

EPIC AND MYTH IN PICTORIAL CARPETS OF QAJAR ERA IN IRAN

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ABSTRACT

The history of Iranian hand-woven carpet dates back to thousands of years and throughout the time, various changes has been seen in the design and motifs. Like other applied arts, carpet has been influenced by cultural and social trends and different eras have seen various designs and weavings. The 19th century is among the times in which Iranian hand-woven carpet reached a high level of variety in its design and motifs. Some of the motifs including the pictorial carpets were first created then by the influence of social, cultural and industrial patterns. The theme of these pictorial carpets was generally taken from Iranian epic and mythological literature. The characters woven in these carpets distinctly represented pre-Islam and Islamic cultural features and the whole composition of them was copied from the popular photo frames of the time and the printing industry. The aim of this paper is to introduce these 19th century carpets. The content of the pictures in these pictorial carpets clearly reveals that social, archeological and cultural factors had the greatest impacts on their formation.

Keywords: Pictorial Carpets, Persian carpet, Iran, Qajar dynasty.

1. INTRODUCTION

Among the investigated Iranian carpets, the pictorial ones are the least focused ones. Maybe the fact that they are less in number and that they have different designs have caused this lack of representation in research fields. From a historic point, these carpets have been produced since 19th century in Iran and they have been popular since then. It seems this representation can be attributed to some social evolutions of Qajar¹ era. Human pictures in the form of portrait on the carpets have been slower than other arts and maybe the application position of carpet and its limitations resulted from the lack of special matter presences. Although, in some special eras, some pictures of persons and kingdoms have been represented in paintings or photographic tablets are woven on carpets.

In Qajar era, there were royal exhibits and artists made portraits and pictures of their contemporary kings. Kings' and princes' picture simulation was a novel art. 19th can be called the beginning of picturing movement and its affection on Iranian carpet. Under these circumstances, pictorial carpets were produced and their installation on walls made an evolution in carpet utilization and the pictures presentation on carpets were more justifiable.

It seems that these carpets are produced on order because of some limitations like inappropriate trade dimension, limited design and color, copy of other artistic pictures, lack of market widespread demand, etc.

2. METHODOLOGY

This research is of description-analyses kind and the data are collected via library method. The selected carpets times come back to Qajar era and the geographic place is Iran.

Research Questions: What were the reasons for the formation and popularity of the pictorial carpets in the 19th century?, and second question: What characteristics in Houshang-Shah and Rostam brought them into most of these hand weavings?

The main reason for this study is to identify the factors affecting and forming pictorial carpets in the 19th century and the presence of Houshang-Shah and Rostam in these carpets.

Research Hypotheses: It seems as if developments in industries like photography and printing along with discoveries in archeology had the greatest impact on the formation of these carpets, and Houshang-Shah and Rostam have national and Islamic image in epic and mythological literature.

3. PICTORIAL CARPET

Qajar era is an era of evolution in the history of Iran with a large number of social industrial and cultural changes. The view of Qajar kings toward western world and the

¹ native Iranian royal family of Turkic origin, which ruled Persia (Iran) from 1785 to 1925. The Qajar family took full control of Iran in 1794, deposing Lotf 'Ali Khan, the last of the Zand dynasty, and re-asserted Persian sovereignty over parts of the Caucasus and Central Asia.

numerous visits of artists and craftsmen to west helped them learn new artistic styles and this introduced styles of western art to Iran. Furthermore, industrial printing and publishing tools for publication of artistic and literary texts brought publishing into art and influenced all other forms of art. Archeological discoveries of pre-Islamic era in Iran by western archeologists, as well, created a new vision toward Pre-Islamic characters of literature and mythology like Houshang and Rostam among artists in the Qajar era. This artistic point of view helps carpets with new and special forms, namely pictorial carpets, be woven and created.

