



THE INTERNATIONAL JOURNAL OF HUMANITIES

Volume 27, Issue 2 (2020), Pages 1-89

Director-in-Charge: **Seyed Mehdi Mousavi**, Associate Professor of Archaeology

Editor-in-Chief: **Masoud Ghaffari**, Associate Professor of Political Science

Guest-editor: **Seyed Alireza Hosseini Beheshti**, Assistant Professor of Political Science

Managing Editors: **Shahin Aryamanesh**, PhD of Archaeology, Tissaphernes Archaeological Research Group

English Edit by: **Ahmad Shakil**, PhD

Published by **Tarbiat Modares University**

Editorial board:

Ehsani, Mohammad; Professor of Sport Management, Tarbiat Modares University, Tehran, Iran

Ghaffari, Masoud; Associate Professor of Political Science, Tarbiat Modares University, Tehran, Iran

Hafezniya, Mohammadreza; Professor in Political Geography and Geopolitics, Tarbiat Modares University, Tehran, Iran

Khodadat Hosseini, Seyed Hamid; Professor in Business, Tarbiat Modares University, Tehran, Iran

Kiyani, Gholamreza; Associate Professor of Language & Linguistics, Tarbiat Modares University, Tehran, Iran

Manouchehri, Abbas; Professor of Political science, Tarbiat Modares University, Tehran, Iran

Ahmadi, Hamid; Professor of Political science, Tehran University, Tehran, Iran

Karimi Doostan, Gholam Hosein; Professor of Linguistics, Tehran University, Tehran, Iran

Mousavi Haji, Seyed Rasoul; Professor of Archaeology, Mazandaran University, Mazandaran, Iran

Yousefifar, Shahram; Professor of History, Tehran University, Tehran, Iran

Karimi Motahar, Janallah; Professor of Russian Language, Tehran University, Tehran, Iran

Mohammadifar, Yaghoub; Professor of Archaeology, Bu-Ali Sina University, Hamedan, Iran

The International Journal of Humanities is one of the TMU Press journals that is published by the responsibility of its Editor-in-Chief and Editorial Board in the determined scopes.

The International Journal of Humanities is mainly devoted to the publication of original research, which brings fresh light to bear on the concepts, processes, and consequences of humanities in general. It is multi-disciplinary in the sense that it encourages contributions from all relevant fields and specialized branches of the humanities.

Address: **Humanities faculty, Tarbiat Modares University, Nasr, Jalal AleAhmad, Tehran, Iran. P.O.Box: 14115-139**

Web Address for manuscript submission: <http://eijh.modares.ac.ir/>

Email: eijh@modares.ac.ir

Contents

Change in the Traditional Pattern of Tehran Women Outerwear since the Constitutional Period to Reza Shah Period

Shahram Yusefifar, Shahnaz Jangjou Gholejji 1

A Comparative Study of Drawing Style with Rows of Animals in Persian and Greek Pottery Art (Orientalism Impact)

Alireza Taheri, Habibolah Kazemnejadi, Abolghasem Nemat Shahrebabaki 13

String Instruments Depicted in the Paintings of Ancient Elam

Mostafa Rostami, Mostafa Mansourabadi 29

Did Urartian Šiwini Imitate Mesopotamian Šamaš?

Maryam Dara 43

New Horizons Towards Three Rock-Cut Tombs (13th – 14th CE) from Northwest Iran

Amin Moradi, Behruz Omrani 53

Reflection and Analysis of the Tree of Life and its Transformation into the Flower of Life in the Near East

Seyed Rasoul Mousavi Haji, Seyed Mehdi Mousavi, Shahin Aryamanesh 70

پژوهشگاه علوم انسانی و مطالعات فرهنگی
رتال جامع علوم انسانی

A Comparative Study of Drawing Style with Rows of Animals in Persian and Greek Pottery Art (Orientalism Impact)

Alireza Taheri¹, Habibolah Kazemnejadi², Abolghasem Nemat Shahrebabaki³

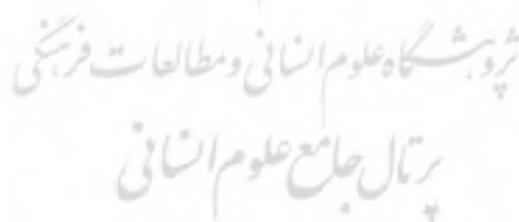
Received: 2019/1/29

Accepted: 2020/1/9

Abstract

“Animal drawing in row” has been important and a widely-used style in Mesopotamia, as well as in Persia which is mainly depicted on pottery and metals. This style is also depicted on Greek pottery. The question is: How did “animal drawing in row” affect Greek pottery art. In terms of mythological stories and mythical creatures, this style is close to Greek traditions therefore it had been warmly welcomed and applied by Greek artists. These effects could have also occurred due to enormous trade between Greece and its colonies on the one hand and Syrian, Phoenician, Mesopotamian and Persian civilizations on the other. The purpose of this study is to compare this method in some of Iranian pottery discovered from Marlik, Hasanlu, Elamite and Achaemenid civilization, to Greek pottery. The research method is descriptive-comparative. On pottery and metal vessels, this technique starts with single drawing row, and ends with multi rows. The number of rows in most cases depended on the size and the surface of vessel or pot.

