

RESEARCH ARTICLE

PASARGADAE PETROGLYPHS

Mohammad Hossein Azizi Kharanaghi^{a*}, Minoo Salimi^b

^aArchaeological Research (ICAR), Institute of Cultural Heritage and Tourism

^bAnthropological research center, Institute of Cultural Heritage and Tourism

*Corresponding Author Email: m.azizi@richt.ir

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ABSTRACT

Since a long time ago Pasargadae palaces known as the first capital of the Achaemenian Empire and the first sample of an Iranian garden have been considered in Iranian history and archaeology. After the collapse of the Achaemenid Empire and the abandoned Pasargadae and before the registration and protection of these unique palaces, has been done much damage in this site, in passing time everyone has traced his memorial to the Pasargadae.

One of the pieces of evidence that do not always equal the greatness of Pasargadae are many petroglyphs anywhere on this site after being abandoned and until recently visible on the stone Monuments of Pasargadae. This paper only focused on describes, typology, and classification of human and animal petroglyphs existing in Pasargadae.

KEYWORDS

Iran, Achaemenian Empire, Morgab plain, Pasargadae, petroglyphs

1. INTRODUCTION

Pasargadae district located in the north of Fars province in the southern part of Iran limited from north to the Khoram Bid district, from east to the Bavanat district, from south and southern-east to the Arsenjan district, and from west to the Marvdasht and Eqlid city (Figure 1, 2). Pasargadae Extent is 1813 square kilometers and is located 120 kilometers north of Shiraz. Pasargadae has mountainous nature, temperate climate, diverse flora, agricultural farms, and cool weather (Minaie, 2011). The memorial buildings of Pasargadae Means residence of Cyrus the Great Was built in an area in length 2/5 km that has 43 km distance with Persepolis. Pasargadae, the Place of the Achaemenid kings was built By order of Cyrus the Great in 550 to 559 BC and there was the capital of the first and second Achaemenid kings (Sarfaraz and Firozmandi, 2002). Pasargadae has been registered in the UNESCO World Heritage List in 2004 to No. 1106.

In archeology, the signs and characters carved by humans in different ways on mountains or stone slabs are called rock art; which includes petroglyphs (cuts) and color paintings (paintings). Petroglyphs are engraved on the rock with the use of a sharp and strong tool such as a metal blade or stone rubble in ways such as carving, scratching, hitting, pounding, and other types of methods and often in the open space. The color paintings are engraved using natural pigments such as manganese, hematite, malachite, gypsum, limonite, golakhari, and other types of oxides. To prepare the color, these materials are combined with water, plant sap, eggs, and other organic materials. These motifs are sometimes depicted together (panel) and sometimes separate and unrelated motifs. According to researchers, Petroglyphs are a clear example of a universal art. Although most researchers attribute these motifs to prehistoric times recent studies have shown that many of these may belong to historical periods and even to later periods (Vahdati, 1389).

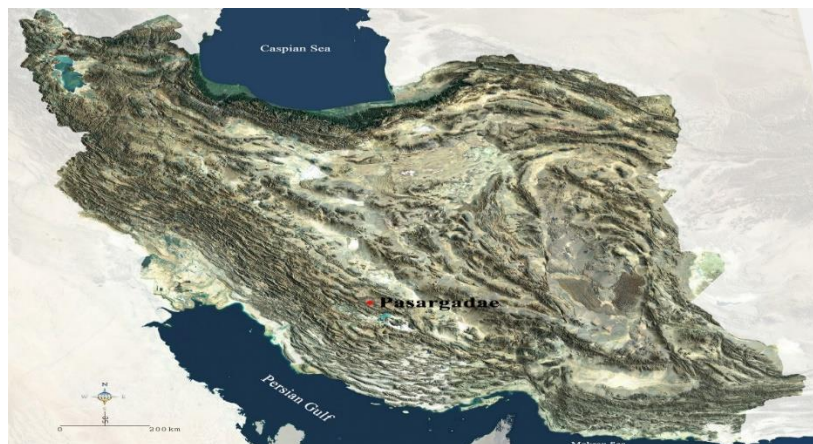


Figure 1: Geographical location of Pasargadae (Map Departemnt of Iranian Archaeological Center (ICAR).