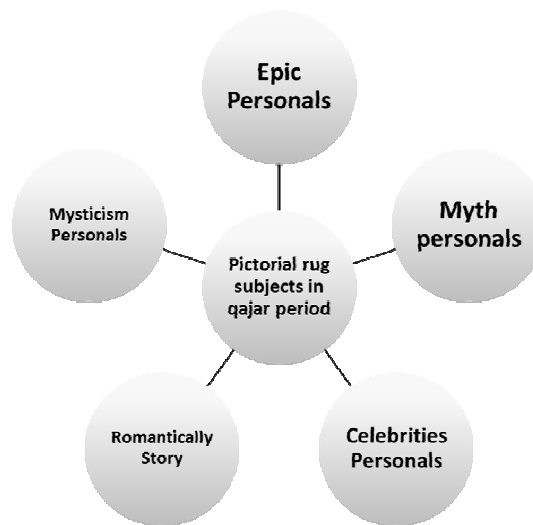


Table 1: Pictorial Rug Subjects in Qajar period – 19th

Houshang² Shah and Rostam³ are the most presented personalities on pictorial carpets. The weavers of pictorial carpets had pictured kings and famous people of Iran history on their carpets. Although all the carpets have some common principals, each one of them has its specific feature. The presented personalities are historic persons of mythical kings of culture like Hushang Shah and Jamshid⁴, persons of epic history like Rostam and finally the kings of Qajar era. In every way, the artists of pictorial carpets have borrowed their topic and purpose from mythical history or epic stories of Iran and then they have combined them with decorative elements of Qajar era.

² Hushang(hooshang): was the second Shāh to rule the world according to Ferdowsi's Shāhnāma

³ Rostam or Rustam is the epic hero of the story, Rostam and his son Sohrab, part of the Persian epic of Shahnameh in Persian mythology, and son of Zal and Rudaba.

⁴ Jamshid:is a mythological figure of Greater Iranian culture and tradition.In tradition and folklore, Jamshid is described as the fourth and greatest king of the epigraphically unattested Pishdadian Dynasty (before Kayanian dynasty).

In continuous, we are going to have the introduction of Hushang Shah's carpets, his position in Iran literature sources after and before Islam which will reveal culture and opinion of Hushang Shah. And then we will investigate Rostam.

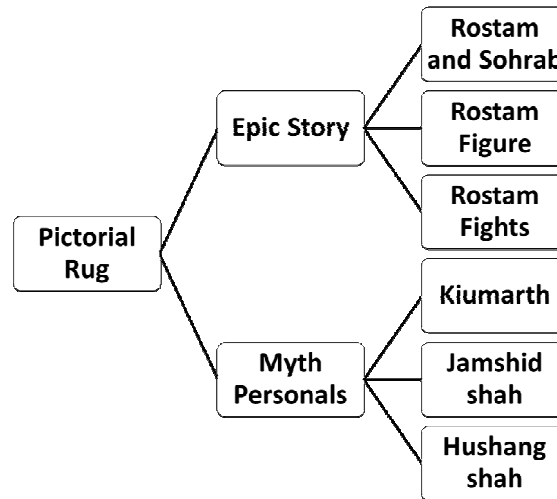


Table 2: Name of Myth and Epic Story personals in pictorial Rugs

3.1.1. INVESTIGATING HUSHANG SHAH PERSONALITY IN IRAN LITERATURE

In some of Iranian myths, Hushang is considered the same as Jamshid because there is no symbol of Hushang in Indian myths. Jamshid is prior to other people and is the first person and kingdom in Rigveda⁵. This can be the reason of equal assumption of Hushang and Jamshid. Then, Hushang has been an independent personality and the first kingdom of Iran (Bahar, 1999). "The mythology of Iranian kingdom begins with Paradata⁶ dynasty and the first kingdom of them is Hushang. Hushang means someone who makes and gifts nice houses. His title in Avesta⁷ is Paradata which means the first person chosen for kingdom and in Pahlavi and Persian it means; Pishdad. It refers to someone who brings the law for the first time and in some texts of Pahlavi, Hushang and Veykerd are brothers that one establishes kingdom and

⁵ The Rigveda is a sacred Indo-Aryan collection of Vedic Sanskrit hymns still being used in India. It is counted among the four canonical sacred texts of Hinduism known as the Vedas. It is one of the oldest extant texts in any Indo-European language. Philological and linguistic evidence indicate that the Rigveda was composed in the north-western region of the Indian subcontinent, most likely between c.1500-1200 BCE, though a wider approximation of c.1700-1100 BCE has also been given.

The Rigveda contains several mythological and poetical accounts of the origin of the world, hymns praising the gods, and ancient prayers for life, prosperity, etc.

⁶ Pishdadian (Paradata) is the first dynasty of Aryan people in the Shahnameh, Avesta and Iranian mythology.

