

The Influence and Development of Sasanian Culture in the Tang Dynasty (Focusing on the Cultural Materials from the subsidiary Tombs at Qianling)

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Abstract

The Sasanian Empire (second Persian Empire) established strong communication with China during the Tang Dynasty, reaching its peak. Following the Arab conquest, the cultural integration between the Tang Dynasty and the Persian aristocracy continued to flourish. Tang emperors, Li Zhi and Wu Zetian, provided assistances to Persian king Peroz and his son Narsi, with Peroz eventually choosing to settle in Chang'an in his later years. According to the records of Chang'an Zhi Tu by (Li Haowen, 2013: 49) the stone statue of Persian king Peroz is among the sixty-one statues at Qianling Mausoleum which is the Emperor Gaozong Li Zhi, and Empress Wu Zetian's resting place; It means that the Qianling Mausoleum holds a significant connection to the Sasanian prince, Peroz; Furthermore, the cultural materials obtained from three subsidiary tombs (the tombs of Li Zhi and Wu Zetian's sons, grandsons, granddaughters, as well as those of the officials buried around them) at Qianling can be closely interpreted as being related to Persian culture. This article explores the influence of Sasanian Persian culture on the aristocratic culture of the Tang Dynasty as well as the adaptation of Persian customs by the officials of the Tang Dynasty. This influence is evidenced by the cultural materials unearthed from the Qianling subsidiary tombs.

Keywords: Sasanian, Qianling, Peroz, Tang Dynasty, Adaptation.



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Introduction

The Qianling Mausoleum is a shared tomb without any robbery, looting or damages which belongs to Li Zhi (the third emperor of the Tang Dynasty) and Wu Zetian. They were not only a couple but also emperors from two different dynasties. Wu Zetian served both the empress of Li Zhi and the monarchs of the Zhou Dynasty. The Qianling Mausoleum is renowned for its unique archaeological significance and natural landscape. In 1960, it was listed as one of the first batch of national cultural relics protection units in China. At present, the Qianling Mausoleum has not been fully excavated. However, three of the 17 subsidiary tombs, that are designed in a fan-shaped pattern in the southeast corner, have been developed and opened to tourists because of the rescue excavation. They include the tombs of Prince Zhang Huai, Prince Yide and Princess Yongtai. Prince Zhang Huai is the second son of Emperor Gaozong Lizhi and the uncle of Prince Yide and Princess Yongtai. Many precious cultural relics, murals, Tang tri-colored glazed pottery, pottery figures and gold-plated bronzes were unearthed in these tombs, including the mural of “playing polo” found in Prince Zhang Huai’s tomb; Additionally, the stone carvings of “the maid with crown and Phoenix hairpin” the mural of “Dog and harrier training” and figurines of Hu people etc. were discovered. The themes depicted are rich and exquisite. ranging from life scenes to physical culture, from music and art to aesthetic trends, all of which express the Tang people’s love for foreign culture.

The Chinese people believed in ancestor worship, and the feudal society followed a strict burial system and funeral concept of “regarding death as life”; therefore, the burial objects obtained from the tombs of prince and princess tombs are reproduced according to the identity of the tomb owner before their death. This holds high reference and research value for studying the lifestyle, clothing, and entertainment culture of the nobles in the Tang Dynasty. These unearthed cultural relics with Persian cultural elements reflect the collision and inclusiveness between Tang Dynasty culture and Persian culture. This article aims to reveal the cultural development and communication between Persia and the Tang Dynasty during this period through the analysis and comparison of these cultural relics.

Materials

The pottery figures of the Hu people are based on the existing tombs at the Qianling Mausoleum. In the following analysis, the author re-examines this scene:

The term “Hu people” refers to ethnic minorities and foreigners from the northern and western regions during the Tang Dynasty. Two thirds of the more than 190 pottery figurines in the Qianling Museum are Hu figurines, which were unearthed from the tombs of Prince Zhang Huai, Prince Yide and Yongtai Princess. At present, there is no clear ethnic classification about these Hu figurines, because they are depicting wearing clothes with typical Hu style; these styles include most used single triangle lapels, double triangle lapels, crossed collars, round collars, and tight, narrow sleeves, leading

them to be collectively referred to as Hu figurines. During the Tang Dynasty, Persians, Turks and Sogdians all wore the similar Hu fashion. Therefore, the key question is that: were the Hu figurines unearthed in the Qianling accompanying Persian tombs?

In the middle of the 5th century, the Sogdians lived in Kang and An cities which were occupied by the Turks and later influenced by Turkic dress culture later. As the post stations along the Silk Road, the Sogdians became the transshippers of Persian merchants in Central Asia, and their costumes were also influenced by Persian culture (Liu Xu, 1975: 5313). The *Older Tang Book* wrote: Persian men cut their hair, wearing white leather hats, clothes without a placket, and often using blue and white scarves with embroidered brocade on the edges. Women were also described as wearing scarves and shirts, with braided hair hanging down and adorned with gold and silver. Sogdians who traveled to China mostly wore Hu Fu, characterized by lapels, a pullover dress and narrow sleeves. This style was very convenient and flexible, suitable for long-distance travel. Additionally, to resist the wind and snow and block the sun, their hats were mostly pointed hats and curled brim hats (Zhang Yuling, 2021: 14).

