« The Parthian Shot in Hunting Scenes ». *Silk Road Art and Archaeology*, 10, 2004, pp. 29-48.

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Édition électronique

URL : <http://journals.openedition.org/abstractairanica/27162>

DOI : 10.4000/abstractairanica.27162

ISSN : 1961-960X

Éditeur :

CNRS (UMR 7528 Mondes iraniens et indiens), Éditions de l'IFRI

Édition imprimée

Date de publication : 15 mai 2008

ISSN : 0240-8910

Référence électronique

Carlo Lippolis, « « The Parthian Shot in Hunting Scenes ». *Silk Road Art and Archaeology*, 10, 2004, pp. 29-48. », *Abstracta Iranica* [En ligne], Volume 29 | 2008, document 133, mis en ligne le 15 septembre 2008, consulté le 26 septembre 2020. URL : <http://journals.openedition.org/abstractairanica/27162> ; DOI : <https://doi.org/10.4000/abstractairanica.27162>

Ce document a été généré automatiquement le 26 septembre 2020.

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- ¹ Many scholars have argued that the “Parthian shot” in hunting scenes represents a moment of actual hunting. In this contribution this particular iconography is reconsidered from the point of view of the technique of representation. According to a new interpretation of the scenes in a two-dimensional space (here, in particular, a few Sasanian silver plates are considered), the so-called “Parthian shot” image “merges two parts viewed from different angles on the same space”: it is a way of representation that the author calls “*multi-angled shooting horseman*”. This visual convention, that has independent comparisons in Chinese art, was invented by Sasanian and used in central court workshops [– or ‘the central court workshop’] from the early period, then it spread all over the empire in the 3th-4th centuries A.D.
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Thèmes : 3.2.3. Séleucides, Parthes et Sassanides

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