⁷ The Avesta is the primary collection of sacred texts of Zoroastrianism, and is composed in the Avestan language.

the other establishes agriculture. Hushang is assumed as the king of 7 countries and the demons and wizards ran away from him (Amoozgar, 2002)".

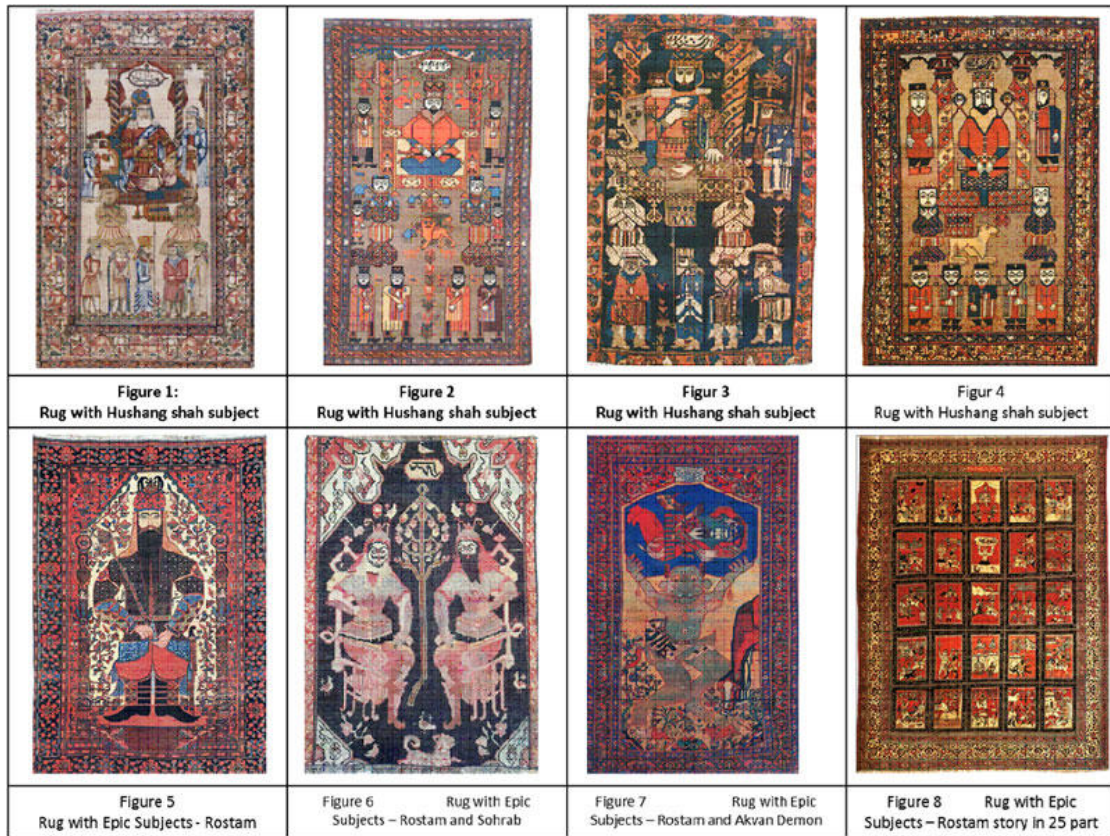


Table 3: Figure 1 to 4 is pictorial rug (handmade carpet) with Hushang Shah subject and figure 5- 8 is pictorial rugs with Rostam subjects – epic story.

Hushang's guard composed of tamed and untamed animals, extraordinary birds and creatures. He made extinct of Black Demon's guard. Myths indicate that Hushang Shah kingdom has given 3 gifts for human: metal, agriculture and fire (Hinnells, 2004). Hushang name is shown several times in Avesta, he sacrifices for Gods and begs them for the best kingdom of all the countries, demons, people, wizards, fairies... He is the first kingdom of ancient Iran.

“In another period, splendor is given to Hushang Pishdad (kingdom from God) in order to establish agriculture and support of the world. Then, Hushang unitized and brought religious for kingdom and agriculture of the world in order to improvement of Ormazd⁸ Gods and its spread and finally he could kill two third of Mazani⁹ demons and seven followers of anger... (Christiansen, 1998)”. The territory of Hushang has been said to be the southern land of Caspian Sea in Yashta (some part of Avesta) and he is the kingdom of seven countries, the pioneer of Saddeh¹⁰ ceremony and has made clothes from animal fur (Poordavood, 1998), (Rezaei, 2002).