Sogdian costumes in China inherited the Persian costumes “narrow clothing” style (Guan Zhigang, 2005: 95). From the reign of Emperor Gaozong of Tang, Li Zhi, in 649 AD. to the end of the 7th century, Persian envoys visited Tang seven times; Meanwhile, the Kang envoys visited Tang three times; There is no record of the Turks visiting during this time. The first reason for this is that the Western Turkic people were under the rule of the Tang empire since 658 AD. The second reason is that in 682 AD., Ashina Guduolu established the Second Turkic Khaganate which formed a confrontational relationship with the Tang Empire. Therefore, the Hu figurines are most likely of Persian origin (Wang Qinruo, 1960: 11401-11403).

General Pei Xingjian escorted Narsi, the son of Peroz, back to Persia in 678 AD. It is inferred that Narsi had been living in Chang'an City before this, or he and his father, Peroz, arrived in Chang'an after 670 and lived there for seven or eight years (cf. Ouyang Xiu & Song Qi, 1975: 6259). There were Persian mansions in both the East and the West bazaars of Chang'an City. Persians could be considered the representative of the Hu people in the western regions. Although, most of the Hu people from the western regions, who came to China during the Tang Dynasty, were Sogdian (nine surnames of Zhaowu), there are not many records about them. However, there are enough records about “Persian Temple” (Ma Liqian, 1993: 155-156), “Persian mansion” and “Persian people” (Yan Jiongzhi & Chen Xi, 2010). It can be inferred that the Hu figurines unearthed in the Qianling accompanying tombs are most likely Persians.

The Persian Elements in the Pottery Figurines and Tri-colored Glazed Pottery

a. The costumes of Hu figurines

The Hu figurines unearthed in the Qianling subsidiary tombs are mainly divided into

three types: pottery figurines, tri-colored glazed pottery figurines and wooden figurines (Fig. 1). Tri-colored glazed pottery figurines are available in three colorways: green/brown, yellow/green and green/yellow/reddish brown, which are very similar to the early Persian colored glaze. The colors of pottery figurines are much richer, including red, white, blue, green, pink, etc. These Hu figurines are mainly horse-riding and standing figurines; These figurines are mainly of horse-riding and standing figurines. The fashion styles depicted on these figurines include single lapel collar knee length robes, single collar hip length tops, double lapel collar robes, round collar robes, cross collar robes, sleeveless tops (worn by men in the Tang Dynasty between underwear and outerwear) and short sleeved coats (similar to modern cardigans for women). The costumes exhibit a strong Iranian influence when compared with Persian miniatures.

The samples can currently be visited at the Qianling Museum. One of the figurines depicts a woman wearing a black scarf and a pullover skirt with a Persian U-shaped neckline design. The spots on the horse, she is riding, closely resemble those found on horses in Persian miniatures (see: Fig. 1). Horse riding figurines obtained from the tomb of Prince Yide at Qianling are often depicted wearing with curtained hats and either half sleeved or nine-minute sleeve cross-collar floral robes. The predominant colors of their clothing are red and blue, with floral patterns adorning the clothes, collars, cuffs and pants in bright colors. Although Persian clothing typically features blue and white colors, it is possible that the influence of Tang Dynasty culture during cultural exchanges, impacted the fabric, color, and patterns of clothing.



Fig. 1: Hu figurine (left, center (Qianling Mausoleum) and right (Jung In-tae Tomb)); The female horse-riding figurine from Zheng Rentai tomb.

b. The Rose-finch Crown of the Warrior

The Warrior's figurine (Fig. 2) unearthed from the tomb of Prince Zhanghuai in Qianling Mausoleum wears bird crowns, cross-necked wide-sleeved robes and narrow trousers. This mixed dress style is clearly integrated into the style of Persian dress. Influenced by Persia, the statue of the king with a bird shaped crown on the Persian silver coins of Sasanian was used for the military officer's crown of the Tang Dynasty. Zhao Qiwan (2017: 1-3) mentioned that the military officer's crowns of the Tang Dynasty were shaped like rose-finches decorated in front of the crown, which can be called the rose-finch crown. The rose-finch crown originated from Persia.

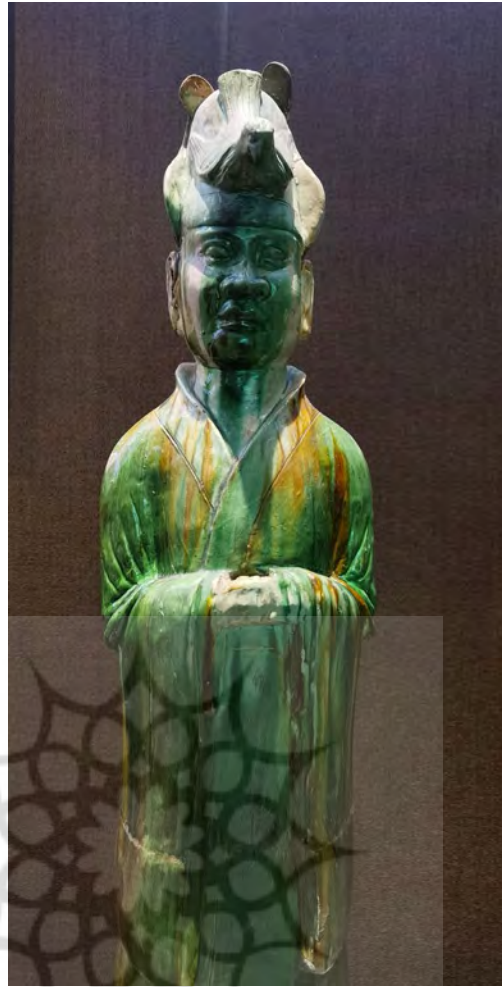


Fig. 2: The rose-finch crown of a Warrior.