Keywords: Animal Drawing in Row; Mythical Beasts; Persian Art; Greek Pottery.



1. Professor, Faculty of Arts, University of Sistan and Baluchestan, Sistan and Baluchestan, Iran. (Corresponding Author) artaheri@arts.usb.ac.ir

2. Assistant Professor, Faculty of Arts, University of Sistan and Baluchestan, Sistan and Baluchestan, Iran. h.kazemi@arts.usb.ac.ir.

3. Lecturer, Faculty of Arts, University of Sistan and Baluchestan, Sistan and Baluchestan, Iran shahrbabaki @arts.usb.ac.ir

Introduction

One of the most important elements in every culture and civilization art is domesticated, savage, fictional and mythological animals in a way that no civilization can be found to be unexploited from their existence.

They have been appeared on arts in various ways: realistically, abstract, ... "animal drawing in row" has been one of the most important and most popular methods in Mesopotamia and ancient Iran depicted on pottery, metals with different techniques.

This style is depicted on Greek pottery in a period affected by the Eastern art. This was a period known to have affected by "Orientalism".

Problems: What are specific characteristics of "animal drawing in row"? What effects did they have on Greek pottery art and how did they affect? The purpose of this article is to provide a comparison of the effect of this method on some examples of Persian works during Marlik, Hasanlu, Elamite, Achaemenid civilizations with Greek pottery and to find answers to presented questions.

From this perspective a coherent research has been never carried out and findings can only demonstrate relationships between Persian and Greek culture and arts, and represent the effects in other aspects.

For this purpose, a comparative and descriptive method has been applied. Due to a large number of artworks and limitations, it has tried to use only some examples.

Background: On the effect of Persian and Mesopotamian arts on Greek art in books like "Masterpieces of Iranian Art" written by Arthur Upham Pope, "New Survey in Persian Art" written by A. Upham Pope and Phyllis Ackerman, "Some studies on Recognition of Iranian Art" by A. Zabeti Jahromi and some

other have studied, not completely but sporadic, the effects of the Persian animal drawing method and also its effects just on Greek pottery.

Research Methodology: According to similarity of existing artworks, role playing style, and placement of animals in narrative and single-role scenes in Mesopotamian, Persian and "Orientalism affected" arts. This article describes typical artistic examples and then compares them based on a comparative method.

Imaginative Animals and Creatures in Mesopotamian Civilization

In the Near East, since 19th millennium BC, first attempts to domesticate animals occurred; earliest texts on relationship between humans and animals were recorded in the second half of the 4th millennium BC. Lilian Bodson introduced a typological classification of the functional role of animals in antiquity: "material and functional role (providing food products and services, socio-emotional role, role playing in social and symbolic thinking (recognition of animal world and symbolic use of animals)" (Bodson, 2001: 13). Various functions of animals cause different descriptions of their world with various appearances and connections, and more importantly, in their relationships with humans and other existing elements in Nature. Mythological cultures of the Near East and Mesopotamian have created large number of imaginative animals; "These imaginative creatures mostly have animal appearance and behaviors especially those of Hybrids and mixed creatures (Black & Green, 1988: 46).

In these cultures, exotic animals and creatures are used symbolically and ritually

based on their abilities and their importance in everyday lives. For instance, cow is associated with most ritual and has religious importance in Persian and Mesopotamian civilizations as J. Cauvin says: “cow offers a masculine and fertilizing principle against mother goddess (Cauvin, 1988:55). Animals usually “are involved with gods, goddess and devils and serve them, therefore they are their symbols, too “animal-symbol” or “animal-traits” (Collon, 1984:84).

In the Neolithic period, especially during the 9th -10th millennium B.C., a kind of animal art started to grow. Tend toward beasts, especially wild cows, cats, snakes and birds are considerable. On the contrary, domesticated animals are not displayed or there are rare examples. In Chalcolithic period (7th to 4th millennium B.C.) animal images on potteries are observed in completely abstract forms a diverse animal collection: goat, scorpion, fish and birds. The Persian art culture during this period (Sialk III, Susa, Hesar Hill) also tend toward illustrating animals like goats, wild cows, birds, snakes, cats and etc. (Fig 1).

In Mesopotamian art (Fig.2), especially in Iran, there are large numbers of real, imaginative, monstrous and extraordinary creatures. In Lorestan art, distinct species of monsters are observed that can be called “Lorestan Monsters”. They are depicted on pottery and bronze works (horn, tether, Quiver, etc.) (Fig. 3).

A large plaque quiver in Lorestan has five rows with in row decorations separated by ribbons.

Found artworks in Marlik, in north of Iran, are also of great importance both for their archaeological worth and for their animal, monster and in row depictions. Among these, pots and cups are more remarkable for depicting above-mentioned images.



Fig 1. Pottery Jug with Animal Motif, Sialk Hill, Kashan, 3500 B.C., height: 53 cm, Metropolitan Museum of Art, New York. (metmuseum.org)



Fig. 2. Lyre, Wood and Gilding, 2600 B.C., Ur, Baghdad Museum, Iraq.(baghdadmuseum.org)



Fig. 3. Quiver, with Imaginative Creatures and Monsters, Height: 61 cm, late second millennium, Lorestan, Louvre Museum, Paris. (www.louvre.fr)

Like all other contemporary civilizations, there are many depicted domestic, wild, imaginative and composite animals such as: goat, horse, bird, lion, dragon, griffin, unicorn, etc. A kind of narrative depiction of a mythical or religious legend is presented on some artworks. In some cases, animals play an approximately central role along with fabulous creatures.

