

East-West Exchange of Costume Culture: Focusing on the Analysis of Taq-i Bustan Reliefs of the Sassanian Dynasty of Persia

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The Taq-i Bustan reliefs are representative works from the Sassanian dynasty of the 4th to 7th centuries. This study analyzes the costumes depicted in the Taq-i Bustan reliefs to gain understanding of the phenomena of cultural exchange between the East and West by observing the foreign cultural elements appearing in the Sassanian costumes of that time. Literature study and artifacts analysis were conducted in parallel. External elements appearing in Taq-i Bustan's costume were Greek-Roman and Central Asian. The tunics and trousers of the gods and the trousers of kings (Ardashir II, Shapur II and Shapur III) were made of thin fabric and showed many wrinkles, a characteristic of Greek and Roman clothing. On the spandrel above the arch of the great grotto of Khusrau II are depicted the goddesses of Victory, in a Greco-Bactrian style. Among the costume elements of Taq-i Bustan, there were also Central Asian elements observed. One Central Asian costume element was the round clasp ornament for tying the trousers. The side slits and hem of the tunic were presented in the style of the Sogd clothing of Central Asia in the 6th and 7th centuries, while the pearl rounded pattern was activated in Sogd, Kucha and Kizyl in the 7th and 8th centuries. These reliefs are considered important evidence of eastern influences in Sassanian culture.

Keywords: Taq-i Bustan; Sassanian dynasty; cultural exchange; costume elements; Greek-Roman style; Central Asia

Introduction

The Sassanian dynasty (224-651) was a powerful society located in the middle of the Silk Road, who traded with the East and the West from the 3rd to the 7th centuries. In this sense it operated as a crossroad of cultures. As a result, various elements of the eastern and western cultures intermingled in the Sassanian period. This salient characteristic of the Sassanian culture is also observed in Sassanian costumes. For this reason, an analysis of Sassanian costumes is a good resource for studying the cultural exchanges between the Eastern and Western civilizations of that time.

After the founding of the Sassanian dynasty, the empire arose to wealth and succeeded the previous dynasty, the Parthian kingdom, in all relevant organizing systems, such as in economic, societal and political structures, and eventually in terms of cultural aspects. The beginning of the 4th century was the time when the Sassanian dynasty sought political stability. Initially the Sassanian dynasty was strongly influenced by the previous dynasty. Breaking away from this prescribed circumstance and to establish stability of a monarchy to this extent is an achievement that is unique to the Sassanians and can be denoted as another cultural characteristic. It was also a period when the Sassanian dynasty gained increasing political power and emanated influence to the surrounding areas.

In terms of clothing, the dynasty brought forth a style, distinctive to the Sassanians, differentiating from the Parthian costumes. The Taq-i Bustan reliefs, created from the beginning of the 4th century, display not only the Sassanian's own style, but also elements of clothing from foreign cultures due to contacts with neighboring countries. The clothing elements of the external culture observed in the Taq-i Bustan reliefs can be divided into two main categories: those of Greece and Rome, and those of Central Asia. Furthermore, as the costume styles depicted in the Taq-i Bustan reliefs are also observed in Central Asia, where the Sassanians had political influence, the reliefs count may allow us to estimate the exchange of costume culture at that time.

The purpose of this study is to analyze the costumes depicted in the Taq-i Bustan reliefs to contextualize the types of costumes in the Sassanian dynasty, and to understand the phenomena of cultural exchange between the East and the West by observing the foreign elements appearing in the Sassanian costumes at that time.

As a research method, literature study and artifacts analysis were conducted in parallel. Literature for this study was collected from the German Archaeological Institute. The German Archaeological Institute began with excavations in ancient Persia, and still holds the leading role in the world in research in this field, producing remarkable research results. For the analysis of the work, the researcher principally relied on data accumulated by visiting the reliefs site. Catalogs and references of European exhibitions were consulted as well.

The Reliefs of Taq-i Bustan

Taq-i Bustan (Taq-e Bostan) is located 5 km from the city center of Kermanshah, in the heart of the Zagros mountains. Taq-i Bustan means "Arch of the Garden" and is a site with a series of large rock reliefs from the era of the Sassanian Empire of Persia, around the 4th century (fig. 1). The Taq-i Bustan reliefs were investigated in 1916/17 by German archaeologist Ernst Herzfeld.

The Taq-i Bustan relief consists of four parts: the first part is the inaugural relief of Ardashir II and the second is the figures of Shapur II and Shapur III depicted in a small artificial cave. The third and fourth parts are Khusrau II's inauguration relief and hunting scenes of Khusrau II; these parts are arranged in a large artificial cave (Herzfeld 1988, 326, 327).

