, hence the horse of dead would be killed in his mourning, and it would be engraven by him. Because horse was a useful animal, they abandoned to kill him, instead, they engraven the real statue and the harnesses spans which were the main element of horse under the dead's head. One of the most important means which were important for bronzes-making in Lorestan was horse's the harnesses spans (Figure 2). "The academic texts have considered the presence of Casit tribe in the threshold of second thousands. Casits were beligrant, horse-riding tribe"

(Figure 1) left: Refining the scription of hunting-pasture, Hoomian Cave, Koohdasht 300 B.C.

(Figure 2) right: the bronzes means of horse underhead, Lorestan, 7 to 8 century B.C. in the British museum.



Fig. 1, 2: (Left) Reconstructed figure of hunting ground, Homian cave, Koohdasht, 3000 B.C. (Right) Horse stuff for lay under head, Lorestan 7th -8th B.C., Britannica museum.

Horse's the harness spans constitute of the different signs. They have been used to depart the devil power in order to save family and society. In the recent decades, harnesses would be uncovered after digging the graves by pardoners; they were called "under the head". Roman Girshman has been studying in Iran for many years said: "The decoration and harass of horse were be found in Lorestan's temples showed they have been common among people. Some of them were be put as vow in the temples, and some were in the dead's graves, because they believed they would be used by deads in the other world"

"The inhabitants of Lorestan did not engrave horse by their deads, but they did some sign of horse meaning its bronzes harness which was located under his head. Hence pardoners called it "under the head" and the same harnesses were also called "under the head". By putting such harness under the heads of dead, they would enter to the immortal world by sure; therefore, there was no need to engrave the horse".

The bronze under-heads which were found in Lorestan were left by the traditional costumes of digging rider and hoare both. It seems it has been an old costume among the northern tribes especially Cekahas and Mitanyans, because the same tribes especially Cekahas digged the horse accompanying with the deads, they believed they would help the deads after their death. Such costume was abandoned by the fact that horse is a useful animal, instead they engraven some signs of horse such as the real stature, harness, etc which were custom among

Casit's, Cimeri's tribes. The works of Ashoorian scriptions showed that they treated the horse and exported them. The economical aspects of rearing the horse concerned culture. There's no doubt that most works of bronzen age have been horse's harness, which were not so much applicable just for funeral "the statue of horse is the sign of death which transfered the dead to the other world"

Horse has been Iran after Islam:

The sign of white horse has been considered in the religious tradition relating Mohammad, God's messenger and Imams after Islam. Ascension of Izadan was accompanying with a horse before Islam which was the sign of the spiritual lights to achieve God. The spiritual soul like Mohammad, God's messenger provided him a horse; it was called "Boragh" which was the sign of sublime in him in order to achieve God (Figure 3).

Boragh like Tonder meaning it is very fast runner and Boragh remember wind which carried Solomon's bed.

(Figure 3) Messenger's travel from Tahmasebi's Shahnameh which is written by Sultan Mohammad Safavieh which shows him in transcding sublime.



Fig. 3: Ascension of Islam holy prophet. Painting from "Shahname-ye Tahmasebi" by Soltan Mohammad Safavieh. It shows the prophet sitting on Boragh while he is going up.

In Ashoor's tale, it was said that Imam Hossein's horse, (Zoljanah's winging) which was white. It was symbol of God's spirit, and returning to the source of light. On the other hand, Imam of time will also ride a white horse in order to save world. Islam concerns horse a lot, God has also addressed horse, He promised to it. "Swear to the horses while running have fire on their leg, and they spoil the right enemies, they surround the enemies".

Moreover, there is a tale of Islam messenger, he says: I recommend you concern your horses because they are the sources of well-being".

Regarding the previous discussions, the artist's views of Islamic careers reveal, they are based on the religious instructions which are mingled by traditions, and the ancestors heritage in Iran and, especially Lorestan. Islamic- Iranian-art concerning form and content in the previous centuries, hence it carries the sublime messages for addressees . . . Islamic artists try to transfer God's and messenger's messages in the most lenient way in order to affect hin in the form of shape, colour and role to visitor".