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2. RESEARCH BACKGROUND

Studies on Iran's petroglyphs have accelerated in recent years and rock art has been reported in the following provinces and local cultural-historical areas.

Studies in the Qom province, in two parts of Kahak (36km south of the Qom province) and Khalajestan (40km west of the Qom province) have revealed more than 30 locations. The Kahak study included the plain and valley of Baren Gouri. The Baren Gouri plain is covered with foothills nearly 17km west of Bidhand, a village 11km southwest of and part of Kahak. There are petroglyphs (16 sites over 1 km) at the end of the Baren Gouri plain, opposite a relatively high peak overlooking the plain which always seems covered with snow. Within 1km of Baren Gouri, a valley with the same name has 8 engraving sites on small stones within 100m.

The Meimand village is in the center of a rural agglomeration similarly called which is 37 km northeast of Shar Babak in the Kerman province. Rafsanjan is in the north and Sirjan is to its southwest. The Meimand short-term survey including the village and other surrounding areas (Korom, Markhazineh, Gargonder, La Ashkourkoyeh, and others) identified more than 30 engraving complexes (Karimi, 2007). Petroglyphs in the mountainous south of the Boeen-Zahra district in the Qazvin province were identified and documented during a comprehensive archaeological survey (summer, 2007) by Dr. Hekmatollah Mollasalehi, Mohammad Saeidpour, Atousa Momeni and Mohammad Bahramzadeh. Petroglyphs on the banks of seasonal dried rivers were made on flat smooth clear surfaces. They occur in only three regions: Ghelich Kandi, Chalambar, and Yazli. The Ghelich Kandi engravings are located 65km from Boeen-Zahra with 40 ensembles; those of Calamari 55km south of Boeen-Zahra with 45; the Yazli petroglyphs, 50km from Boeen-Zahra with 17, at a height of 5m from ground level (Mollasalehi et al., 2007).

The survey of the Lower Farahn in Arak was undertaken between 1989 and 1996. Upper Susan Abad is a small village in the Northwest of Arak, 500m east of Cheraghchay, an isolated mountain. Mountains are about 100m high and engravings are scattered from the mountainside to the tops (Pourbakhshandeh, 2007). The Cheshmeh Sohrab cave in Kermanshah was identified in 1975 by Massoud Golzari and in 1993 it was surveyed and studied by Biglari and Jamshidi. Biglari and Heidari identified a second site in 1999 in their survey of Maiwaleh. In 2003, Shidrang identified new sites in its vicinity (Shidrang, 2005). This cave is about 33km northeast of Kermanshah as a bird flies, and nearly 1km from the Kermanshah village on the hillside of Mar Awaza. The cave is about 1460m above sea level and about 150m from the valley floor. It is 21m deep, about 12m wide and 5m high. Its floor is sedimentary and about 65m² (Biglari et al., 2007). During the surveys of Paleolithic sites in southern colluvial Maiwaleh in northern Kermanshah in 1999, several designs were identified not far from the Malaverd gorge in Sorkkeh Lizeh (Shidrang, 2007).

Petroglyphs in the Mahabad Kurdistan province were identified for the first time in 1967, 26km southeast of Mahabad, in the western Azerbaijan province and beside the road to Mahabad-Sardasht at an altitude of 1330m above sea level. The area is made up of foothills, and the rock art is at the top of a hill on schist rocks from the Tertiary (Pedram 1994). 30 motifs are

engraved on two stones (Ghasriani and Naderi, 2007). The most important research about the paintings in Eshkaft-e Aahou was a thesis by Khaled Sadeghi (Sadeghi, 2002). Eshkaft-e Aahou is 1900m high in Mountain Gav Bast, 4-5km north of Bastak. Bastak is in the northwest of the Hormozgan province, and the Gav Bast mountain range is the highest mountain in the Bastak region. This location has been recorded as No BS186 in the archaeological surveys of Bastak conducted in 2005. It is in a small valley with dense vegetation (Asadi, 2007). The Ouraman site was studied and published by Jamal Lahafian (Lahafian 2000:2001). In 2004, Marcel Otte, from the University of Lille, Belgium, Fereidoun Biglari, a Paleolithic researcher at the National Museum of Iran, and Iqbal Azizi, an archaeology expert in the cultural heritage organization of Kurdistan, visited the sites in Bardemir and Martash near the village of Darki Ouramanat.