The rock-relief of the investitures of Ardashir II is a rock relief about 4.50m wide, the three standing figures are more than 2m high (Herzfeld 1920, 59). Three figures stand side by side: the central figure is Ardashir II, the right one is Mithra (god of light and sun), and the left one is Ahura Mazda, the creator deity and highest deity of Zoroastrianism. Ardashir II receives the ribboned ring (symbol of royal investiture) from Ahura Mazda (fig. 2). The small grotto of the two Shapur (Herzfeld 1920, 66) is only a few steps away from the work of Ardashir II. A small grotto is 5.8m wide and 3.6m deep. In the arched area of the front wall, the only sculptures are the portraits of Shapur II and III, each identified by inscription. The two figures face each other strictly in the mirror image to the center line of the arch, the bodies in full front view. The right, Shapur II, grasps the pommel of the large two-handed sword from above, the left, Shapur III, spans the sheaths under the pommel (figs. 3, 4).



Figure 1. Taq-i Bustan.

https://en.wikipedia.org/wiki/Taq-e_Bostan



Figure 2. Investiture of Ardarshir II. (Photograph by author, 2007.02.11)



Figure 3. The relief of Shapur II and Shapur III. (Photograph by author, 2007.02.11)



Figure 4. Detail of the relief of Shapur II and Shapur III. (Overlaet 2011, p. 249, pl. 5)

The large grotto immediately follows the small one, with a setback of 5m behind the front, leaving only one pillar of 1.1m. It is 6.8m deep, 7.5m wide (Herzfeld 1920, 71). On the grotto's back wall, we see an investiture scene above in the semicircle, Khusrau II between Ahura Mazda and Anahit (goddess of water) (figs. 5, 6). One of the most impressive reliefs inside the largest grotto is the gigantic equestrian figure of the Khusrau II (591-628 CE). With its powerful realism, this figure is one of the most remarkable and effective creations of the entire epoch (Sarre 1923, 45).



Figure 5. Main arch of Taq –i Bustan. In the upper part is Investiture of Khusrau II, the lower part shows as an armored rider. (Tucker 2003, Fig. 398)



Figure 6. Detail of Investiture of Khusrau II. (Ghirshman 1962, Fig. 235, p. 193)

On the right and left walls of the arch there is a picture of the king's hunting, measuring 3.8 X 5.7 meters. There are two hunting scenes on each side of the *Iwan*. One scene depicts the imperial boar hunt, and in a similar spirit, the other scene shows the king stalking deer. It is the lively and life-like reproduction of animals that is particularly remarkable (Sarre 1923, 47).

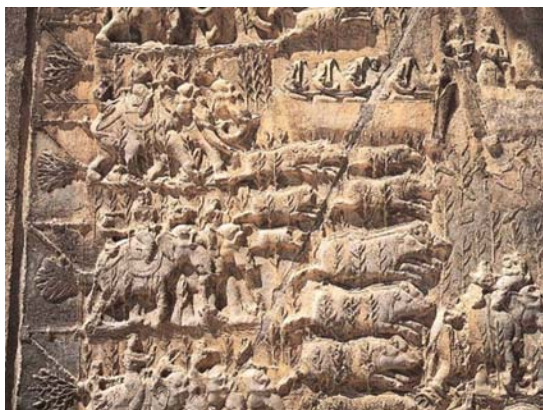


Figure 7. Khusrau II hunting wild boar, part 1. (Tucker, 2003, Fig. 399)



Figure 8. Khusrau II hunting wild boar, part 2. (Girshman, 1962, p. 236)

Results and Discussion

In this section, we will examine the basic types of Sassanian costumes depicted in the reliefs of Taq-i Bustan.

1. Basic typology of Sassanian costume depicted in the reliefs of Taq-i Bustan

The basic form of Sassanian attire observed in Taq-i Bustan is a tunic reaching the knee and trousers with narrow sleeves. The tunic is belted at the waist and has side slits. This type was observed in kings, gods, and servants. The Sassanian clothing type itself did not appear to change according to the status and era, only some clothing elements. Specific clothing elements that change according to age and status are the shape of the end of the tunic and the shape of the trousers. More commonly the tip of the tunic has a round or straight shape, but in the case of the king's attire the shapes appear differently depending on the time.

In Sassanian reliefs from the beginning of the 4th century to the end of the 4th century, the inaugural reliefs of Ardashir II (379-383) (fig. 2) and those of Shapur II (309-379) and Shapur III (383-388) (figs. 3, 4) the kings wear tunics which are semicircular with rounded ends. Herzfeld describes this form as a modernized royal attire (Herzfeld 1920, 64). The form of the bottom end of the tunic of Khusrau II in the inauguration relief (fig. 6) of Khusrau II (590-628) is straight. In consequence, it can be seen that the end of the king's tunic was changed to a straight shape at the end of the Sassanian dynasty, and it is estimated that the rounded form of the bottom end of the tunic appeared only briefly in the tunics of the kings in the 4th century.