Horse in Scripting the Huting Scenes:

Hunting and hunter have saved their place among people, hence they usually put a statue of lion on the grave which is the sign of power and brevity. Or they illustrate the scene of hunting which is the main by the beligrant man; it would be scripted on the graves. Such scriptions are simple and traditional, they have saved (shape and form), of cave scriptions (figure 4).

Horse was shown in the form of sign and symbol in Lorestan monument. This animal has been the sign of brevity and purified soul concerning the monumental signs. It would not be shown separately devoid of the relation between life and death. The scription of horse and rider with weapons in his hands remembers the cave scriptions (figure 5) on the graves. Scription of hunting scenes have been very important in the cave scriptions

including the different sizes, human figures between 40 to 4cm, the individual signs between 60-50cm in the smaller form in the collective hunting scenes which narrate the hunting, and war scenes. Such scriptions either were linear including red, yellow and of other world colors, or animals which have been tried to be natural. Such illustrations would be related to past life or their usual deeds. Regarding Lorestan people's life, hunting has been very important among people, it related to brevity and warlike mood.

(Figure 4) right: the scription of horse on the hunter's grave, visian monuments in Khoram Abad 1350. Mil melas

(Figure 5) left: the scription of hunter on Lorestan caves walls, pre history, Dosheh Ashkani.



Fig. 4, 5: (Right) Figure of horse in tombstone in Veysian cemetery, Khoramabad, 1970. (Left) Hunter figure found in "Mir Molas" and "Doshe Ashkani" caves, from prehistory.

Regarding what was said, Lorestan grave analyses show that horse and rider were not only the sign of reider or hunter, but also these who have been khan or the head in village, and those who have been good, knowledgeable, and known. Such scriptions added to this last day of his life and the first day of his immortality. "The scription of riders or beligrant people . . . usually carries sword, gun, and fender in their fighting. These scriptions show the brave, beligrant life of riders and walioris in their fighting. Besides, Shahnameh heros also pass their life on the horse in the wars".

(Figure 6) right: The monument of a head hunter, vistan monument, Khoramabad, 1330

(Figure 7) left: the scription of tired horse, Parian monuments, Koohdasht, 150 years



Fig. 6,7: (Right) Tombstone of a hunter. Veysian cemetery, Khoramabad, 1950. (Left) Horse ready for riding, Paryan cemetery, about 150 years ago.

The different scriptions of a sign or symbol have caused the different interpretations such as the scription of a hunting rider was the sign of hunter's grave (figure 6), while the rider who has carried gun always has been some standing, gun-handing men or either aiming at hunting point".

On the other hand, the scription of horse without rider "tired horse" (figure 7) either alone or by a slave were signs of funeral according to the horse place in the hunter's life, especially while it has no rider concerning mournings for dead, In fact everything was done to adulate him and his high place concerning a unique goal but with the different forms.

Comparisons Between the Tradition of Horse Drawing in Both Cave-Living and Islamic Careers in Lorestan:

"Horse is the sign of activity in all times. In spite of the fact that today's people usually use it randomly, they reconstruct it again".

In every career, we have faced some changes in drawing and deformation of horse, such changes also appear in the artistic pictures. The consistency between two important elements of drawing (painting) in Iran meaning elegance, beauty, humility and the human figure of it have changed through time. But we should know whether such changes also appeared in Lorestan's art which was subordinated by the same art. So it is necessary to concern when these art were made on the date which was scripted on the grave (death date), besides the clothings of hunters. The grave stone took back to 550 years before coinciding "Barsagh" tribe in Lorestan. But the inscriptions which have been used in the hunting subject referred to the present centuries, they usually took back to 250 years before coinciding with Ghajar careers. In fact, by passing the time, the grave pictures grow rich, including the hunting pictures and their details. The special kind of clothings refer to Ghajar and Pahlavian time which are hat, the long gown, shoes and hunters' weapons. (figure 6).