The region, characterized by high, rocky mountains with deep and narrow valleys, was studied again in 2005 by Taher Ghasimi. The Ouraman mountain peaks at 2700m and the Sirvan River is only at 900m altitude. Eight groups of rock art were identified in four areas. Those in Ouraman-e Takht are 27.5km southeast of Marivan and 11km southwest of Sarv-Abad. The petroglyphs are in two locations, one inside the village and the other northeast. The Souran rock art is 4.7 km northeast of Ouraman-e Takht, 8km southwest of Sarv Abad, and 25km southeast of Marivan. The Sirvan River is about 5km from the art which is 550m above the level of the river. The petroglyphs are on the long, high (2630m) and rocky Kouhsalan mount. Darki is 20km south of Marivan and its art is in three places, Bardemir, Ben Ghellay, and Martash on the Kouhsalan mount. The Bardemir rock shelter is 2km northeast, Ben Ghellay art is 2.3km northeast, and the Martash shelter is 2.5km northeast of Darki (Ghasimi, 2007).

The Shahriyeri archaeological site is in the Pirazmian village, Lahroud district of Meshkin Shahr, Ardabil province. The Qarasu River flows southeast, east, and northeast of this area. Carved rocks are east of the village and southeast of the Shahriyeri archaeological site, along the Qarasu River. Rocks, according to their positions, are divided into two groups. The first one is northeast of the village in the foothills, east of the Qarasu River, and the second is to the east and southeast of Shahriyeri and the left of the river. Surveys were conducted in the summer and autumn of 2003 (Hourshid, 2007).

In February and March 2004, the Shahroud and Bastam plains in the Semnan province were studied as an archaeological project of Iran's central plateau landscape. In the survey of a mineral area near the Reshm village, on the Kouh-e Dokhtar mountain 10km north-northwest of Reshm, a rock art site was found with 26 images (No.48) (Roustaei, 2007).

Similar works have been found in the Hormozgan province, Rudan City, and Badafshan village. This village is located in a colluvial, hot, and humid region on the Kourang River which originates in the Ali Abad Mountains to the southwest and passes west of Badafshan. The village's drinking water comes from a spring. Dates and citrus are grown. On the sides of Badafshan, there are rock designs on four isolated large stones, with poorly visible goats, fighting humans, and geometric patterns. The technique used was pecking and in one example scraping. Designs are abstract and the horns of male goats are exaggerated (Hassani, 1999).