In the hunting scene reliefs, kings, servants, musicians wore tunics with a straight bottom end. Based on this fact, it is derived that the straight form of the bottom end of the tunic was common in the end of Sassanian dynasty.

The tunics worn by kings and gods in the reliefs of Ardashir II inauguration and the reliefs of Shapur II and Shapur III have side slits. This is an element designed for practical use to make riding easier for nomads (Goldman 1993, 225), and it can be seen that the tunics of kings and gods were decorated with side slits.

In the Taq-i Bustan reliefs trousers and its wearing styles are divided into two types. The 4th century Ardashir II, Shapur II and Shapur III trousers were ankle-length, tied with laces at the ankles and soles, and decorated with round clasps. The trousers appear to be made of thin fabric, as many horizontal folds are illustrated blowing in the wind. The others are the trousers worn by Khusrau II in the late 6th and early 7th centuries and were very wide and tied with a ribbon at the instep. The shape of the trousers is maintained and it appears that they are made of thick fabric. The god Ahura Mazda, standing to the left of Khusrau II, wears wide trousers that reach down to the shin and boots. It is a style in which the trousers cover the boots, and the shape of the trousers is maintained like the trousers of Khusrau II, further supporting the argument that these were made of thick fabric.

2. Foreign Cultural Elements of the Depicted Costume on the Taq-i Bustan Reliefs

2.1. The Greek-Roman elements

2.1.1. Use of thin fabric

In the relief of Ardashir II inauguration ceremony, the trousers of Ardashir II, Ahura Mazda, and Mithra are wearing trousers with pleats as if they are fluttering in the wind. It gives evidence for the assumption that these trousers were made of thin fabric. Shapur II and Shapur III also wore these trousers (figs 3, 4), suggesting that these trousers were the Sassanian trouser style until the end of the 4th century.

In the early days of the dynasty, as mentioned earlier, in accordance to the Parthian costume, the material for the costume used a slightly heavy fabric similar to that which the Parthians used. This fact is also observed in the graffiti depicted in Persepolis in the early Sassanians (fig. 9) (Goldman 1993, 208).



Figure 9. Early Sassanian costume with heavy feeling fabric, Persepolis graffiti, middle of 3C. (Goldman 1993, Fig. 3, p. 204)



Figure 10. Shapur I with thin fabrics, Relief of Darab, middle of 3 C (260AD). (Hinz 1969, Taf. 76, p. 150)

The Sassanians seem to have adopted the Roman clothing culture after coming in touch with the Romans through warfare at the beginning of the dynasty. The Sassanian nobles imitated the Romans' preference for thin fabrics that were as delicate and elegant as silk and showed luster and softness. Shapur I (240-270) is said to have expressed his luxury by using a lot of light cloth after becoming a king. In fact, in the relief of Darab, made to commemorate the victory over the Roman conquest in AD 260, it can be seen that he is wearing a light Roman-style cape and thin trousers. In addition, the Sassanian nobles depicted behind Shapur I also wore thin trousers and coats (fig. 10), demonstrating that the early period Sassanians imitated Roman dress culture (Goldman 1993, 208).

Thick fabric trousers are observed in the Khusrau II reliefs of Taq-i Bustan, suggesting that thin fabric was no longer used in the late 6th and early 7th centuries.

2.1.2. Figure of goddess of Victory

Under the arch of Taq-i Bustan the inauguration of Khusrau II is depicted (fig. 11). A spandrel over the arch presents the goddess of Victory with short curly hair and wearing a pleated robe (figs. 12, 13). Placing the Statue of Victory on the arch of Victory is a typical iconography that appears in the Roman (figs. 14, 15) and Byzantine Empires (figs. 16, 17) (Sarre 1923, 48; Mackintosh 1978, 160).

Since this central arch is a relief for the inauguration of Khusrau II, it can be assumed that the production period is approximately at the end of the 6th century and the beginning of the 7th century, during the reign of Khusrau II. Therefore, it can be presumed that the formation of the Byzantine Empire influenced the creation of the inaugural relief of Khusrau II. Khusrau II was a king who had very close relations with the Byzantine Empire (Mackintosh 1978, 160), so this iconography is thought to be the result of cultural exchanges between the two empires.

The winged goddess of Victory, depicted on an arch in Roman times, has her long hair tucked behind her back, her hair is fixed with a hair pin or diadem, and she wears peplos (Fig. 15) (Mackintosh 1978, 160).