c. Tri-colored glazed pottery of Tang Wang Figurines

Tian Wang is the protector god in Buddhism, who played a role in warding off evil and protecting the tomb owners in the Tang Dynasty. The pair of Heavenly King figurines unearthed from the tomb of Prince Zhanghuai in Qianling are all green, yellow, and brown glazed, wearing warrior helmets and shining armor (Fig.3). According to the discovery of the Hu people, who wearing this type of Rolled-brim hat from the tomb of Li Siben in Xingyuan; Yanshi, it is concluded that the Tian Wang figurines were not wearing helmets, but a three piece Rolled-brim hat from the Western Regions. The bright armor and the method of tying armor on the Tian Wang figurines are the same as the armor style and method seen on many silver plates of Sasanian Persian Shapur II (r. 309-379).

d. The Green-glazed Double Chi-Dragon Handle pottery pot

The tri-colored bottles, pots, and bowls in the Qianling Museum are basically red-dish-brown, green, white-green, and white-green-yellow (Fig. 4). They have slender bottleneck, sleek-bodies, bulging bellies, a trumpet shaped mouths, and high rounded



Fig. 3: Tri-colored glazed pottery of Tang Wang Figurines (left); Sasanian lion hunter scene (right).

feet. The Green-glazed Double Chi-Dragon Handle pottery pot unearthed from the tomb of Prince Zhanghuai at the Qianling Mausoleum in 1972 is 50cm high; between the mouth and the body of the pot, double-dragon handles have been designed which are lifelike in shape. The dragons on the handles differ from traditional Chinese dragons carving techniques, showcasing intricate carving skills and decorative designs on the eyes and head of the dragons that exude a metallic texture, clearly influenced by Persian carving techniques. Various animal-shaped cups such as elephant-head cups, and dragon-head cups can be found in Tang tri-colored pottery. The inspiration of these cups inspired by the Sasanian style of silverware. The three-dimensional high-relief floral motifs decorated the Tang tri-colored pottery, adding elegance and splendor (Zhang Minmeng, 2009: 241). However, the patterns are different from the double handles of the Murals of Persepolis in Iran, incorporating Chinese graphic elements.



Fig. 4: The Tri-colored bottles, pots, and bowls

e. Tang tri-colored horse

The tri-colored horse (Fig. 5) unearthed from the tomb of Princess Yongtai in the Qianling Mausoleum is robust and adorned with 14 pieces of horse decorations, giving it a noble and gorgeous appearance. The horse lacks a stirrup and bridle, suggesting it may have

been part of the court honor guard during the Tang Dynasty in the 6-7th AD. During this period, the horse decorations on Sasanian gilded silver plates were typically round, grape leaf shaped or in the form of a string of water drops. The number of single-sided ornaments ranged from 4 to 6. The grape leaf horse ornaments and bridle designs found on the tri-colored horse in Princess Yongtai tomb closely resemble those seen on the Sassanian silver plates, indicating a possible influence from Persia in their design.



Fig. 5: Tang tri-colored horse and Sasanian silver horses

f. Horse-riding and music-playing figurines

The horse riding and music-playing figurines unearthed from the tomb of Prince Yide of Qianling are a group of musicians (Fig.6). They are dressed in red cross-necked narrow-sleeved robes and wear Wu Bian (a type of headgear) playing flutes and panpipes. Some of the figurines have lost a part of the musical instrument in their hand. Based on the shape of the remaining part and the gestures of the musician, when compared to Persian miniature paintings, it appears they were playing the Persian Nay.

The Persian instrument combinations listed by (Zhou Jinbao, 2024: 28-30) commonly include the flute, Nay, pan-pipes, tambourine, and kemancheh. Therefore, the group of band figurines unearthed from the tomb of Prince Yide are likely playing Persian music. The lost instruments in the hands of the figurines are also likely to be the Nay, tambourine, and Kamancheh.

The Hu style was popular in the Tang Dynasty. Yuan Zhen, a famous poet of the Tang Dynasty, wrote in his collection of poems: “Girls learn to dress up like Hu women, musicians learn to play Hu music”; He also mentioned that “the music, horsemanship, and clothing of the Hu people competed with Tang costumes for 50 years” (Yuan Zhen, 1982: 282). It shows that learning Western music was extremely popular among musicians in the Tang Dynasty. Aristocratic aesthetics served as the guiding principle for clothing, makeup and music. In fact, it was common for court musicians to play Persian melody.

Persian elements in the Murals and Line Engraving Drawing

a. The Murals of “playing polo” in Prince Zhang Huai’s tomb

a) Enthusiasm and promotion of Persian Polo by the emperor of the Tang Dynasty (Tian



Fig.6: Musicians in Persian Miniatures (right) and a Chinese musician-singer

Wenlin, 2015: 93-94) can be traced back to the rise of Persian ball in the 6th century BC. during the reign of Cyrus the Great in the Persian Empire. According to him (Ibd.), the king of Macedonian celebrated the establishment of the Sasanian dynasty with a Persian polo club, leading to the growth and development of polo under the love and admiration of the Sasanian royal family; Polo became an important sport for Sasanian nobles used to compete and determine titles and territorial ownership. This opinion requires considerations if someone believes that the commercial exchanges between Persia and the Tang Dynasty on the Silk Road only resulted in the integration of folk culture. Persian envoys' tribute did not have a profound impact on the Tang Dynasty. Obviously, Persian King Peroz, Yazdgird's son, stayed in Chang'an with Persian nobles (his accompanies) brought Persian culture to the Tang Court and opened the door to the cultural integration. The upper culture of Persia had a direct influence and created new changes on the life of Tang nobles leading to further enrichment.

