

Survey Shapurdukhtak's images in Sasaanian art

Karim Golshani Rad *, Parisa Saadat Pur

Department of History, Shoushtar Branch, Islamic Azad University, Shoushtar, Iran

Abstract: It must be said about court women that we have more information on them than other women. Also it has to be pointed out women of the court king emerged in society, traveled by royal motorcade, participated in official ceremony, and as it is clear from coins, took place the religious ceremony alongside king. They were carved in king rocky reliefs; it is seemed that the reliefs are related to private and family sense or royal couple. Their portrait on seals, precious stones and rings and some silver plates has been drawn. Several court women portrait on coins have been seen. Their name and official status in king carvings and governmental documents have been noted.

Key words: Coins; Religious ceremony; Reliefs; Seals; Precious stones; Silver plates; King carving; Governmental documents

1. Introduction

Historical context of Sassanid period as carvings and historians writings are not mentioned about Sassanian ordinary women less and the history has been silent on women status in the society. But about the ordinary duties and jobs is said that rural women must care for their animals and do the farming works, maidens' class, must know spin, weave, and sew the Bible belt; But it should be said about the court women that are different with ordinary women, among women who to be ruled or influenced on the ruler, had a relative relationship to the king or governors, in fact the base of involvement women in government stemmed in power and authority of mothers who were ruling the children as emotionally, as if they were at low age, the mothers on behalf of them ruled the affairs of country. From these court women the images and reliefs so important are remained which is unique in its kind. Surveying Shapurdukhtak and Sepinood princess in Sassanid art seems that in Bahram II period the queen has played a main role, although Shapurdukhtak as the wife of king had not a role, but her name and effigy considered important as a granddaughter of Shapur I, and her image had been viewed as the queen on back the coins in reliefs continuously. The remained images are confirmed her importance and status; Because he was a legend and goddess-like representation and free from any temptation to a strong form, she confirmed his husband as the kingdom of God. Her being as a granddaughter of Shapur I the power king the Sassanid also the great queen in the court caused to reinforce Sassanian foundations (Anbarsouz, 2012.). In four reliefs we face to a wife of Bahram II. In these reliefs Shapurdukhtak in different scenarios have

been portrayed. Before considering the reliefs of Bahram II and Shapurdukhtak, let's us talk about her more. According to Archaeological surveys, coins, and Bahram II figures- his portrait on coins and reliefs of Bahram II - Shabazi knows the relief of Barm-e-Delak that's Bahram II getting the flower of his wife Shapurdukhtak. Also Shabazi believes that the image behind of Bahram II is a Shapur Mishanshah the father of Shapurdukhtak (Nasroalhzadeh, 2011).

In the relief of Barm-e-Delak the king presents a flower to a woman who her left hand hidden in coat sleeve (Borosiyus, 2012). From jeweled hat on the woman's head is clear that she is no one except Shapurdukhtak the queen who gets the symbol like flower with the right hand. This status is the same with one's in which Shapurdukhtak gets the flower or symbol as blessing from Anahita.

The relief of Tang-e-Ghandil is similar to Barm-e-Delak (Javadi and Avarzmani, 2010). One of the other reliefs can be pointed out is an admirable relief in Sarmashhad that shows Bahram II struggling with two lions in front of his wife and children. He is struggling with two predator lions among the family and in incest, one of the two lions was killed by him and the second lion jumping on Bahram with his weapon fission its breast (Bosiyli and Tosharto, 2009). While Bahram II got queen's right hand in his left hand, with the other hand was parrying the lion attack and killing the fierce lion. The queen dress is long and drawn to earth; her hair is smooth and has spilled over his shoulder; she has a pearl necklace on neck, their images are as profile picture.

There is another person between Bahram and queen that known with a specific symbol on his hat, he's Kertir the Great priest and Bahram's coach who drawn as Rustan among Bahram family. In behind the queen another person is there that Bahram III is prince and successor of Bahram II. The relief of

* Corresponding Author.

Naghsh-e-Rustam in which Bahram II is well identified his crown drawn as full-height in the center of this image.

He has a sword on his back and is seen on the left of the Bahram II's family image. Except Bahram II other people are drawn as profile picture. Bahram II is looking at his family; immediately after the sovereign lady ladies with a hat decorated by horse head in previous section is seen. Shapurdukhtak is the favorite wife the king, in coins in this period her and prince image, Bahram III, are drawn next and in front of Bahram II (Javadi and Avarzamani, 2010). In addition to the reliefs of Bahram II (with appearing his wife) we must point out his coins.

Other queens about them we have much information as "Ardishir- Anahita" who is a sister and wife of Bahram II and also Shapurdukhtak, other his wife, who is only queen seen her image next to the King (Daryai, 2005). On this coin the king and queen images are drawn as a profile picture. In front of them the small face of prince is seen that looked at the king and queen (Kerstian sen, 2006). No Sassanian king as Bahram II had coins minted with different front and back, especially the portrait on the coin with half shaft of king, princess, and third person is exceptional. These specific images are due to concern the king to local and tribal matters that can be seen in senses of reliefs on rocks and coins. Another image you can see is Bahram II beside his wife, Shapurdukhtak. Finally royal couple faces to a third profile person without beard who often was not drawn with a damascene hat in his hand (Stovard, 2014).

Queen's clothing is long and wavy with robe as long and sleeve dress that its down part is folded with adding the fabric as wavy. On this, the capote has been covered. The crown figure of Khosroo II in Taghe-e- Bostan beside Shapour III (590-628 B.C.) and also the silver plate in which shows Bahram VI (421-438 B.C.), Sassanid king, while his son with the queen, Sepeniod is setting on large flat and granting a gift to the queen.

All the items mentioned above are indicative the queen covers. The queen has put on the sleeve and long dress with its end as wavy. On the mentioned dress, there is the long and wide covering of curtain, covered on the shoulder and left arm such that the right arm and shoulder has been free. This cover as the diagonal around the upper and right shoulder is free (Pop, 2000).

In this relief the queen puts on the sleeve and long thin dress drawn on the earth. On the dress there is a belt and parted capote, two ends matched interestingly together in front. But it must be pointed out the Sassanian women dress is provided as long, sleeve, and necked and round collar. For to be wavy, the band dress in below breast is fasten and in the end of skirt, a wrapping and wrinkled cloth were sewn.

Another kind of dress existed that were as long sleeve and round collar, its height reached to the calf. Its skirt had six gaps. Three gaps in front and three

ones in back are placed, and all the skirt also was as sewing threads (Mehrin, 2008).

2. Conclusion

What is clear from remained works of that period is that the women played an important role in art, music, carpet, and in survey the remained works of woman figures in Sassanid period can be observed a big revolution in direction of enhancing the status and place of women in this period. In these surveys the most emphasis are on Archeology evident. Archeology data as carvings, reliefs, seals, coins, architectural decoration, and metal objects all are items that help us in this field. It is seem such that being the remained works of women and queen images on coins, seals, dishes, and tablets are indicative of the role and their political and social presentation of that period.

Although these effect and presentation are not highlighted, but it existed, then finally what's clear from the images and women figures on objects tablets and walls to show that at early Sassanid period the value of women has been based on the spiritual dimension and her extra-power in affairs, to be god and his positive influence in the government? But little by little we close to the end of this period, the images of women are more decorative and beauty dimension and drawn toward pleasure and enjoyment Taken from the Thesis of Master's.

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