On the other hand, the figure of the winged goddess of Victory that appears on the icons of the Byzantine Empire is different from the Roman goddess of Victory with short curly hair. This short-haired goddess Victory is also observed in the figure of Mosaic in the Basilica of San Vitale in Ravenna, 6C (figs. 16, 17). Herzfeld and Mackintosh did not see the figure of short curly hair depicted in the church of San Vitale as the goddess of Victory, but the figure of an angel, which he saw as an expression of the angel's masculinity (Herzfeld 1920, 73, 74; Mackintosh 1978, 161).

The winged figure depicted in the Taq-i Bustan central arch (figs. 12, 13) has shorter curly hair as compared to the Roman goddess of Victory. This is closer to the image of an angel of the Byzantine Empire and can be understood as an element of Byzantine culture that influenced the Sassanians.

The figure of the goddess of Victory with wings in ancient West Asia also appears in the figure of the goddess Greco-Bactria, which is observed in a disc depicting the goddess



Figure 11. Detail of main arch of Taq-i Bustan. (Porada 1962, p. 208. Fig. 107)



Figure 12. Angel with short curly hair in main arch. (Photograph by author, 2007.02.11)

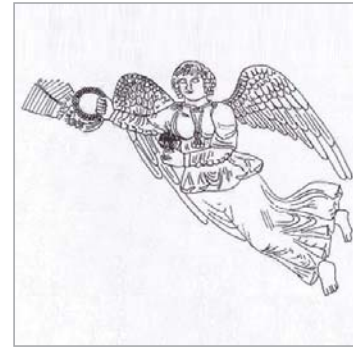


Figure 13. Detail of angel with short curly hair. (Mackintosh 1978, p. 153, Fig. 3)



Figure 14. Arch of Trajan with a pair of winged Victories in the spandrels in Roman classical world. [https://en.wikipedia.org/wiki/Victoria_\(mythology\)#/media/File:ArcoTraiano1.JPG](https://en.wikipedia.org/wiki/Victoria_(mythology)#/media/File:ArcoTraiano1.JPG)



Figure 15. Detail of winged Victories with long wavy hair and peplos in arch of Trajan. [https://en.wikipedia.org/wiki/Victoria_\(mythology\)#/media/File:ArcoTraiano1.JPG](https://en.wikipedia.org/wiki/Victoria_(mythology)#/media/File:ArcoTraiano1.JPG)



Figure 16. The mosaic Sacrifice of Isaac of Byzantine Empire. [https://en.wikipedia.org/wiki/Basilica_of_San_Vitale#/media/File:Sacrifice_of_Isaac_mosaic_-_Basilica_San_Vitale_\(Ravenna\).jpg](https://en.wikipedia.org/wiki/Basilica_of_San_Vitale#/media/File:Sacrifice_of_Isaac_mosaic_-_Basilica_San_Vitale_(Ravenna).jpg)



Figure 17. Detail of angel with short curly hair in the mosaic Sacrifice of Isaac. [https://en.wikipedia.org/wiki/Basilica_of_San_Vitale#/media/File:Sacrifice_of_Isaac_mosaic_-_Basilica_San_Vitale_\(Ravenna\).jpg](https://en.wikipedia.org/wiki/Basilica_of_San_Vitale#/media/File:Sacrifice_of_Isaac_mosaic_-_Basilica_San_Vitale_(Ravenna).jpg)

Cybele of Ai Khanum of Bactria dating to the 2nd century BC (fig. 18). The goddess Cybele was the mother god who ruled over wild nature, and was worshiped mainly in Greece, along the Mediterranean coast, and in Asia Minor (Bernhard 2010, 137; Chang 2017c, 406). The winged goddess of Victory (fig. 19), who accompanies the goddess Cybele and controls a chariot led by a lion, wears a high-waist robe. A high-waist robe fastened with a belt under the chest was the typical Orient style worn by the goddesses of West Asia (Chang 2020, 166). This is different from the Greek peplos (fig. 20). Peplos is not a high-waist robe, but a style tied at the waist. In addition, the high-waist robe is a one-piece style that goes down to the ankle, while the peplos is a two-piece style with a long robe and a jacket that goes down to the hips.

In the early days of Parthia, the Nike goddess wore Greek peplos. This form is observed in the Nike goddess of the Parthian coin (fig. 21). However, the goddess of Muses depicted in Rhyton of Nisa in Parthia (fig. 22) (Stawiski 1979, 88) wears a West Asian style high-waist robe worn by the goddess of Victory of Cybele-disc over the ankle-length robe (Chang 2020, 168). This is the Greco-Bactrian style of a Greek dress, a style that peplos of Greece blends with West Asian traditions (Herzfeld 1988, 329, 332). It can be seen that the robe of these Muses goddesses is already a Greco-Bactrian style of a Greek dress, and it is thought to have followed the shape of Parthia in the following Sassanian dynasty.