At the beginning of the Tang Dynasty, polo gained popularity and was deeply loved by the Tang aristocracy during the reign of Li Shimin, the second emperor of the Tang Dynasty. It is documented that "Emperor Taizong often visited the Anfu Gate and noted his attendants, "I have heard that the Western people are skilled in playing ball, and I would like to learn from them" (Zhao Zhenxin, 2005: 52). During the reign of Emperor Gaozong Li Zhi, the Tang people's passion for polo reached a fervent level.

Li Shikui and Chen Chen (2018: 109) noted that Emperor Zhongzong Li Xiaan (the fourth emperor of the Tang Dynasty and the third son of Emperor Gaozong Li Zhi) was skilled at playing the ball (polo). This skill led to a tradition of mutual respect. His

son-in-law Wu Chongxun and Yang Shen sprinkled oil to build a field for playing polo. Therefore, it is evident that Emperor Zhongzong Li Xian's brother Li Xian shared his passions for polo. In fact, "Playing Polo scene" in his tomb renowned both domestically and abroad.

There were eleven emperors in the Tang Dynasty who were masters at polo (Li Shikui & Chen Chen, 2018: 109-115). Excavations at the site of the Hanguang Hall in the Daming Palace, discovered an inscribed stone tablet "Hanguang Hall and ball field was built in 831 AD. which dated back to the year of Dahe (Dahe is the reign title of Tang Emperor Wenzong, Li Ang)". This indicates that there was a special polo field in the imperial gardens of the Tang Dynasty, and polo remained popular until the late Tang Dynasty.

b) Introduction to "Playing Polo"

The mural of "playing polo scene" in "Prince Zhang Huai's tomb" is another national treasure level cultural relic that depicts the facts of polo matches in the Tang Dynasty. It provides us with a detailed resource for studying polo in the Tang Dynasty. The mural is 8.2 meters long, 1.7 meters high in the south, 2.4 meters high in north. Due to the enormous size of the mural, it was divided into 5 pieces when removed and is now housed in the Shaanxi History Museum.

In the following figure (Fig. 7), more than 20 polo- players, dressed in round necked robes, black boots and turbans. The most exciting scene is when a group of six men ride- horses and play ball. The characters in the picture are dressed in white and brown clothing, riding horses and galloping among the mountains, in a team competition clearly. They hold the reins in their left hand and the crescent shaped polo club in their right hand. The leftmost horse's front hoof leaps up, and the player tilts back, swinging the polo club with both hands and hitting the ball in reverse. The other four players gallop towards the polo ball. The players and horses in this mural are extremely dynamic, reflecting an intense shooting competition. The painter accurately portrays the speed and intensity of polo matches, indirectly reflecting the proficiency of the Tang aristocracy's polo skills.

c) The popularity and innovation of Persian polo during the Tang Dynasty

The ancient Iranian polo had specialized courts, with the number of players varying in each period. The club and polo ball were with the club being T-shaped (Zhang et al., 2024: 48-58). The royal family of the Tang Dynasty had specialized polo fields, as evidenced by outdoor matches of Prince Zhang Huai. It can be inferred that there were also specialized polo fields in the royal hunting grounds of the Tang Dynasty. Nobles of the Tang Dynasty also had private polo fields at their homes. Polo fields could consist of grass, sand or artificially leveled and oiled soil. The materials used for polo balls in different periods of China varied including wood, leather, and hemp ropes tied together

and filled with silk and cotton inside etc. Polo balls were carved from hardwood with a hollow outer, painted with colorful patterns on the outer side to make them light, tough, and colorful. The shape of the club was crescent shaped, with various patterns carved for on the handle, for beauty and anti-slip purposes. The club enhanced based on the Persian T-shaped design, making it more suitable for swinging and scoring goals. There are two types of goalposts: single and double. A single goal consisted of a wooden wall with a circular hole and a net. The first player to score a goal by entering the net as declared the winner, known as the “Tou Chou”. A double goal was positioned on each side of the field. There are no referees or goalkeepers during the game, and the winner is determined by the number of goals scored.

Polo was not only used for entertainment in the Tang Dynasty, but also as a military competition to test military power during hunting. In addition to testing riding and playing skills, polo also tested the team’s unity, cooperation and ability to arrange troops. Yan Kuan wrote in the poem about the hot spring and royal ball that playing polo requires the skill of being good at using military tactics. While military principle was important, justice cannot be given up. This shows that polo sport was not simply a reflection of the recreational life of the Tang people, but also reflects the use of military tactics in sports competition, as well as the Chinese Confucian idea of benevolence and righteousness: friendship first, competition second (Li Guohua, 1985: 26-29).