In some anecdotes, there are similarities between the primary human pair and Hushang which is filled by two generations. Arthur Christensen¹¹ has stated: Kiumarth¹² is a kingdom in virtual and Hushang is the real one. He should have some people to rule them so, the people distribution in all over the world and their division into races and nations should have been took place in primary pair and the time of Hushang (Christiansen,1998).

Sedighian about mythical and epic culture believes that: His title is Pishdad because of enacting laws and placing fair which in Persian means the first one who enacted the laws of fair and the first judge among people. Sometimes they have considered Hushang as the son of Adam¹³ or Idris¹⁴ the prophet. They have attributed him the structuring the instruments of taming, clothes making, irrigation, agriculture, writing, running away of demons and thieves and some other kingdom ceremonies (Sadighian, 1996). It said that “One day Hushang and his companions see a snake or dragon and Hushang throws a stone toward this dragon and the stone falls on another stone and in this way the fire exists” (Curtis, 2004).

⁸ Ormazd (also known as Ahuramazda, Hourmazd, Hormazd, and Hurmuz, Lord or simply as spirit) is the Avestan name for a higher spirit of the Old Iranian religion who was proclaimed as the uncreated spirit by Zoroaster, the founder of Zoroastrianism.

⁹ Mazandaranis, Tabarian people live in the South Caspian region.

¹⁰ Saddeh is a mid winter festival that was celebrated with grandeur and magnificence in ancient Persia. It was a festivity to honor fire and to defeat the forces of darkness, frost, and cold.

¹¹ Arthur Christensen (1875-1945), Danish orientalist and historian.

¹² Kiumarth : Gayō Marətan (or Gayōmard or Gayōmart in later Zoroastrian texts) is the Avestan name of the mythological First Man in Old Iranian culture. The corresponding name in Middle Persian is (Kayōmart) Modern Persian Keyumars .In Ferdowsi's Shahnameh he appears as the first shāh of the world. He is also called the pishdād thus the first man who practiced justice, the lawgiver.The original Avestan name translates to "mortal life". The name literally means "The mortal alive being".

¹³ Adam is a figure from the Book of Genesis, also mentioned in the New Testament, the Holy Quran, and the Book of Iqan. According to the creation myth of Abrahamic religions, he is the first human.

¹⁴ Idris is a Islamic prophet mentioned in the Holy Qur'an.

Abu Al-Rayhan Biruni¹⁵ in his book “Aasare Albaghie” has talked about several ceremonies of Hushang which were annually held such as: Khorram Ruz, 90 Ruz the first day of winter and Saddeh was a main ceremony because of the existence of fire by Hushang (Biruni, 1984).

From among Islamic writers, Tabari¹⁶ has stated some quotes over Hushang: The kingdom of Hushang was 40 years, he was the first person who cut tree, made house, explored metal mines, weaved carpets of animal fur and judged among the people (Tabari,1996).

In Zein-ol-Akhbar¹⁷ Hushang has been introduced as a person who judged fairly among the people and would support the weak. He is the first person who explored fire, made use of cows and sheep meat, improved agriculture with his brother and popularized coronation and throne ceremony (Gordizi, 2005).

Despite most of the writers, Abolmaali in Bayan-ol-Adyan¹⁸ attributes idolization to Hushang and states that: “Hushang has a daughter and adored her face. After sometimes she dies and he orders to make her statue. Hushang saw the statue every day and took it everywhere and this habit of him has established the idolization in the world” (Abolmaali Alavi,1997) and Bal’ami¹⁹ declares that Hushang invited people to God, Islamic religion and fair. He established mosques, praying, water canal and carpet. Later writers introduce Hushang as a moral teacher (Balaami, 1962).