Marlik civilization expanded itself in the second millennium B.C. and then flourished in gold and pottery and precious metals in the form of other vase, cups, and other objects. Pottery vases represent human and animal figures.

The manner of representing real or legendary animals in several rows is one of the most important and the most unique styles of Marlik artworks depicted on various artistic

objects. A gold goblet, divided into two rows, represents griffons walking slowly in a row, and griffons in lower row with the same state (Fig. 4), but four rows.



Fig. 4. Golden Cup with Griffin Motifs and Winged Bulls in Two Rows, Marlik, Iran, First Millennium B.C., National Museum of Iran. (nationalmuseumofiran.ir)



Fig. 5. Cup with Beasts and Mythological Creature's Images, Marlik, 14th and 11th centuries B.C., Louvre Museum, Paris. (www.louvre.fr)

The same in row method is observed on another cup but it represents a mythological narration (Fig. 5). This cup is comparable with that of Hasanlu in which the same method is applied (Fig. 6), but four rows are observed. The lowest is decorated with

vegetation. It seems that the fourth row has had some images which were destroyed over time and certainly some scenes were included.



Fig. 6. Silver Goblet, Hasanlu, 4th Millennium B.C., Ancient Museum of Iran, Tehran.



Fig. 7. Bronze Goblet, Lorestan, Iran, Height: 22.5 cm. (Amiet, 1976:163)

Another specimen, in which, in row method is depicted, is a bronze goblet belonged to Lorestan (Fig. 7). This goblet is so similar to the precious ones. The middle parts of it are decorated with many rings. Upper and lower rows are ornamented with animal images.

Along with studying this illustration style, embossment and engraving (carving) of animal images, another method should be studied, the one which is ancient and is endowed extraordinary delicate bossing figures and gradually ends in embossed head of animal. One of the most remarkable examples is a discovered golden vessel in Marlik (Fig. 8).



Fig. 8. Left, Golden Cup with a Row of Gazelles, Marlik, 1st millennium B.C., Height: 5/6 cm, Metropolitan Museum, New York. (metmuseum.org)



Fig. 9. A Cup of Copper Alloy, With Two Rows of Embossed Work Bulls and Protruding Horses, 1200-1000 B.C., Susa, Louvre, Paris. (www.louvre.fr)

“On this vessel, four in row gazelles are walking from right to left and their heads are completely out of the body of the container and are protruded. Heads, horns, and ears are attached delicately, efficiently, and invisibly to the body” (www.metmuseum.com).



Fig. 10. Golden Cup with Outstanding and embossed work Bulls, Achaemenid Period, Reza Abbasi Museum, Tehran. (rezaabbasimuseum.ir)

Vitality and vivacity of animals in this method are astonishing and such artworks have been found in western parts of Iran, especially Susa in which two rows of cow-like animals are located in upper row and walking horses are placed in lower row.

The bronze container is very similar to Marlik vessels designed in this way and it is approximately made at the same period like Northern Iranian products. The presence of horses implies their importance in this region and period (Fig. 9). The first ornamented vessel in embossed in row method belongs to Jemdet Nasr (nearly 3000 B.C.) in Mesopotamia, specifically in Uruk.



Fig. 11. Griffin-lion Horned Walking in Row, Colored glazed bricks, Susa, Achaemenid Period. (www.louvre.fr)



Fig. 12 Walking Lions, style of displaying of animals' row, Achaemenid, Darius I, around 510 B.C., glazed bricks, Susa, Louvre Museum, Paris. (www.louvre.fr)

Susa, Elam Capital was built on a clay hill. Its inhabitants used rock and copper tools; they knew wool weaving and domestication of animals. It is possible to find out the existence of religion and art on the gifts given to dead and remained images and signs which are witnesses to its long flourishing period (Desharis 2008: 28).

Some potteries in this region demonstrate the importance of metal objects and cylindrical seals. Some pots and cups belonged to the 2nd millennium B.C. are made with alabaster. Anshan's artisans, faithful to Proto-Elamite art, kept a list of inspired figures from animals that showed nature powers. These animals, along with legendary and mythical creatures penetrated other lands.



Fig. 13. Bronze Cup with The Opposite Faces of Winged Lions, Lotus Guards (Life cycle), Achaemenid, Reza Abbasi Museum, Tehran. (rezaabbasimuseum.ir)

During the Achaemenid period, this embossed in-row depiction of animals on vessels continued. A gold Achaemenid cup showing four cows are walking is made based on Marlik and Lorestan art and illustrates popularity of this method (Fig.10).

Animal Drawing in Row Style

One of the characteristics of the Achaemenid art is its animal drawing style which was affected by its previous civilizations like Marlik, Lorestan, and its contemporary civilizations and neighbors. Nevertheless, it is a homogenous and coherent art which can be referred as “Achaemenid animal-drawing” which has its own specific style and characteristics. Achaemenid “called skilled craftsmen and artisans from various parts of the empire. They completed these effects and quickly offered an authentic art whose method was based on combining different elements of other civilizations. It doesn’t mean just mixing but creating a new art” (Stierlin 2006: 86).