The clothes worn by the goddess of Victory of Taq-i Bustan are typical of the peplos type, but they are tied under the chest like West Asian's high-waist robe, not like the Greek and Roman peplos. It can be seen that this style is a mixture of Greek and Roman styles and West Asian styles. This figure is an icon showing the influence of Greco-Roman culture in the Sassanian dynasty. The figure of the goddess of Victory should therefore be categorized into Greek-Roman style and Sassanian style.

In Table 1 the figure of the goddess of Victory in Greek-Roman style and that in Sassanian style are compared and categorized.



Figure 18. Cybele-disc, Bactria. (Kunst- und Asustellungshalle, p. 137, Kt. Nr. 23)



Figure 19. Detail of goddess of Victory with high-waist robe in Cybele-disc. (Kunst- und Asustellungshalle, p. 137, Kt. Nr. 23)



Figure 20. Clay statue of goddess, depicted in peplos, around 420 BC. Basel, Antique museum from the collection Dr. G. Kuhn. (Koch-Mertens 2000. p.72)



Figure 21. Nike goddess with peplos of Parthian coin. (Herzfeld 1988, p. 328)



Figure 22. Muses goddess with high-waist robe of Rhyton of Nisa. (Stawiski 1979, p. 88)

Table 1. Comparison of the figure of the goddess of Victory between Greek-Roman style and Sassanian style

	Greek-Roman style	Sassanian style
hair	diadem longhair + hairpin, diadem	short curly hair
clothing	peplos (a jacket that goes down to the buttocks + robes down to the ankles)	high-waist robe

2.2. The Elements of Central Asia

2.2.1. Fastened style of trousers with round clasp

The depictions of Ardashir II, Ahura Mazda and the gods Mithra in the inauguration reliefs of Ardashir II and the reliefs of Shapur II, Shapur III at the end of the 4th century stand out with round ornaments on the pants around the ankle. This ornament appears to be a clasp that binds the ends of the trousers and holds them together with the shoes (fig. 23). This ornament is also observed in the Darab relief Shapur I, dated to 230-260 (fig. 24) (Hinz 1969, 148; Goldman 1993, 208; <https://iranicaonline.org/articles/darab-2>), indicating that it was already used in the early Sassanian dynasty.

However, this ornament does not appear in Parthia's attire. The Parthians did not use a round clasp and instead tied their clothes with a ribbon. This ribbon-bundling style is the same style that appears in the early Sassanian dynasty, which followed the Parthian dress style. From the middle of the 3rd century, round clasps began to appear on the ankles, and it is also observed in the Shapur III reliefs of Taq-i Bustan at the end of the 4th century. The relief of Shapur III shows this round clasp decoration and ribbon style, and it is estimated that the two styles were used in parallel until the end of the 4th century.

The style of clothing in which trousers were held in place using this decoration is a clothing element observed in the clothing of Persian kings and the neighboring Kushan kingdoms (figs. 25, 26). In fact, this ornament was excavated from the ruins of Tillya Tepe, the remains of the Kushan Kingdom in the Bactrian territories, dated to around the 1st century BC -1st century and tells the details of its shape (figs. 27, 28) (Chang 2020, 165). It is presumed that this round clasp ornament was adopted and used by the Sassanians when they came into contact with Kushan in the east of the Sassanians at the beginning of the dynasty. (Gaube 1995, 41; Chang 2020, 166). It can be presumed that the Sassanians not only got to know the Kushan culture but also incorporated certain aspects into their own.

In the relief of Khusrau II, which dates to the end of the Sassanian dynasty, boots are worn over the trousers, indicating that the style of fixating the trousers has completely changed in the Sassanian attire. Since Sassanians are descendants of a nomadic tribe, many elements of a nomadic tribe appear in their clothing, accordingly.

Due to practicable correlations of riding a horse, a commonly adopted fixation method for worn trousers was to tie them or put them into the boots.

An example of wearing boots in the late Sassanian dynasty can be seen by the god of Ahura Mazda in the inaugural relief of Khusrau II (fig. 6). It is therefore natural that this ornament was not observed in the late Sassanian dynasty.