3.1.2. THE FEATURE OF HUSHANG SHAH PICTORIAL RUGS

The character of Hushang Shah is mythical and beyond time and his attributions are affective in a widespread religious way. His significant presence in pictorial carpets can be attributed to his humanism, Islamic, valuable and intellectual features. Carpets of Hushang Shah which are produced around Hamedan and Malayer, show that they follow a unit sample and common elements. Also, they have been affected by paints of Bijar, Hamedan and Kurdistan which have Hushang Shah’s pictures on them, Such as:

¹⁵ Abū al-Rayhān Muhammad ibn Ahmad al-Bīrūnī (born 973 in Kath, Khwarezm, died 1048 in Ghazni) known as Alberonius in Latin and Al-Biruni in English, was a Persian Muslim scholar and polymath from the Khwarezm region.

¹⁶ Abu Ja'far Muhammad ibn Jarir al-Tabari (838-923), Persian historian and theologian (the most famous and widely-influential person called al-Tabari)

¹⁷ - Zein-ol-Akhbar or The History of Gordizi is an old Persian history books covering the creation of human kind to the end of Ghaznavid era. It was written by Abu-Saeid Abd-ol-Hay Mahmood Gordizi in the 10th century AD.

¹⁸ - Bayan-ol-Adyan was written by Ab-ol-Maali Muhammad Bin Obeid-ollah in the 11th century AD.

¹⁹ - Abu Ali Muhammad Bal'ami: Mostly known as Bal'ami, was a Persian historian, writer, and vizier to the Samanids. He was born in Lashjerd in the district of Marv, a city in modern Turkmenistan. His most famous work is Tarikh-e Bal'ami, which is a translation of Tabari's History of the Prophets and Kings. It contains supplementary material, some of which is found nowhere else. Having been written in 963.

	Common Details Of Hushang shah subject in Pictorial Rugs			
Region of weaving	Malayer – Near the Hamadan			
Type of knot	symmetrically			
materials	Weft and warp: Cotton / Pile: wool			
inscription				
demons				
Symmetric compositions and Altar				
Lion or Sen				
throne				
sword				
Soldiers Face: similar to Qadjarian or Achaemenian				

Table 4: Features of Hushang Shah Pictorial Rugs

The features noticed the Rugs have common aspects like:

- Hushang's kingdom throne is on the shoulders of demons. His throne is similar to Fathali Shah's throne that is called Marble Throne. This throne is placed on the shoulders of demons and fairies and their producers have considered these features in their carpets. Demons' faces are ugly and with horn and tail in carpets. Their hands are on their chests show their obedience to the king and they have clothes made of animal fur.
- There is a lion in the bottom part of Hushang Shah's throne and a sun at the back of his head. If we deny the motifs of lion and sun in Qajar era, their presence show the high position of his religious thoughts.
- His seating, his manner with the sword and the presence of the lion are very similar to some religious icons in Iran, And Symmetric compositions, which are represented in religious icons, are shown in these carpets. Altar form in above Hushang Shah's head, which is made with two spiral decorations, can justify his strong religious position.
- In most cases Hushang Shah's picture is larger than others (on the bases of position perspective in Iran religious tradition) and is located in the center of painting. His clothes are in red and he has mustache and beard with an inscription above his head on which usually his name or scarcely the weaving date is written.
- His soldiers are similar to Achaemenian; their standing manner, profile, hairstyle, clothes...etc. Besides these ancient and historic elements, there are people in royal clothes and the guests of Qajar era in these carpets.

About Hushang Shah's carpets it can be said the artists of these carpets only wanted to imitate a special design or sample. Maybe the first carpet of Hushang Shah were under effect of myths and religious narrations or the artist has been familiar with Hushang Shah myth by Qahveh Khaneh painting style (tea house paints) narrations (Pakbaz, 2004:201) and their paintings and then they have woven this design on their carpets and the others have rewoven them.

3.2.PICTORIAL RUGS WITH ROSTAM SUBJECT AND THE POSITION OF ROSTAM IN IRAN LITERATURE

The presence of Rostam as and epic hero of Iran is significant because the stories of Shahnameh have affected the carpets, other arts and culture of Iran along history. In Islamic Iran culture, Rostam is the most affective and renowned hero of myths and ancient epics. He is called the national hero of Iran in Persian literature and art. On the whole, Hushang and Rostam are human personalities of culture and civilization who have affected carpet art of Iran. Their presence was limited but it was active in a special period of time. In continuous we will have some examples of their presence on carpets.

There are some carpets of Qajar era with Rostam design, 4 cases of them will be referred in following. These carpets were under the effect of pictorial portraits of Qajar era and were of equal features to some extent.