One of revelations of this new art can be observed in strong, stable and at the same time elegant and delicate in row animal drawing in this era. Colored glazed bricks of Darius’s palace in Susa represent horned griffins walking in a row (Fig.12). In row decorative lions in Darius’s Palace are evidences of royal power envisaged in lions. Form and texture of this method is one of the most important Mesopotamian (Babylonian and Assyrian) elements of this Persian Palace. On the other hand, these lions and griffins reflect real and mythological animals in back to back or opposite state and commonly found in tow sides of trees or in a life cycle (Fig. 13).

Similarity between some gilded metal artworks in Achaemenid period and related artworks to Marlik is such that it seems. They

have been made in same workroom, although some centuries separated these civilizations. Some similarities in style, procedures and themes in discovered artworks in Anatolia, Greece and Pars demonstrate the importance of extending and developing this method.

Eastern Influences

Induced Mesopotamian influences in eastern coast of the Mediterranean Sea have imposed great impression to transfer art and technology to Greece. It has revealed delicate and wonderful combinations of flowers and in row animals especially in painting and more specifically paintings on Greek pottery and ceramics.

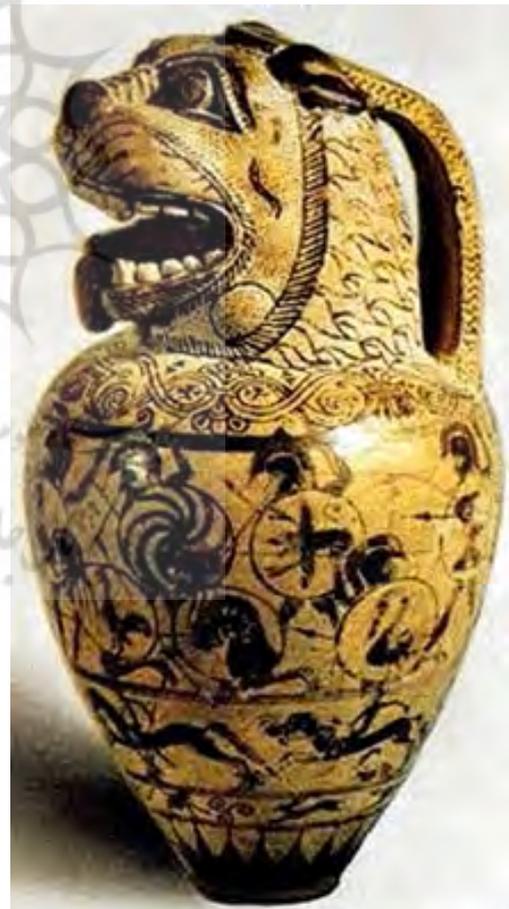


Fig. 14. Amphora Proto-Attic, with Images of Gorgon and Perseus, Painter Eleusis, Animals on Row, 650 B.C., Archaeological Museum, Eleusis, Greece. (greek-thesaurus.gr)



Fig.15 Aryballos, Famous as Mc Millan, Oriental Style, Proto-Corinthian, Height: 7 cm, British Museum, London. (britishmuseum.org)

“This era is characterized by receiving specific images of eastern civilization and named as “Orientalism affected” or “Orientalisat”. Different regions obtained a specific characteristic based on their interests.

Relationship with Cyprus and other Assyrian-Palestine territories was very significant. Greek were not satisfied to accept all these newly-revealed ideas and combinations but adopted them with their own specific characteristics, features, and sentiments around eighth century B.C., eastern craftsman were resided in Athens and Crete, and settled workrooms for gold and alloy handling. They also applied forgotten techniques of Greece Bronze Age. These

primary “Orientalism affected” workroom did not affect local arts directly, but their existence undoubtedly invoked Greek artists to apply specific method to display motifs and images. In the 8th century B.C., relationship with Far East increased, certainly establishment of a commercial Greek branch in Syria coast in late 9th century B.C. have been very effective in strengthening these communications. Since the 8th century B.C. these relationship and communications invoked specific reactions and responses in Greek aesthetics and creation of techniques: Greek was using specific forms of pottery, ceramic, and metal adhesions; they introduced ivory as a usable material and adopted models in their geometric stylistic traditions.

Along with “Orientalism-affected” art, Greek art entered on intermediate period between geometric and classic arts, named as “Archaic era” art (720 to 480 B.C.). Dangling between accepting Mediterranean commerce and developing Greek colonies, Greek civilization was familiar with progress and development through cultural and commercial interactions among Mediterranean Sea civilizations. Egyptian and Mediterranean vessels and pots were found in Greek parts and artists have discovered and imitated ornamentations and new painting styles.

As it is mentioned, commercial exchanges affected Greek art either in form of vessels and applied materials or in ornaments which are mostly flowers and single in row animals and to a lesser extent geometric delicate gilding and ivory arts were affected more. Two workrooms (ateliers) - Athens and Corinth- cooperated.