The innovation of Persian polo, clubs, competition rules, competition forms and venues made polo more localized, which was an important factor in the popularity of polo in the Tang Dynasty. The court of the Tang dynasty, from the princes and nobles down to the maids, were keen on Persian ball (polo) and Tang poems abound with depicting polo playing scenes. “Thousands of soldiers with white weapons welcome the festival, ten miles of women playing in full dress”. (see Peng Dingqiu, 1999: 3411-3412); “a court was set up in front of the palace, and the palace servants played ball on foot during the cold food festival. In order to grab the ball, some people fell to their knees, and the emperor rewarded the winner first”. (Ibid. 3442); “Li Linfu enjoyed hunting, playing ball, and chasing eagles and dogs in the capital, and rode donkeys and played polo under the locust tree at the city without a break”. (Mao Yangguang, 2009: 57-60). Guided by the popularity of the aristocrats, there was a craze for women to play polo, and the Tang people also created their own new way of playing foot polo and donkey-riding. Clearly, the Tang people’s obsession with polo has reached a fervent level.

At present, China has also excavated bronze mirrors with Polo playing patterns (cf. Fig. 7); one of these mirrors is housed at the Palace Museum, while the other is held in Huaining County Museum in Anhui Province. The best-preserved bronze mirror was unearthed in Yangzhou. Bronze mirror as a necessity of life, cast with the polo design, indicate that as a testament of the Tang people’s fascination with Persian ball during the Tang Dynasty showcasing how this obsession permeated daily life aesthetics.



Fig. 7: Playing Polo scene (left) and bronze mirrors with Polo playing patterns.

b. The Mural of “Dog and harrier training”

The mural of “Dog and Harrier Training” (Fig. 8) excavated in Prince Yi De’s tomb; it was painted in 706 AD., with 169 cm high and 133 cm wide. It depicts two individuals, one holding a harrier on his left arm, and his faced turned towards to his dog; opposite him, a waiter dressed in green can be seen, also holding an eagle on his right arm. Harriers are known as forest hunters. The dog in the mural is brown yellow with long legs and a thin waist, characteristic of a Persian breed.



Fig. 8: Dog and Harrier Training.

Persia has been known for its white horses, exceptional dogs, and those capable of travelling 700 miles in a day (Liu Shang, 1975: 5311). These dogs are now referred as Sag-e Parsi. While there is no direct record of Persian dogs, given as tribute, the Book of Northern Qi cites that “Prince Chuo of Nanyang, eldest son of Emperor Wu Cheng, who was over ten years old and stays in Jinyang, loved Persian dogs” (Li Baiyao, 1972: 159-161). This suggests that Persian dogs had already made their way into China prior to the Tang Dynasty.

The ancient Persians believed that the dog was a warrior who fought against the devil. In Zoroastrianism, “Sag-did” was practiced in funerals. The Old Book of Tang records: “Those who believe in the Fire Zoroastrian in the Western Regions have all been influenced by Persia” (Liu Shang, 1975: 5311). Wang Yongping mentions that the “Persian Dog” appeared in the image of the stone couch in the Northern Dynasties; the “Persian Dog” in the stone coffin funeral picture of the Northern Qi Dynasty in Qingzhou; the “Persian Dog” in the stone coffin funeral picture of Shijun in the Northern Zhou Dynasty and the “Persian Dog” carved on the stone coffin of Yu Hong’s tomb in the Sui Dynasty are a part of the claim. All of these depictions have strong religious symbolism, indicating that the arrival of Persian dogs’ arrival in China was closely related to Persian religious beliefs at an early time (cf. Wang Yongping, 2016: 32-60).

In addition to the mural of “Dog and Harrier Training”, the Persian dog can also be seen in the Hu people riding hunting figurines and the mural of “Hunting Scene” unearthed from Prince Zhang Huai’s tomb. In ancient China, when nobles went out hunting, they would put a mat on horseback and placed dogs on the mat. In the mural of “Hunting Scene”, there are two people holding dogs, which is the same scene described in The Book of Northern Qi where mats were set up on horses for dogs (Li Baiyao, 1986: 2521). Persian dogs, known as the best choice for hunting dogs, were favored by Tang Dynasty nobles. The Persian dogs depicted in the murals and horse-riding figurines of the burial tombs of the Qianling Mausoleum (Fig. 9) simply show the recreational activities of the Tang people, indicating the burial and religious concepts of the Tang Dynasty in the 7th century. This one is unrelated to Zoroastrianism. Maybe, the Persian dogs followed the army of the Persian King, Peroz, into Chang’an as military dogs, and then slowly developed into indispensable hunting masters on the hunting grounds.

c. Persian elements in the line engraving drawing of Yi De’s tomb

“The Maids with the Phoenix Crown” (Fig. 10) is carved in the middle of the outer wall of Prince Yide’s stone coffin. The scene is 140cm high and 79cm wide, with two maids standing face to face, their hands are arched up and naturally hanging down at the waist. It is worth noting the phoenix crowns on the heads of the maids. The ladies depicted in pottery figurines, murals, and line carvings unearthed from the Qianling accompanying tombs all lack hairpins or any hair accessories, which further highlights the unique iden-



Fig. 9: Hunting Scene: Riding Figurine with a dog

titles of the ladies carved on the outer coffin of Crown Prince Yi De's Tomb. They are believed to be official females of the Tang Dynasty.

The phoenix crowns on the heads of the maids are adorned with a pearl roundel circle; At present, Chinese scholars generally believe that the pearl roundel circle style originated in Persia, symbolizing Persian Zoroastrians culture, recalling “the ring of



Fig. 10: The Maids with the Phoenix Crown.

kingship”, which representing the gods granting the power to the kings. The middle of the phoenix crowns decorated with a pearl round circle and pearl strings which are sewn along the edge of the crown, creating a circular pattern. This design concept was inspired by Persian crown along with addition of pearl tassel phoenix hairpins, giving the crown a solemn rather than soft appearance, showcasing the elegance nobility.