Rostam is of Sistan²⁰ heroes and heads dynasty. Ferdowsi is the creator of Rostam. His living has been unique from his birth. He was so large that they gave him birth from his mothers' side. (Tanavoli, 1989). Rostam was the son of Zal²¹. He became the focus of attentions when Iran and Turan²² are in struggle over gaining kingdom and territory. There is no reference from Rostam and his son Sohrab²³ in Avesta²⁴. He is descendent of a royal family in Sistan in Shahnameh and the East and Rostam is supposed to be Sagzi²⁵ and also from Partian²⁶ era. (Curtis,2004).

According to old text shows Rostam is one of the titles of Garshasp²⁷ so Rostam is the same Garshasp. But Noldeke²⁸ and Christensen believe that there is no relation between Rostam and Garshasp. Rostam is one of Ashkanian(Parthian) head-guards and has become story personality through coming into national stories. He is the son of Zal, the albino epic hero of Iran national and Rudabeh²⁹ the daughter of Kabul's kingdom. (Yahaggi, 1978). In Iranian myths, Rostam is semi-God because of his support of Iranian race. He is the victor of seven adventures, the beneficent of kingdom and the enemy of demons. He does extraordinary actions despite his human appearance. Ferdowsi refers his godliness and his guards relying on god despite Turanian who did not believe in God.

²⁰ Sistan or Sakastan is a historical region in eastern Iran.

²¹ Zāl (An albino) was born with white hair. Because of this, his parents called him Zāl. In the Persian language, "Zaall" refers to those who have albinism. Zāl was the son of Sām and the grandson of Nariman, both heroes of ancient Persia and protectors of "Motherland Iran" or "Iran-zamin".

²² Tūrān is the Persian name for a region around Central Asia, literally meaning "the land of the Tur". As described below, the original Turanians are an Iranian tribe of the Avestan age. As a people the "Turanian" are one of the two Iranian peoples both descending from the Persian Fereydun but with different domains and often at war with each other. In fact according to the Shahnameh's account, at least 1,500 years later after the Avesta, the nomadic tribes who inhabited these lands were ruled by Tūr, who was the emperor Fereydun's elder son. The association with Turks is also primarily based on the Shahnameh's geographical account where Turkification of Central Asia was partially completed during that time.

²³ Sohrāb or Suhrāb is a character from the Shahnameh, or the Tales of Kings by Ferdowsi in the tragedy of Rostam and Sohrab. He was the son of Rostam, who was an Iranian warrior, and Tahmineh, the daughter of the king of Samangam, a neighboring country. He was slain at a young age by his father Rostam. Rostam only found out he was his son after fatally wounding him in a duel. Kaykavous, the king of Iran, delayed giving Rostam the healing potion (Noush Daru) to save Sohrab as he feared losing his power to the alliance of the father and the son.

²⁴ The Avesta /ə'vestə/ is the primary collection of sacred texts of Zoroastrianism, composed in the Avestan language.

²⁵ Sagzi is a city in the Central District of Isfahan Province, Iran.

²⁶ The Parthian Empire (247 BC – 224 AD), also known as the Arsacid Empire was a major Iranian political and cultural power in ancient Iran, also known as ancient Persia.

²⁷ Garshasp is the name of a monster-slaying hero in Iranian mythology. The Avestan form of his name is Kərəsāspa and in Middle Persian his name is Kirsāsp.

²⁸ Theodor Nöldeke (2 March 1836 – 25 December 1930) was a German orientalist.

²⁹ Roodabeh is a Persian mythological female figure in Ferdowsi's epic Shahnameh. She is the princess of Kabul, daughter of Mehrab Kaboli, and later she becomes married to Zal, as they become lovers. They had two children, including Rostam, the main hero of the Shahnameh.

Rostam wins some demons like Akvan and Sepid which are woven on carpets. We are going to investigate 2 stories of Shahnameh Ferdowsi; Rostam and Sohrab story and Rostam battle with Akvan Demon. Also, in a case, the stages of Seven Adventures of Rostam are designed in frames. At first we are going to refer to Rostam and Sohrab story.