The influences of eastern art on decorative images are obvious. Developing human’s figures and mythological animals is also

noticeable in epical and mythical Greek drama. Although Athens and Corinth provided vast amount of pottery and pots, artistic productions of painted pottery was developing in Greece, southern Islands of Aegean Sea and even Minor Asia.

“Orientalism influenced” style in ceramics and pottery which has been developed in Attica Islands is known as Proto-Attic compared to Corinthian pottery, inspired animals by East are lesser, and more attention is paid to human images. A Proto-Attic amphora attributed to Eleusis (650 B.C.) represents the first mythical and “in row animal” images, in this manner (Fig. 14).

Around 720 B.C., first herbal and animal (leopard, lion, dog, rabbit, bird, etc.) elements appeared on Corinth pottery. These were inspired by oriental products. They were considered the first step toward “Orientalism-affected” in Corinth and producing the products labeled as Proto-Corinthian (625-725 B.C.). Among main characteristic of these products are their delicate drawing and their small size.

Aryballos pottery (used to store fat like ointments) has had an oval form which extended to upward. These small pottery vessels were often decorated with flowers and in row animals and generally represent a narrative. An ancient aryballos represents fighters and riders geometric ornamentations are limited to some horizontal lines on the neck and abstract vegetative ornaments cover empty spaces. This vessel is decorated in four rows that second and third rows are reflecting obvious influence of in row Eastern animal drawing, in addition, the top of vessel is made in form of a lion head (Fig. 15).

Around 625 BC, other changes happened, Corinthian Attica method was revealed that increasing figure size is one of

its most obvious characteristics. Based this new idea, lions, leopards, roosters, sphinx and other real or imaginary creatures are located like specific symptoms around focal decorative images. This method can be specifically observed in Alabaster pottery which are special vessels to store perfume or body massage oils, although other pottery continues representing animals in row.



Fig. 16. Alabaster, Sphinx and Decorative Flowers Motifs, Corinth, black-figures technique, 610 B.C., height 12.7 cm, Pas-de-Calais Museum, France. (Collection-museenor.com)

An alabaster pottery represents a beautiful example of a sphinx with a big size in respect to the vessel size (Fig.16). Another pottery which is considered one of the wonderful examples of Corinthian workrooms and is made and decorated perfectly is Olpe Chigi (Fig. 17). Olpe is kind of small sized pottery vessel used to keep wine or in some cases, ointment oils, particular making method of this pottery has been hold since the 7th century BC. First

Chigi example was found in an Etruscan tomb at Monte Aguzzo, near Veio, on Prince Mario Chigi's estate in 1881 and it was named after it. It had been painted in Corinth in 640 BC. Its ornamentations are derived from Proto-Corinthian aryballos, not other olpes, and are decorated with in row animal drawings, upper lotus flowers, and rabbit hunting scene in the lower row.



Fig. 17. Olpe Chigi, Corinth, Painting from the Ancient Greek Vase, 640-630 B.D., from the Villa Giulia Museum, Rome. (Sarti, 2006: 124)

Another pottery vessel is Darius which has been used to contain liquids specifically to mix water with additives or wine. British Museum Dinos is one of the most perfect vessels made and painted by a painter and potter named Sophilos (Fig.18). He was one of the most famous and painters in black image technique.

He was one of the first Attica painters who signed his artworks. Narrative mythological legends and in row drawing of real and mythical animals are depicted extremely artistic on the base and the bowl of this Dinos. Louvre's Dinos is similar to this dinos (Fig. 19). Large of part Louvre's Dinos, in row stripes, is covered with vegetative drawings and real and imaginary animals like Siren (winged creature) and Sphinx. The base of Dinos follows the same manner as the bowl and represents in row vegetative and animal drawing. Louvre's Dinos was painted by one of the oldest masters of pottery and ceramics in Black-figure technique, Painter Gorgon.

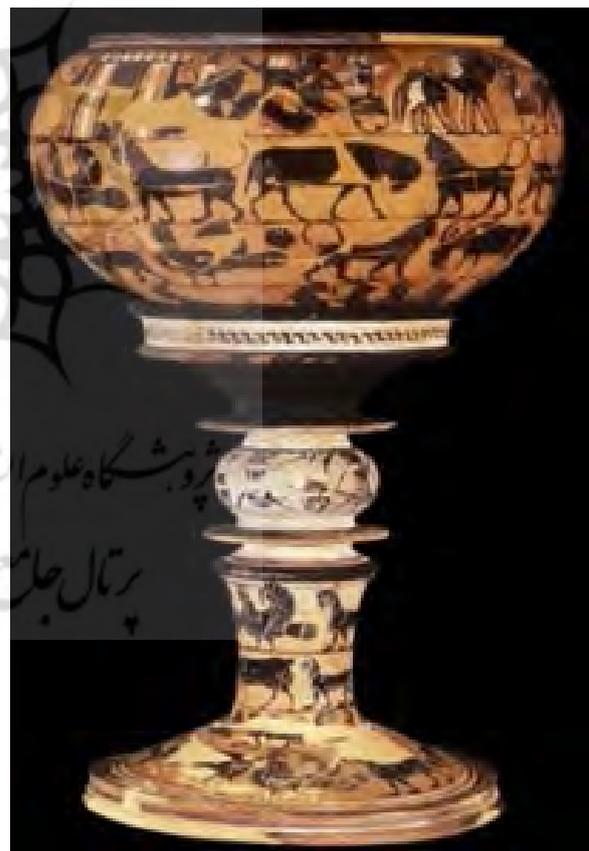


Fig.18 Left, Dinos, Black-Figured Bowl and Stand, Signed by Sophilos as Painter, 580-570 B.C., the British Museum, London. (www.louvre.fr)