Conclusion

Inferred from the horse bone replica of the Cyrus cylinder discovered in China, it can be concluded that the country had direct or indirect contact with Iran as early as the Cyrus period. Since Zhang Qian opened the land bridge between China and Central Asia, during the Han Dynasty, China has maintained friendship with ancient Iran/ Persia. With the support of King Peroz’s promotion of the Tang policy, communication between Persia and the Tang Dynasty reached its peak during the reigns of Emperor Gaozong and Empress Wu Zetian. The human figurines, murals, living utensils and line carvings unearthed from the Qianling accompanying tombs all reveal the Persian culture. While the Tang people were learning Persian culture, at the same time, they could keep the essence of Persian culture and create their own unique style. In terms of religious beliefs, they did not pursue the funeral concepts of Zoroastrianism; About the Persian ball game (polo), they innovated and localized the rules of the game, field, equipment, and the way of playing the game; They borrowed the particularity of Hu clothing and combed the elegance of Chinese dresses with soft accessories; The phoenix crown did not blindly copy the Persian geometric style of crowns, but instead combined the Chinese crowns with pearl roundel circles and pearl tassel phoenix hairpins to create a luxurious and soft look. The presence of Persian culture in the Tang of Qianling cultural relics fully demonstrates the influence of Persia on the Tang Dynasty, as well as the inclusiveness and innovation nature of Tang culture towards foreign cultures.

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روایی و گسترش فرهنگ ایرانی ساسانی در دوره دودمانی تانگ (با تأکید بر میراث ایران ساسانی در گورگاه‌های شیان لینگ)

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چکیده

پیوندهای ایران و چین با دوره ساسانی به شکوه رسید؛ آنجا که دوره ساسانی را باید دومین شاهنشاهی بزرگ در پیوند با چین ارزیابی کرد. با تازش تازیان، پیوندهای فرهنگی در زیر سایه روابط امپراتوران تانگ و شاهزادگان (چین‌نشین) ساسانی گسترش یافت. در این موضوع باید به روابط گائونزنگ لیچی و (همسرش) شهبانو وو زوتیان با پیروز (فرزند یزدگرد)، فرزندش نرسی، پس از سکونت شاهزاده در چانگ‌آن (پایتخت تانگ) اشاره کرد؛ بنابر منابع، پیکره پیروز در شمار شصت و یکمین پیکره نصب شده در آرامگاه گائونزنگ و همسرش وو زتیان در شیان لینگ بوده است. سه گورگاه دیگر نیز در شیان لینگ، درهم آمیختگی با فرهنگ ساسانی دارند. این پژوهش به بررسی روایی فرهنگ ایران ساسانی در دربار شاهان تانگ و چگونگی بومی‌شدگی این میراث ساسانی خواهد پرداخت؛ منابع مورد مطالعه این جستار به آثار به‌دست آمده از گورگاه‌های زیرزمینی شیان لینگ محدود می‌شود.

کلیدواژگان: ساسانی، شیان لینگ، پیروز، سلسله تانگ، اقتباس.

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مقدمه

آرامگاه شیان‌لینگ، آرامستانی از آن «لیچی» (سومین امپراتور دودمان تانگ: گائوزنگ؛ م.) و «وو زتیان» (شهبانوی وی؛ م.) است. آرامگاه محافظت‌شده شیان‌لینگ به بهانه باستان‌شناسی منحصر به فرد و چشم‌انداز طبیعی آن نیز زبان زد است. هم‌اکنون کاوش‌های باستان‌شناسی در این محوطه انجام نمی‌شود؛ باوجود این، سه گورگاه از ۱۷ گور بر روی گردشگران باز است؛ این گورها از طرح پنکه‌ای (یک تونل زیرزمینی بلند، مانند ساقه و انتهای گرد آن مانند سر پنکه است؛ م.) و در گوشه جنوب شرقی محوطه قرار دارند. این سه گورگاه از آن بستگان بلندمرتبه شاهان تانگ هستند. این سه گورگاه عبارتند از: گورگاه شاهزاده «ژانگ هوآی» (Zhang Huai)، گورگاه شاهزاده «ای-دی» (Yide) و گورگاه شاهدخت «یونگ تای» (Yontai).

«ژانگ هوآی» فرزند دوم امپراتور «گائوزنگ»، عموی آن دو نفر دیگر است. از گورگاه وی آثار بسیاری از شمار سفال‌های لعاب‌دار سه رنگی به دست آمده است. افزون‌تر، صحنه نقاشی چوگان بازی را باید بدین آثار افزود. نگاره نامی به خدمتکاران در گورگاه شاهدخت یونگ تای و نگاره نقاشی آموزش شکار به سگ شکاری در گورگاه «ای دی» بخشی دیگر از این آثار گورگاهی است. این نگاره‌ها بازتابی از زندگی این سه والامقام دوره تانگ است.

چینی‌های باستان به پرستش نیاکان خود باور داشتند و جامعه فئودالی دارای قوانین سخت‌گیرانه تدفین و تشییع جنازه بود؛ برای آنان «مرگ به عنوان بخشی از زندگی تلقی می‌شد» و پایان راه نبود؛ از این روی، بنابر باور و علائق صاحب گورگاه و پیش از مرگ آن شاهزاده یا شاهدخت، نیازهای آن جهانی فراهم و در مقبره قرار می‌گرفت. بی‌گمان این آثار که اکنون در اختیار ما است دارای ارزش بسیار از دید پژوهشی برای پژوهش وضعیت جامعه آن روز (تانگ) است. این آثار همگی با میراث پارس (ایران) درهم تنیده است و این درهم تنیدگی از دوره تانگ شروع شد. موضوع این پژوهش، نیز معرفی و بررسی بخشی از این آثار است.