3.2.1. ROSTAM AND SOHRAB STORY

Sohrab is the son of Rostam and Tahmineh (daughter of Samangan³⁰ king). Sohrab was stronger than his friends and was in heroic shape. He had not seen his father because Rostam was in Zabolestan³¹ and asked his mother about his father. Tahmineh³² said he is the son of Rostam, the hero of Iran but he should keep it as a secret. And Afrasiab³³ should not be informed because he was the enemy of Rostam.... Sohrab came to Iran in order to conquer Kavus. In his way to Iran, he encounters many things and Rostam prepares his guards in order to fight Sohrab without knowing him. Rostam goes toward Sohrab's tent and kills his best hero at night. The other day, two divisions are prepared and Sohrab was in search of father and....(Curtis,2004).

The first day of fight was of no conclusion and they came back to their tents. The second day, Sohrab tumbled Rostam and sat on his chest and Rostam says to Sohrab it is a customary of them not to cut the head of another hero in the first time of tumbling and Sohrab accepts it.

Rostam prayed God for his strength and finally in another fight he tumbles Sohrab and draws his sword on Sohrab's flank. Sohrab groans and says I am sorry for not seeing my father. Then Rostam knows that he has killed his son. Sohrab dies and Rostam passes out. This story is a tragedy which is shown in different forms on carpets specially carpets in Qajar era.

In this carpet Rostam and Sohrab are shown that there is a tree between them. This moment is very quickly passed, the most tragic scene happens before they know each other. In this carpet, Rostam and Sohrab are similar to each other and the only difference is Rostam's half beard. They are in front of each other symmetrically and have their hands on their knees. There is a dog under their feet that is unrelated to the scene. Above and under part of the carpet is damaged and without any margin.

³⁰ - Samangan (previous: Eukratidia; then Aybak or Aibak) is a provincial town, medieval caravan stop, and the headquarters of the Samangan Province in the district of the same name in the northern part of Afghanistan.

³¹ - Zabulistan originally known as "Zavolistan", is a historical region based around today's Zabul Province in southern Afghanistan.

³² - Tahmeena, Tahmina, Tehmina or Tahmineh is a female character in the story, Rostam and Sohrab, part of the of Shahnameh. Her name is mentioned as the wife of Rostam and as the daughter of Samangan king, the sovereign of Samangan.

³³ - Afrasiab: According to the Shahnameh (Book of Kings), by the Persian epic poet Ferdowsi, Afrasiab was the king and hero of Turan and an archenemy of Iran. In Iranian mythology, Afrasiab is considered by far the most prominent of all Turanian kings; he is a formidable warrior, a skilful general, and an agent of Ahriman, who is endowed with magical powers of deception to destroy Iranian civilization.

3.2.2. ROSTAM AND BATTLE WITH AKVAN DEMON

This story is weaved on carpets too. Akvan is a demon in the form of a zebra which attacks king's herd and shatters horses' heads. Rostam searches for Akvan for 3 days and in 4th day he sees Akvan in the form of Northern speedy wind which makes the air full of dust and takes Rostam into sky. Rostam gets away and encounters Akvan along a river. Rostam throws his belt around Akvan waist and takes mace and strikes it on Akvan's head and cuts its head by his sword. This carpet is one of the few carpets which have Rostam design on itself. Rostam is woven under an altar filled with flower in his strong shape. Its composition is like the carpets of kings' pictures. It has most of Rostam's features such as; mace, head piece of Akvan skull, half beard, thick arms,.... His position under altar will show his Islamic thought among others. (Pakbaz, 2004).

This carpet refers to Rostam and Akvan demon. The presence of Rakhsh³⁴, battle of under part, birds and deer has made special cheerfulness in all the space. Akvan has taken Rostam into air. Rostam lay down in an octagon space above Akvan head. The carpet is woven in altar form. Above space of altar is filled with flower and arabesque design. The altar form maybe shows the religious-national position of Rostam beside Iranian.

The role of national hero, Rostam is woven on the carpet at that time. Rostam was in the hero of before Islamic era but his presence beside altars show his religious and Islamic position. The topics weaved around Rostam are limited to the fights and tragedy of Rostam and Sohrab and Rostam battle with Akvan demon and the total picture of Rostam. Rostam is of high level of moral and religious bases among other heroes and has affected carpets and other artistic works. In the whole Shahnameh Ferdowsi, Rostam is of the most affecting case of Iran art and culture.