Fig.19 Dinos Attic, Black-Figure, Gorgon Painter's Name Vase, 580 B.C., height 93cm - Bowl 44, Stand 59, Louvre Museum, Paris. (www.louvre.fr)

He is one of its pioneers in Attica. "Painter's name is derived from a legendary story named "Perseus makes Gorgons run away" depicted on Dinos. Through these purely narrative scene and decorative elements, Gorgon Painter announces a mutation in Attica artworks and makes himself free from the influences of Corinthian during second quarter of 6th century B.C" (Denoyelle, 1994:58).

Comparison of Animal Drawing in Row in Vessels from Persia and Greece

According to what is mentioned, here, we will study and compare some of the artworks on which animal drawing in row is applied. Due to the large number of examples and imitations, some examples are used in this article. In order to provide coherence, it is

tried to categorize artworks based on the number of rows.

Single-Row Animal Drawing

This group includes artworks on which a row of real or extraordinary animals are drawn or engraved; some examples are identifiable in Mediterranean, Persia, and Greece. For examples, a jug belonged to Sialk hill, Kashan, preserved in Ancient Iran Museum, represents a group of goats drawn in row (Fig. 20). In addition, in row animal drawing on vessels belonged to Achaemenid period and Susa should be categorized in this group (Figs. 11-12). Greek Pyxis pottery also represents a row of real and fantastic animals drawn on its neck (Figure 21).



Fig. 20 Jug with Animal Motif on Single Row, Sialk Hill, Iran, 3500 B.C., National Museum of Iran, Tehran. (nationalmuseumofiran.ir)

Depicted Pyxis has a lid and is a product of Corinthian ateliers of early Sixth century BC. On a band row of lions, female sphinx is observed. Another example is pottery Darius made in Corinth (Fig. 22). Dinos is a vessel to

mix water and wine. It is like a big bowl placed on a base. Applied technique in this Dinos- in row animals drawn with Black-figure technique- is undoubtedly an adopted technique by engraving on ivory and bronze oriental artworks. Real and mythological animals are located back to back, and with mutual face to face in a wide band. First Corinthian pottery (Proto-Corinthian) represents in row real animals (lions, goats) or mythological ones (Sphinx, Griffin) with oriental themes.

Two-rows or Multi-Row Animals Drawing

Golden and silver vases of Marlik and Hasanlu (previously discussed) drawn with two rows of mythological and animals and narrative legends should be placed in this group (Figs. 4-5), comparable two rows animals drawing to these works is Amphora preserved in Metropolitan Museum of Art (Fig. 23). Animals like lion, goat and wild cow are placed in two consequent rows. Applied technique is black-figure on bright background.

One of the oldest artworks on which three rows of animals will be observed, is a vase belonged to fourth and fifth centuries BC and Susa I period (Fig. 24). This big painted pottery owns beautiful and extraordinary decorations and had been used in funeral. This large vessel with delicate walls carries stylized ornamentations which can be a mixture of lifestyle of first farmer community resides in these ancient regions. There are rows of sea birds in upper bands, parallel lines of their necks shows their group on water. In second band, there are running dogs whose bodies are stretched exaggerative. The main and great part of vase is occupied with a large image of an antelope with recurvated horns in lower band.



Fig. 21 Pyxis, Oriental motifs, Corinth, Greece, Oriental style, 6th century B.C., Lapidary Museum, Avignon, France. (Musee-lapidaire.org)



Fig. 22. Left, Dinos, Corinth, 630-610 B.C., Metropolitan Art Museum, New York. (metmuseum.org)



Fig. 23. Amphora, with Two Rows of Animals, 620-590 B.C., Metropolitan Art Museum, New York. (Caiazzo, 2006: 110)



Fig. 24. Vase with Animal Motifs, 4200-3500 B.C., Susa I, National Museum of Iran, Tehran. (nationalmuseumofiran.ir)



Fig. 25. Plaque with Animal Imagery, 8th century BC, Ziwie, Kurdistan, Iran. (britishmuseum.org)

A well-known artwork deserved to be introduced as a three row animals drawing is a plaque belonged to Ziwie (Iran), imaginary animals- Griffons, winged lions, winged antelopes and sphinx are walking in row. Detailed descriptions of body have been represented skillfully and elegantly

Delicate description of body detail depicted by skilled Greece painters on pottery vessels and vases is given which demonstrates their abilities in drawing. One of these painters, as it is mentioned, is Gorgon Painter, who had a unique technique in using Black-figure and provided profound influences. For example, an Amphora with

black figures is a demonstration of his particular style (Fig. 26). On the first row scarifying scene of an innocent girl is depicted. Polyxena body is carried by three Greek men; narrative scene and real and mythological animals' drawings are represented in an oriental manner in two subsequent rows. In second row two mutual symmetrical Siren are painted like Louvre's Dinos.