مواد باستان‌شناختی

یکی از مهم‌ترین آثار بدست‌آمده از این سه گورگاه، پیکرک‌های نامی به پیکرک «هو» (Hu) (نام یک گروه قومی؛ م.) است؛ دو-سوم از ۱۹۰ پیکرک از گونه هو از این سه گورگاه به دست آمده است. درباره این که گروه قومی نامی به هو به کدام فرهنگ وابسته بودند، اتفاق دیدگاه نیست؛ زیرا این گروه پوشش ویژه خود را دارد. این گروه با لباسی با یقه‌های تک‌مثلثی، یقه‌های دوش‌مثلثی، ضربدری، گرد و آستین‌های تنگ و باریک نگاریده شده‌اند. در دوره تانگ، هم سغدیان ایرانی تبار و هم ترکان در این پوشش گزارش شده‌اند. در سده پنجم میلادی، سغدیان در دو شهر «کنگ» (Kang) و «آن» (An) می‌زیستند که سپسین‌تر به اشغال ترکان درآمد و پوشش ترکی در آن چیره شد. سغدیانی که به چین وارد شدند، بیشتر پوشش «هووفو» (Hu Fu) بر تن داشتند که توصیف این لباس با توصیف لباس گروه قومی هوو یکی می‌افتد. سفرای ایرانی از زمان شاهی گائوزنگ تا به پایان سده ۷ م. به بیش از هفت بار به دربار تانگ آمدند؛ از این میان، سه بازدید به نمایندگان کنگ تعلق دارد. در برابر، از بازدید ترکان هیچ گزارشی در دست نیست؛ افزون‌تر، با برپایی حکومت خاقانی به نوعی رفتار تقابلی به امپراتوری چین رسیده بودند. از این روی و به گمان بسیار، قبیله هوو، یکی از گروه‌های قومی سغدیان ایرانی بود؛ زیرا نوع پوشش آنان ما را بیاد نوع پوشش ایرانیان می‌اندازد.

پیکرک جنگجوی به دست آمده از گورگاه شاهزاده ژانگ‌هوآی در معبد شیان‌لینگ، دارای تاجی با آرایه پرنده (شاهین)، لباس‌های آستین‌گشاد، یقه ضربدری و شلوارهای باریک بر تن دارد؛ این سبک لباس ترکیبی از هنر بومی و سبک ایرانی است. برای این اثرگذاری باید به تاج شاهان ساسانی باوجود دو بال پرنده (شاهین) اشاره کرد.

پیکرک‌های نوازندگان (موسیقی) اسب سوار که از گورگاه شاهزاده یای-دی در شیان‌لینگ به‌دست آمده است؛ این گروه از نوازندگان دارای لباس‌های آستین باریک با یقه قرمز و گونه سرپوش نامی به «وو بیان» (Wu Bian) در حال نواختن فلوت و پان‌پیپ هستند. برخی از سازهای موسیقی در دستان پیکرک‌ها به دلیل آسیب‌ها از بین رفته است. با توجه به نوع حرکات نوازندگان و نیز مینیاتورهای ایرانی، برخی از آن‌ها به نی‌نوازی باید سرگرم بوده‌اند. در هنر موسیقی ایرانی معمولاً فلوت، نی، پان‌پیپ، تنبور و کمانچه اجزای اجرایی هستند.

شوق به بازی چوگان و گسترش آن از سوی شاهان تانگ، یکی دیگر از دستاوردهای این دوره است؛ واقعیت این است که ورود «پیروز» (فرزند یزدگرد؛ م.) به پایتخت شاهان تانگ، یعنی «چانگ‌آن» سرفصلی نو در اثرگذاری مستقیم فرهنگ ایرانی بر این دوره بوده است.

در آغاز دودمان تانگ، به روزگار پادشاهی «لی‌شی‌مین»، چوگان محبوبیت یافت و بسی موردعلاقه اشراف تانگ قرار گرفت. بنابر مدارک موجود، امپراتور «تای زونگ» اغلب از «دروازه آن فو» (Anfu) بازدید می‌کرد و به همراهان خود می‌گفت: «شنیده‌ام که مردم غرب (آسیا؛ م.) در بازی چوگان بسی مهارت دارند و من دوست دارم از آن‌ها یاد بگیرم.» باوجود این، به پادشاهی امپراتور گائوزونگ لیچی، دربار تانگ دلباخته بازی چوگان شد. امپراتور «ژونگ‌زونگ‌لی‌شیان» (Zhongzong Li Xiaan) فرزند سوم امپراتور «گائوزونگ لیچی» یکی از بهترین بازیگران چوگان بود. دامادش «ووچونگ‌شون» و «یانگ‌شن» (Wu Chongxun and Yang Shen) در آماده‌سازی میدان چوگان آن را روغن‌پاشی کردند (تا گرد و خاک بلند نشود).

نگاره دیواری «بازی چوگان» در گورگاه شاهزاده ژانگ‌هوآی هم‌اکنون یک یادگار فرهنگی ثبت شده در گنجینه ملی است؛ این نگاره، یادآور چگونگی برگزاری مسابقات چوگان به دوره دودمانی تانگ است. این نگاره جزئیاتی دقیق از بازی چوگان را در اختیار ما قرار می‌دهد. در این نگاره، دو تیم ۱۰ نفره به دنبال توپ چوگان با لباس‌های رنگی مشخص به بازی مشغول هستند. آوازه چوگان ایرانی در اشعار دوره تانگ نیز برجای مانده است.