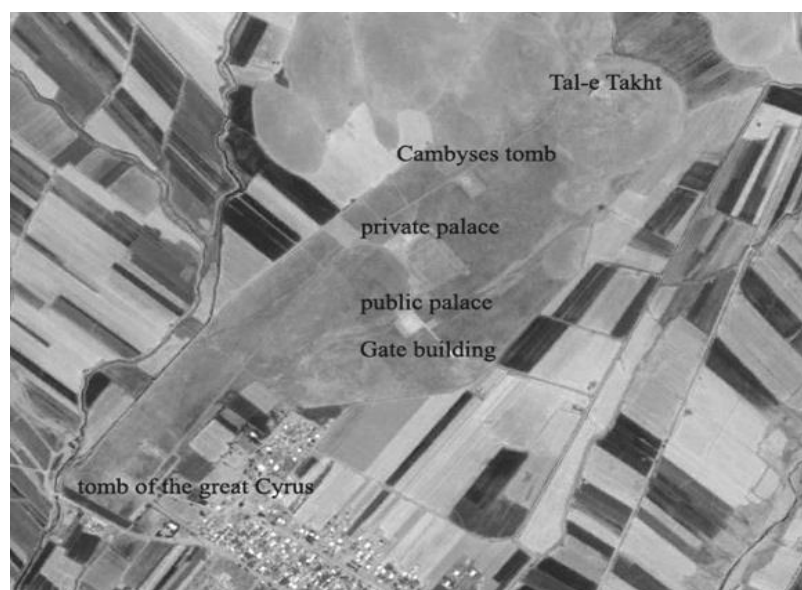


Figure 2: Aerial photo of Pasargadae and location of the indicator buildings

3. PASARGADAE PETROGLYPHS

In the most of remind palaces of Pasargadae can be seen the petroglyphs, but most of them are visible on Cambyses tomb. Around the height building was built by Cubes-shaped cut stones are visible in different geometrical, zoological, and humans motifs and even Arabic or Farsi texts which base on kind of motifs and Digging styles can be classified. Those motifs are belonging to the long time and different periods from after Achaemenian to the contemporary period.

petroglyphs on other buildings such as the private palace, public palace, Gate building, and tomb of the great Cyrus are a few, and most of them are seen at the low levels of the Structures, then Then can be concluded that those petroglyphs Have been created before the excavation at the site. Kind of knock and created the motifs are most Scratch of the stone not digging.

3.1 Petroglyphs of The Great Cyrus Tomb

The great Cyrus tomb is just described monument by the Greeks who had come to Iran by the great Alexander and is often mentioned by early travelers as one monument of Pasargadae. This building was disturbed by

Ancient writers like Arian, Strabo, Plotarek, and The newer researchers as mentioned above. It is completely separate from other Pasargadae stretchers and located in the south part of the site. That's general form is rectangular with 13.35×12.30 M dimensions and made of limestones carried from Sivand lime stone Maine the south-west of Pasargadae, Built without mortar and includes two parts: One stone platform with 6 steps and two a Room with a gable roof above the sixth step. The building's Total height is a little bit more than 11 meters (Stonakh, 2000).

The great Cyrus tomb petroglyphs are located on the north corner of the first step and have been created about 80 cm in height from ground level. This scene shows the grazing herds of goats, shepherds and cattle, and dogs (Figs. 3 And 10). Six goats of different sizes are seen above and right of the scene. In the center and left part are two humans one of them is tall and mature and another is a child, Hand of the adult one has on the head of a child. Human and goat motifs are completely simple and symbolic, behind of humans in the left part is a small dog with a tail up which is completely realistic. These motifs have been created only by tapping the stone on the first limestone stepping of the great Cyrus tomb and they are not deep at all. According to the motifs created, most have been created much later than tomb building.

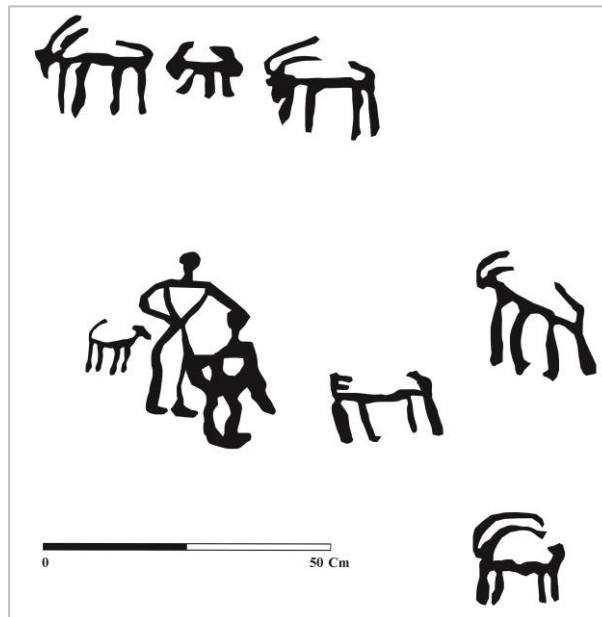


Figure 3: Petroglyphs of the great Cyrus tomb

3.2 Petroglyphs of the Private Palace (Palace P)

The private palace that was the Residential Palace of the great Cyrus has a 76×42 area and is almost located in the center of the Pasargadae site. The overall plan of the Hall includes a rectangular plan with five rows of six columns (Stronakh, 2000). The recognized petroglyphs of the palace can be seen on the lower part of the inscriptions stone wall, the motifs just created by the scratch of the stone wall, none of them aren't deep and include human and animal motifs.