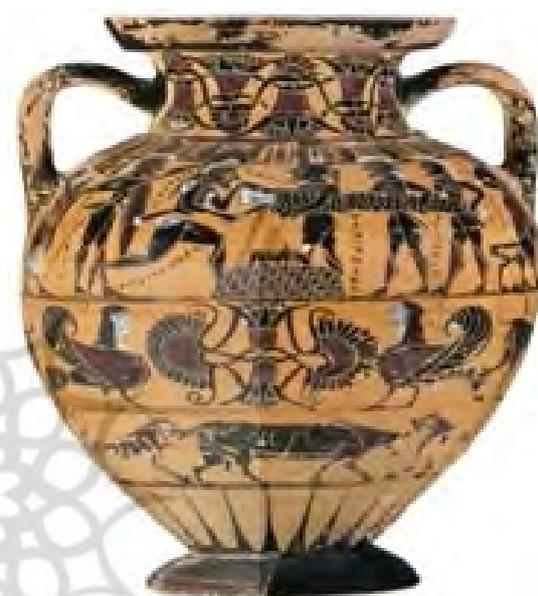


Fig. 26 Amphora, the Sacrifice of the Trojan Princess Polyxene, Animal Row's Drawing. On the Reverse Are Four Dancing Men Between Two Cocks, and two friezes of animals. (britishmuseum.org)

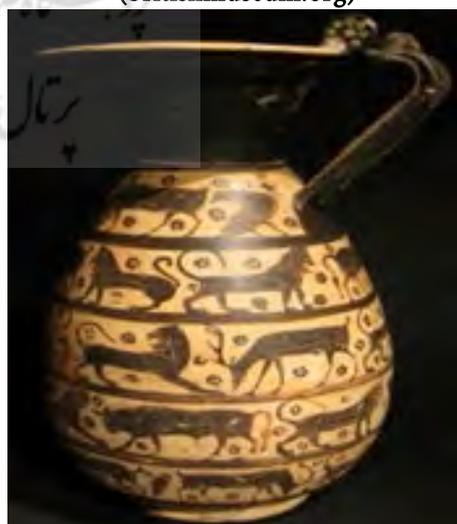


Fig. 27. Olpe, Corinth, with Five Rows of Animals, 515 B.C., height 42 cm, Tarantino Gallery, Paris. (galerietarantino.com)

This vase is an example of three row narration and animal drawing without considering vegetation rows. In fact, there are some models of pottery vessels on which only animal drawings are depicted. For example, Olpe Corinthian in 6th century BC (Fig. 27) in which wild animals like lion, wild cow, deer, antelope, and others are drawn in row.

Among the most important vessels influenced by oriental in row animals drawings, there is an Oenochoe belonged to Ionia (Fig. 28).

Oenochoe is a stoup-like vessel with slim neck and handle used to pour wine. Outer surface of vessel is covered with stylized, triangular, swastika and abstract vegetative images. This Oenochoe has six rows of real and fabulous animals (oriental symmetric back to back griffins) applied method on this vessel is well known as “Wild Goat” style, its preferred forms are mostly Oenochoe (wine stoup) which are made in bronze models whether with the base or without the base.



Fig. 28 Oenochoe Levy, Oriental Style Ionian, H: 39.5 cm, Terracotta from Rhodes, 640-630 BC, Louvre Museum, Paris. (www.louvre.fr)



Fig. 29. Bronze Jug, with Rows of Animals, First Millennium B.C., North West of Iran, height 34.8 cm, Metropolitan Art Museum, New York. (metmuseum.org)

“Eastern Greece and Egypt extended a specific and rich style which have been developed in all Ionia coasts of Minor Asia and Greek Islands (Rhodes, Chios, Klausomens, Naucratis), during early 6th and 7th centuries, it was known as “Wild Goat” style (Boardman 1999: 79).

In row oriental drawing in this Oenochoe animals bronze Jug belonged to North Western of Iran, first millennium B.C. (Fig. 29). This vessel made by hammering two metal layers, is riveted in its middle by bronze. Six rows of birds, trees and flying animals-walking or jumping- are hammered and there are depicted by embossed work technique.

Bodies are surrounded with edge lines and are semi Fret worked ornamentations of embossed work lines are nearly similar to Hasanlu plaques or silvering or gliding of Marlik vessels. Its ornamenting method is

exceedingly similar to “Wild Goat” style of Eastern Greece pottery. This similarity is in a way that it seems Greek potters have been familiar with these types of Near East vessels especially Iran’s.

Conclusion

In row drawing of real or mythological animals in subsequent way in different rows is one of specific methods to depict animals which is often applied on decorative vessels and artworks (and sometimes on embossed work images on walls) and it can be called “in row animal drawing” or “animal drawing in row”. This method had been extensively applied in Iran and Mesopotamia. It has influenced pottery and artworks in Greece in a period known as “Orientalism-affected” period. In addition, to artistic applying of in

row animal drawing which could be attractive for Greek potters, its narration mythology and its mythological creatures which were familiar to Greek tradition, made it an astonishing method to be used by Greek artists and craftsmen. These influences had been the result of commercial interactions between Greece and its colonies on one hand and Syria, Phoenician, Mediterranean, Mesopotamia and Pars civilizations on the other hand. Therefore, Greek artists had been provided with the possibility of familiarity with these arts in workrooms. In pottery and metal vessels carrying this technique, row starts with single drawing row, and ends with multi rows. The number of rows in most cases depended on the size and the surface of vessel or pot.