نگاره دیواری در گورگاه «ای-دی» با عنوان «آموزش شکار به سگ شکاری» به ۷۰۶ م. تعلق دارد. بنابر مدارک، پارس دارای اسبان فوق‌العاده و سگانی مرغوب بوده که می‌توانستند تا ۷۰۰ مایل پیاده‌روی کنند؛ هرچند در منابع از ارسال سگان پارسی به چین به عنوان خراج سخنی نیست، اما در کتاب شی شمالی آمده است که: شاهزاده «چوئو» (Chuo)، پسر بزرگ امپراتور «وو چنگ» (Wu Cheng)، عاشق سگان ایرانی است. سگ در فرهنگ ایرانی مهم و در آئین زرتشتی درهم‌تنیده با مردگان، «سگ دید»، جایگاهی ارجمند داشته است. در گورگاه‌های چینی و بر روی تابوت‌های سنگی نیز نقش سگ ایرانی به عنوان نگهبانان دیده می‌شود. این نگاره در گورگاه «شی‌جون» (Shijun) (دوره ژو شمالی) به خوبی قابل فهم می‌آید؛ از این روی، ممکن است، ورود سگ ایرانی به چین با باورهای دینی درهم آمیخته باشد. نگاره سگ در صحنه شکار دیوارنگاره گورگاه ژونگ‌هوآی مربوط به گروه قومی هوو نیز دیده می‌شود.

در چین باستان، چنین رسم بود که درباریان برای رفتن به شکار، حصیری بر اسب گذاشته و سگ‌ها را روی حصیر می‌نشاندند. در دیوارنگاره «صحنه آموزش شکار»، دو نفری که سگان را نگه‌داشته‌اند، یادآور گزارش کتاب «شی شمالی» (Northern Qi) است که به حصیرهایی بر روی اسب‌ها برای حمل سگان اشاره دارد. سگان ایرانی بهترین گزینه برای شکار و بسیار مورد علاقه درباریان دودمان تانگ^۱ بودند. نگاره سگ‌های ایرانی در شیان‌لینگ یادآور سبک زندگی درباریان دوره تانگ و هم نفوذ باورهای دینی زرتشتی در دربار این دوره است.

۱. این تأثیر هنر شکارگری ساسانی بر دوره تانگ، آشکارا در کتاب کوش‌نامه از «حکیم ایرانشان بن ابی‌الخیر» دیده می‌شود (م.).

از شمار دیگر میراث ایرانی باید به عناصر حک شده بر دیوار گورگاه «ای-دی» اشاره کرد؛ در اینجا «کنیزگانی با تاج ققنوسی شکل» در وسط دیوار بیرونی تابوت سنگی شاهزاده حک شده‌اند. نگاره شامل نگاره دو خدمتکاری است که رو در رو ایستاده‌اند و تاج‌های هر دو ققنوس نشان است. پیکرک‌های سفالی بانوان و بانوانی که در دیوارنگاره‌ها و حکاکی‌های از گورگاه‌های بستگان والامقام شاهان تانگ از شیان لینگ به دست آمده‌اند، همگی بدون سنجاق سر یا هر گونه لوازم جانبی مو هستند. آن‌ها باید بانو-مقامات دوره تانگ باشند. حاشیه این تاج ققنوسی با دانه مروارید نشان آراسته شده است؛ حاشیه‌های مرواریددوزی شده تاج‌ها، میراث هنر ایرانی و زرتشتی‌گری در دوره تانگ است.

نتیجه‌گیری

اگر تکه استخوان نوشته (تکه استخوان اسب)، به عنوان رونوشتی از فرمان کورش بزرگ به دست آمده از چین^۲ را اساس قرار دهیم، پیوندهای ایران و چین به روزگار هخامنشی برمی‌گردد. باوجود این، با گشایش سرزمین‌های قرار گرفته میان چین و آسیای میانه به دست ژانگ شیان (Zhang Qian) در دوره هان (Han)^۳، پیوندهای دوستانه تاریخی دو کشور بدین دوره برمی‌گردد. همچنین، مهاجرت پیروز (فرزند یزدگرد و همراهان) به دربار تانگ، سرفصلی نو در گسترش روابط فرهنگی بود. پیکرک‌های انسانی، دیوارنگاره‌ها، ظروف مورد استفاده و حکاکی‌های به دست آمده از گورگاه‌های شیان لینگ، همگی گواهی نفوذ فرهنگ ایرانی است. باوجود این، نمی‌توان گفت که میراث همگی بر درون مایه دینی (زرتشتی) تأکید دارند. بازی چوگان ایرانی، از نوع بازی، میدان آن، تیم‌ها همگی بومی سازی شد. لباس‌های شیک گروه قومی هوو (ایرانی) با آرایه‌های زیبای چینی درهم آمیخت. ققنوس ایرانی در کنار رشته مرواریدهای ایرانی با هنر چین درآمیخت و هنری باشکوه‌تر آفرید. میراث هنری ایرانی در گورگاه‌های بستگان شاهان تانگ در شیان لینگ، گواه عمق نفوذپذیری یکی از اثرگذارترین گروه‌های بیگانه در دربار تانگ است.

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