Comparing Iranian drawings of Ghajar and Lorestan's grave stones show some common points in the conventional traditions. By comparing the hunting subject of Lorestan's grave stones and those of Ghajar careers (figure 8), it appeared that horse has stood up on his two feet and its tail was on, it was leaning forward, all of these show it has been astute in hunting. The jumping horse and its rider were very rich and unexperienced. If we compare these two foresaid points and those of Lorestan's caves (figure 10) it will become apparent that the qualities of horse moving were the same. In three pictures, there were hunting of hunting elements including horse and human. Drawing of astute horse while rising up, and their figuration associate the same method. But if we compare them closer, the coherent, cohesive pictures of Lorestan will appear.

Figure (8) right: A Ghajarian princess' inscription while hunting a lion in Mohammad King career

Figure (9) center: The horse drawing on fighting and hunting, (a hunter's grave stone) Hayat Al Gheib, Khoram Abad, 1330.

Figure (10) left: The picture of riding hunter on Lorestan's caves, pre-history, right, Mir Melas-left, Dosheh Ashakani.



Fig. 8,9,10: (Right) A Ghajar prince painting who is hunting a lion. (Center) Horse in hunt field, from a hunter tombstone, Hayat-al-Gheyb, Khoramabad, 1950. (Left) Hunter is sitting on horse and tracking the prey. found in "Mir Molas" and "Dosheh Ashkani" caves, from prehistory.

The accompaniment of horse and human have been so important in the history that Rostam's decision to fight and to find an accompaniment revealed "while Rostam was going to fight, he chose a beligrant horse which should be so strong that it beaved him, besides it should be brave".

Drawing of Horse and Human:

There have been many unexpected problems in drawing and illustrating these pictures, furthermore the unexperienced scriptors, the un consistent material (it is necessary to mention that they have done on stones and rocks) have always made problems. Therefore it needs to concern the consistent, pictorial elements relating horse including. 1- the consistency in the horse elements, which has been superior (figures 4-6-7). 2- The comparison of horse sizes and its riders were natural even sometimes they have exaggerated on human figure 3- There was no positive relations between the physical and muscular aspects of horse and its shape, hence the horse pictures were flat 4- The horse were usually excited especially while it has been on its two feet.

The Figuration of Horse in the Hunting Scenes:

The figuration of cave-living career and the grave stones can be classified in the following cases: 1- The elements of grave stones were condensed in the small size, while care drawing were irregular, and it was limited to the rock width 2- The size of pictures on grave stones were larger than their frames and their pictures were more condensed, such condition is vice versa in the cave drawings, therefore their pictures were smaller and more separate (figure 11) 3- The positive space of pictures are very important in their figuration, and the negative space was not considered (figure 9) 4- Hunting scenes are usually located on top of frame, horse, rider and the direction of attack were upward. On the contrary, Gajarian drawings tend downward, therefore, the hunter's weapons were down. (figure 8). 5- Horse and its rider occupy a big space.

Figure (11) the rider of warlike drawing, the size of rider, pedestrian sizes, Doosheh, Southern Chegeni relating to Ashkanian career, Lorestan's history, and second volume.



Fig. 11: "Horse rider in battle field", found in Doushe, south of Chegeni, related to Ashkani Age. Source: Lorestan ancient and historical works, Vol.2.

Conclusion:

Nowdays, the place of horse has been visible yet. The view of horse place has been important in Islamic careers. By passing time, and the appearance of Islamic career, the horse place has remained so consonant that it has mingled with the Islamic instructions. The producing picture tradition of grave stones were conventional with the objective comparison of pictures, they followed a special method which was of first the form relation, figuration, elements, the coherence of drawing in the Islamic, cave-living career, material. As whole, they are immortal heritage of a rich culture which have been saved from the previous ancestors.

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