References

- [1] Amiet P., (1976). *Les Antiquités du Luristan*, Paris : Collection David-Weill.
- [2] Black, J. & Green, A., (1998). *Gods, Demons and Symbols of Ancient Mesopotamia, An Illustrated Dictionary*, London.
- [3] Beshairs, Léon, (1936). *L'Art des Origines à nos jours*, tome1, Paris : éditions Larousse.
- [4] Boardman, J., (1999). *Aux origines de la peinture sur vase en Grèce*, London : Thames & Hudson.
- [5] Bodson, L., (2001). *Les animaux dans l'Antiquité : un gisement fécond pour l'histoire des connaissances naturalistes et des contextes culturels*, dans C. Cannuyer (dir.), *L'animal dans les civilisations orientales. Henri Limet in honorem*, Louvain: 1-27.
- [6] Caiazzo, Cinzia (dir.), (2006). *La Grande Histoire de l'Art, L'Art Phénicien et du Moyen-Orient*, Paris : éditions Mediasat Group, S.A.
- [7] Cauvin, J., (1998). *Naissance des divinités, naissance de l'agriculture*, Paris.
- [8] Collon, D., (1984). *Les animaux-attributs des divinités du Proche-Orient ancien : problèmes d'iconographie*, dans P. Borgeaud, Y. Christe, I. Urio, *L'animal, l'homme et le dieu dans le Proche-Orient ancien*, Louvain: 83-85.
- [9] Denoyelle, Martine, (1994). *Chefs-d'œuvre de la céramique grecque dans les collections du Louvre*, Paris : éditions de la Réunion des musées nationaux, No. 24: 55-68.
- [10] Sarti, Susanna, (2006). *La Grande Histoire de l'Art, l'Art grec*, Paris : éditions Mediasat Group, S.A.
- [11] Stierlin, Henri, (2006). *Splendeurs de l'Empire Perse*, Paris : Gründ.
- [12] www.metmuseum.org
- [13] collection-musenor.com
- [14] www.nationalmuseumofiran.ir
- [15] www.louvre.fr
- [16] www.rezaabbasimuseum.ir
- [17] www.metmuseum.org
- [18] www.galerietarantino.com
- [19] www.britishmuseum.org
- [20] www.baghdadmuseum.org
- [21] www.greekthesaurus.gr/Museum_of_Eleusis
- [22] www.musee-lapidaire.org

مطالعه تطبیقی شیوه جانورنگاری ردیفی در هنر ایران و هنر سفالگری یونان (شرقی زده)

علیرضا طاهری^۱، حبیب‌اله کاظم‌نژادی^۲ و ابوالقاسم نعمت‌شهریابی^۳

تاریخ دریافت: ۱۳۹۷/۱۱/۹ تاریخ پذیرش: ۱۳۹۸/۱۰/۱۹

چکیده

شیوه ردیف‌نگاری جانوری یا جانورنگاری ردیفی از شیوه‌های مهم و پرکاربرد در میان‌رودان و به‌ویژه ایران از دوران باستان بوده است. این شیوه بر ظروف سفالین یونانی در دورانی نیز ظاهر می‌شود، دورانی که به آن در اصطلاح دوره «شرقی‌زدگی» گفته می‌شود. شیوه جانورنگاری ردیفی چه تأثیراتی بر هنر سفال یونان داشته و این تأثیرات از چه طریق صورت پذیرفته است؟ این شیوه به لحاظ بیان روایت‌گری اسطوره‌ای و موجودات افسانه‌ای به سنت‌های یونانی نزدیک بوده و مورد استقبال هنرمندان یونانی قرار گرفته بود. این تأثیرات نتیجه تبادلات تجاری بین یونان و مستعمراتش از یک طرف و تمدن‌های سوری، فنیقی، میان‌رودانی و ایران از سوی دیگر بوده است. هدف از انجام این تحقیق مقایسه این شیوه بر نمونه‌هایی از آثار فرهنگ‌های مارلیک، حسنلو، ایلام، هخامنشی و سفال‌های یونان است. روش تحقیق توصیفی - تطبیقی است.

واژه‌های کلیدی: جانورنگاری ردیفی، جانوران افسانه‌ای، هنر ایران، سفال یونان.

پژوهشگاه علوم انسانی و مطالعات فرهنگی
پرتال جامع علوم انسانی

۱. استاد هنر و معماری، دانشگاه سیستان و بلوچستان، سیستان و بلوچستان، ایران artaheri@arts.usb.ac.ir (نویسنده مسئول)

۲. استادیار هنر و معماری، دانشگاه سیستان و بلوچستان، سیستان و بلوچستان، ایران h.kazemi@arts.usb.ac.ir

۳. مربی هنر و معماری، دانشگاه سیستان و بلوچستان، سیستان و بلوچستان، ایران shahrbabaki@arts.usb.ac.ir