Figure 23. Trousers tied to shoes and round clasp shoes ornament of Ardashir II, Taq-i Bustan. (Photograph by author, 2007.02.11)



Figure 24. Round clasp shoes ornament, Darab relief, 260 AD. (Hinz 1969, Taf.78, p. 152)



Figure 25. Trousers tied to shoes and round clasp shoes ornament of Kanishka, King of Kushan, Surkh Kotal. (College 1977, p. 87)



Figure 26. Trousers tied to shoes and round clasp shoes ornament of Kushan nobleman. (Yatsenko 2001, p. 89)



Figure 27. Detail of round clasp, shoes ornament, tomb 4. (Kunst- und Ausstellungshalle, p. 195)



Figure 28. Detail of round clasp, shoes ornament. (Boardman 2003a, p. 360)

3. Sassanian costume elements in Central Asia

In Central Asia the Sassanian dress type, the tunic and trousers appears. Sassanian costume elements are also observed in their tunics. This can be seen as a result of accommodating the Sassanian costume culture, which is a high-ranking costume culture in Central Asia, which was heavily influenced by the Sassanian political culture.

The elements of the Sassanian costume appearing in the Central Asian tunic are the side slits of the tunic and the bottom hem, and there are pearl rounded patterns appearing in the costume.

3.1. Side slits of the tunic and the bottom hem

The Sassanian tunic depicted in the Taq-i Bustan reliefs is characterized by side slits and the bottom hem, two elements commonly observed in tunics in Central Asia. The tunic's side slits are open on both sides for the convenience of riding a horse (Goldman 1993, 225). In the inauguration relief of Ardashir II, the tunic of Ardashir II forms a round circle at the bottom and rises to the sides, and the sides are open (fig. 29). The ends are decorated with several rows and are tied with the side slits of the tunic. The side slits are also observed in the tunic of Khusrau II, in the hunting scene of Khusrau II (fig. 30). Consequently, it can be seen as a clothing element used in the late Sassanians.

The side slits of the tunic are a costume element that appears from the early Sassanian dynasty. In fact, this is also confirmed in the graffiti costume in Persepolis (fig. 9) described above. Additionally, side slits were also observed in the tight tunic of the Hatra region's king of Parthia, from the previous dynasty (figs. 31, 32), imitated by the Sassanians in the early Sassanian dynasty. This aspect of clothing is therefore classified as an imitation or replication of Parthian clothing.

In the figure of Hatra's king of Parthia, the king is wearing a slightly tight tunic that comes down to the knee with narrow trousers, and side slits are observed in this tunic (fig. 31).

Not only is there a decoration on the right side of the tunic, the side of the tunic is open up to this part and it seems that the decoration was applied to finish the side opening. Curves expressing wrinkles are depicted under the decoration. The left side of the tunic is depicted with a slightly longer back, which seems to represent a side slit (fig. 32). This side opening makes movement easier, and it is presumed that it was used as a practical clothing element for the nomadic tribes.

A hem is refers to attaching fabric pieces to the edges of garment – such as collars, at the end of sleeves, closure and bottom of the garment – to prevent unraveling of the fabric. This hem is presumed to express a social function to indicate the identity and rank of the wearer by putting a pattern on the hem or discriminating the thickness of the hem as well as for the practical purpose of preventing the edges of the clothes from unraveling. In addition, depending on the tribes, it is speculated that it was used for magical purposes to protect the wearer from evil spirits and diseases by adding a dazzling pattern of hems. (Chang 2017a, 12)

Among the reliefs of Taq-i Bustan, the ends of the tunics of Ardashir II, Shapur II, and Shapur III have a multi-lined hem ornament, and the ends of the tunic of Khusrau II are decorated with beads. Also, in the relief of the hunting scene (fig. 7), there is a scratched decorative hem on the end of the tunic of a nobleman riding an elephant (fig. 33) (Goldman1993, 224 ; Sarre 1923, 50).

Therefore, it can be seen that in the relief of Taq-i Bustan, a hem was used for social purposes to indicate status, and the shape and material were used differently in different times.

The side slits and hem decorations on the ends of the tunic appear in the Sogd region adjacent to the Sassanian dynasty and are also observed in the oasis cities to the east of the Silk Road, suggesting the spread of these Sassanian clothing elements to the east.

The examples of the Sogd region are observed on the nobleman (fig. 34) of the Panjikent Sogd murals dating to the 7th and 8th centuries (Belenizki 1980, 93) and the servant depicted in the Silver bowl (fig. 35) (Seipel 2010, 412). At the end of the tunic a thick decorative hem depicting a pattern is attached. Hem decorations on the ends of clothes appear even in Sogd costumes, regardless of status, indicating that they were universal elements of clothing. Thus, it can be seen that the patterns are expressed differently depending on status, and that this was a way to distinguish the wearer's status through the use of a costume element.

In addition, the decorating hem discussed earlier was decorated up to the middle of the tunic by both nobles and servants, so it was cut for practical use to strengthen the side slits of the tunic, and then decorated with materials or patterns to indicate identity.