3.2.3. THE FEATURES OF ROSTAM PICTORIAL RUGS

Their dependence on epic literature and text of Shahnameh is very much in these carpets despite carpets of Hushang Shah which have been tampered.

Appearance of Rostam in all the carpets is common. In most cases Rostam is under altar.

The artists of this era try to connect a relation between Iran culture of before and after Islam. A sample of this matter is in picturing Rostam under altar which has given him a religious position.

These carpets compositions are symmetrical too.

³⁴ - Rakhsh is the stallion of main protagonist Rostam in the Persian national epic, Shahnameh of Ferdowsi. The color of Rakhsh is described as "rose leaves that have been scattered upon a saffron ground" and it is first noticed by Rostam amongst the flocks of horses brought over from Zabulistan and Kabul. In this first encounter Rakhsh is described as a mighty colt with the chest and shoulders of a lion and it appears to have the strength of an elephant. He is highly intelligent and his loyalty is legendary. No one but Rostam ever rides Rakhsh, and Rakhsh recognizes no one but Rostam as his master. Also, he is the only horse ever that Rostam could ride, since his great strength and weight would kill other horses.

















	Common Details Of Rostam subject in Pictorial Rugs			
Region of weaving	Saruq - Tabriz – Farahan - Tabriz			
Type of Knot	Symmetrically - Asymmetrically			
Materials	Weft and warp: Cotton Pile: wool			
Beard type				
Under ulter				
Armor hat				
Sword or maul				

Table 5: Features of Rostam pictorial rugs.

4. CONCLUSION

The social and cultural conditions of Qajar era have facilitated the presence of pictures on the carpets. Maybe the reasons of picture presence on carpets can be attribute to: lithographic models, illustrated models, picture taking and familiarity with pictures as portrait at Nasser al-din Shah³⁵ of Qajar, the presence of painters educated in Europe and their paints from kings and their families.... As three-dimensional pictures in painting and picture taking of this era, the pictures of Hushang Shah and Rostam were in traditional form and not perspectives.

Also the artists of carpet inspired the presence of carpets from Qahveh Khaneh painting style (tea house paints). This kind of painting was out of academic environment and was depended on traditional literature and narration. This kind of painting was designed in order to satisfy common people favors and tastes. Some features of this tradition: simplicity, the name of persons beside their pictures, the largeness of main character in contrast to other characters and utilization of some conventional elements for emphases of positive and negative aspects of characters.

The total composition of Rostam carpets are the same as Hushang Shah's carpets i.e. under the effect of picturing and lithography portraits.

- The dependence of pictorial carpets' motifs on Iran literature and ancient culture is clarified in mythical history before and after Islam and also in epic literature.
- Hushang and Rostam are of the personalities woven on carpets because of their social significance and positions. From among Iran mythical kings and peoples, Hushang and Jamshid (scarcely) are the only personalities woven on carpets.
- Pictorial carpets are common in many aspects and of equal purports. Carpets with Hushang Shah and Rostam have appeared in a special period of history.
- They are in common principals like other pictorial carpets. Also, some kings of Afshar and Qajar and their stories have been designed and woven.

³⁵ Nasser al-Din Shah Qajar was the King of Persia from 17 September 1848 to 1 May 1896 when he was assassinated. He was the son of Mohammad Shah Qajar and Malek Jahān Khānom and the third longest reigning monarch in Persian history after Shapur II of the Sassanid dynasty and Tahmasp I of the Safavid Dynasty. Nasser al-Din Shah had sovereign power for close to 50 years and was also the first Persian monarch to ever write and publish his diaries.

The presence of these famous on carpets cannot be unreasonable. Religious basic of these epic and mythical characters are affective in a way that it is justifiable after thousands years.

Qajar era is an era of evolution in the history of Iran with a large number of social industrial and cultural changes. The view of Qajar kings toward western world and the numerous visits of artists and craftsmen to west helped them learn new artistic styles and this introduced styles of western art to Iran. Furthermore, industrial printing and publishing tools for publication of artistic and literary texts brought publishing into art and influenced all other forms of art. Archeological discoveries of pre-Islamic era in Iran by western archeologists, as well, created a new vision toward Pre-Islamic characters of literature and mythology like Houshang and Rostam among artists in the Qajar era. This artistic point of view helps carpets with new and special forms, namely pictorial carpets, be woven and created.

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