At the same time, hem ornaments appear on the ends of clothes in the costumes of Kucha and Kizyl, an oasis city on the east side of the Silk Road passing through Sogd. The decorative line on the end of the musician's clothes (fig. 36) described in Kucha's funerary casket is slightly raised from the side, like the end of the front Sogd tunic. The side slits appear to be decorated. Also, in the Kizyl mural, the decorative lines are clearly visible on the ends of the donors' clothes (fig. 37). In Kucha and Kizyl, the decorative hem at the end of clothes is common to musicians and donors regardless of status, so it is presumed that the decorative hem was a universal element of clothing that appeared regardless of status.



Figure 29. Detail of side slits of the tunic of Ardashir II. (photograph by author, 2007.02.11.)



Figure 30. Tunic with side slits of Khusrau II. (Goldman 1993, Fig. 29)



Figure 31. Tunic with side slits of Hatra (1-2C), Parthia. (Ghirshman 1962, p. 94, Pl. 105)



Figure 32. Detail of the tunic with side slits of Hatra. (Ghirshman 1962, p. 94, Pl. 105)



Figure 33. Detail of the side slits and edge hem of the tunic of Sassanian nobleman. (Sarre 1923, Taf. 97; Herzfeld 1920, Taf. LXIII)



Figure 34. Sogdian tunic with edge hem and side slits of Sogdian nobleman, 7C, Mural painting of Panjikent. (Belenizki 1980, Taf. 44)



Figure 35. Tunic with edge hem and side slits of Sogdian servant, silver bowl, 6-7 C. (Seipel 1996, p. 412, Pl. 131d.)

Since trade with the Sogdians was active, we may presume that cultural exchange took place as well. Therefore, the costume elements of Sogd must have influenced this area. Consequently, it can be estimated that the decorative elements and side openings, which are the elements of Sassanian clothing, migrated to the east and became active in Sogd, and its influence extended to the eastern part of the Silk Road.



Figure 36. Musician clothing with edge hem, 6-7C, Kucha.
(Tucker 2003. Fig. 204, p. 160.)



Figure 37. Clothing with edge hem of the nobility donor, 7C, Kizyl.
(Haertel & Yaldiz 1987 Kat.-Nr. 84, p. 170.)

3.2. The pearl rounded pattern and the animal pattern

A pearl rounded pattern is a pattern in which small circles in the shape of a round bead are connected in a circular band shape or by making a rectangular frame. Here, the small bead-shaped circles represent pearls. Originally, pearls were thought to symbolize the soul, light, and goodness, and were thought to be the substance of the driving force for all births, and had a very auspicious meaning (Chang 2016, 64).

The oldest of the pearls thought to be the mother-pearl pattern was discovered in the Luristan Bronze Age, a pre-culture of Persian culture in the middle of the second millennium BC. Luristan is a region bordering Iraq in what is now western Iran. The Luristans imported pearls from the Persian Gulf coast and used them as small circles and applied them as decorative patterns on the edges of bronze items (Goldman 1993, 206; Chang 2016, 64). This tradition was passed down to the Achaemenid and Parthian dynasties of Persia, where it was used more preciously than gold.

After that, the use of pearls and patterns were greatly activated during the Sassanian dynasty (Goldman 1993, 211). In the pearl rounded patterns, motifs such as animals or flowers were inserted in the small bead-shaped edge band (Chang 2016, 65). In the hunting scene of Taq-i Bustan motifs such as flowers and ducks appear.

The tunics of Khusrau II and his servants depicted in the hunting scene (fig. 38) show Simurgh (figs. 39, 40), the guardian animal of the Sassanians. And in a round border flower-shaped patterns and animals are illustrated. Simurgh (mythical bird in Persian mythology), the patron animal of ancient Persia, depicted in the tunic of Khusrau II, is a compound animal consisting of parts from a lion and a dog, bestowed with bird wings and a peacock tail. It is an imaginary animal believed by the ancient Persians to have supernatural powers to protect humans and is often represented in royal attire.



Figure 38. Tunic with the pearl rounded pattern of Khusrau II and his servants, hunting scene relief in Taq-i Bustan, 6-7c. (Photograph by author, 2007.02.11.)



Figure 39. Detail of the pearl rounded pattern and Simurgh. (Photograph by author, 2007.02.11.)



Figure 40. Detail of Simurgh. (Girshman 1962, p.228, Taf. 272)

This pearl rounded pattern was activated and appeared in Sogd costumes of Central Asia in the 7th and 8th centuries. Simurgh and pearl rounded patterns are observed in the costumes of Afrasiab Palace (figs. 41, 42, 43) and Penjikent murals in Sogd, Central Asia in the 6th and 7th centuries, suggesting an exchange between the two regions.

In the petal pattern, four petals are inside a round frame (figs. 44, 45). This petal is shaped like a lotus petal, and it is the most common pattern in the Sassanian culture (Herzfeld 1920, 125).



Figure 41. Sogdian tunic with Simurgh pattern design on his dress in the Afrasiab murals, 648-651 CE. <https://en.wikipedia.org/wiki/Simurgh>



Figure 42. Detail 1 of Simurgh in Sogdian pattern. <https://en.wikipedia.org/wiki/Simurgh>



Figure 43. Detail 2 of Simurgh in Sogdian pattern. (Blenizki 1980, p. 14)



Figure 44. Detail of tunic with the pearl rounded pattern and four leaves pattern on the tunic of the servant of Khusrau II. (Goldman 1993, Fig. 30)



Figure 45. Four-leaf rosette pattern on the tunic of Khusrau II, royal hunting scene. (Herzfeld 1920, p. 125, Abb. 32)

In addition, the duck pattern can be observed in the king and servants of the hunting scene (fig. 33). It is also active in the Sogd costume (fig. 46) and the Kucha and Kizyl regions of Ost-Turkistan (fig. 47). In the Zoroastrian belief, birds had the task of fighting against the echoes of Ahriman, the embodiment of evil. In this sense, they were benefactors for mankind (Seipel 2010, 405). These three regions can be viewed as either sharing the symbolism of ducks or appearing as a result of exchanges.



Figure 46. Duck pattern by Sogdian garment, Afrasiab, 6C. (Belenizki 1980, p. 11)



Figure 47. Duck pattern in grotto of Ming-qi by Kizyl and Kucha. (Herzfeld 1920, Taf. LXIII)

Conclusion

Taq-i Bustan reliefs are representative works of Sassanian art from the 4th to 7th centuries.

In Taq-i Bustan relief, it is possible to identify distinct costume elements originating from interaction and exchange with neighboring countries. In this study, by analyzing the external elements of Sassanian clothing appearing in the Taq-i Bustan relief and the elements of Sassanian clothing appearing in Central Asia, the phenomenon of cultural exchange was investigated through costume elements.

The conclusions obtained in this study are as follows:

External elements appearing in Taq-i Bustan's costume were Greek-Roman style and Central Asian costume elements. In the Taq-i Bustan reliefs of the 4th century, the tunics and trousers of the gods (Ahura Mazda, Mithra) and the trousers of the kings (Ardashir II, Shapur II and Shapur III) were made of thin fabric and showed many wrinkles, a characteristic of Greek and Roman clothing. On the spandrel above the arch of the great grotto of Khusrau II are depicted the goddesses of Victory, in a Greco-Roman style. However, the shape of the head and the garment of the goddess of Victory were not a pure Greek-Roman style, but a Greco-Bactrian style in which Greek-Roman styles were fused with West Asian traditions.

In addition to the Greek-Roman style, the costume elements of the Kushan Kingdom, were also conspicuous in the costumes of kings and gods. The round clasp decoration was made by the Kushan kings and the Kushan nobleman after tying their trousers with laces to their shoes. It seems to have imitated the elements of this costume when it came into contact with the Kushan dynasty in the early Sassanian dynasty.

Among the costume elements of Taq-i Bustan, there were also elements observed in Central Asia, such as the side slits of the tunic and the hem at the end of the tunic and pearl rounded pattern. The side slits and hem of the tunic were elements of the costume observed in the tunics of kings in the 4th century. In the 6th and 7th centuries Sogd clothing, it was observed not only in the tunics of nobleman but also in the servants' tunics. It is assumed to be a universal factor. Eventually, it can be seen that the elements of Sassanian costumes are transmitted to the east and appear more active in Sogd costumes. The pearl rounded pattern was activated and appeared in Sogd costumes of Central Asia in the 7th and 8th centuries. Simurgh and pearl rounded patterns are observed in the costumes of Afrasiab Palace and Penjikent murals in Sogd, Central Asia in the 6th and 7th centuries, suggesting an exchange between the two regions. In addition, the Simurgh pattern emerged not only in Sogd, but also in Kucha and Kizyl, the oasis cities of Ost-Turkistan on the Silk Road. It may be considered important evidence of the eastern influence of Sassanian culture.

Silk Road research in Korea has been focused on the East Turkestan region related to China, so there seems to be a limit to local understandings of the overall context of Silk Road research. This study is a study on the Persian Sassanians, and it is hoped that this study will increase local Korean understandings, and may be used as basic data to understand the overall context of the Korean Silk Road study.

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