Two human motifs, one on the left which is very stylized and headless,

more like a tree image, and another almost realistic human motif, which is seen under the scene and smaller than the others. There is a human motif which is the ready-to-shoot arrow. Four goat motifs with long horns and raised tails are also depicted, one depicting only the horn and part of the head. Another belongs to the dog seen on the left and bottom of the scene, on the right is the combined motif of an animal. Regardless of the Archer, the whole scene seems to include sheep flowers with shepherds and sheepdog, which should probably have been created by nomad shepherds who were grazing sheep on this pasture. The Hunter motif seems to have nothing to do with the rest of the motifs, it may have become silvery at a different time than other motifs (figure 4).

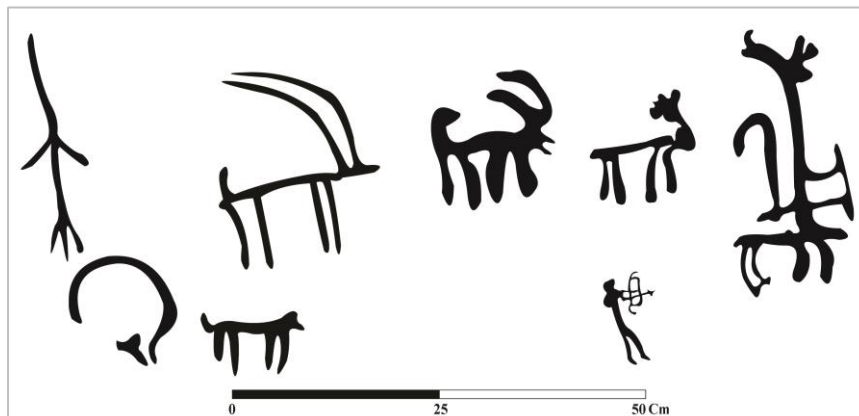


Figure 4: Petroglyphs of private palace

3.4 Petroglyphs of public Palace (Palace S)

public Palace, or Palace S, is a columnar Palace located approximately in the middle of the space between Gate R and Palace P (private palace), about 1250 meters northeast of the Tomb of Cyrus. The visible elements of this palace, especially the tall column and the stone beams next to it, were drawn at the first visit of the ozley brothers in 1811 (Stronach, 1379). public Palace has a columned Hall in the center, around which four columned porches are located. Rectangular rooms next to the Southwest Porch have the role of the entrance porch. The longitudinal axis of the building is northwest-southeast (Ibid, 87). In the lower part of the rectangular Cube stone column and inscribed in the eastern part of the Hall, Petroglyphs are seen.

A total of twelve motifs, including human, animal, and geometric motifs are seen in this column. Two human motifs at the top and center of scene. Human motifs are portrayed very simply and almost realistically but are devoid of any artistic payment. there are two probably human motifs in the middle and bottom of the scene that are not clear, But the hands and feet are visible. Two goat motifs with relatively long horns and upward tails are also present in the scene, the beard of one of the goats is visible. Circular motifs are the most common motifs in the Petroglyphs art. The

scene shows three circular motifs above, two combined with the circle are also visible below (Figure 5, 11). these motifs are shallow and created by pounding and removing the surface of the stone cortex.

3.5 Petroglyph of The Gate Building (Gate Or Palace R)

the Gate building is located at the end of the palace area, about 200 meters southeast of the public Palace, with a slight projection along the lateral enclosing wall. For a long time, this area was known only by the prominent figure of the winged man, and its architecture was studied by Herzfeld in 1928, Ali Sami in 1957, and Stronach in 1963. The main gate was a single and rectangular building about 28.50 x 25.50 meters wide and consisted of a pillared hall with two side entrance doors (Stronach, 1379).

The petroglyphs are engraved on the lower part of the image of a winged man can be seen. This petroglyph contains four general patterns, on the left is a pattern similar to a tree, after that the animal pattern is probably a dog created due to the raised tail, but the head is not clear. The third pattern on the right side of the scene is a man on a horse with a sword in his hand, the projection in front of the human is probably the saddle. On top of it, a pattern similar to a canopy is created, these motifs are very simple and created only by pounding a stone (Figure 6 and 12).



Figure 5: Petroglyphs of Public Palace

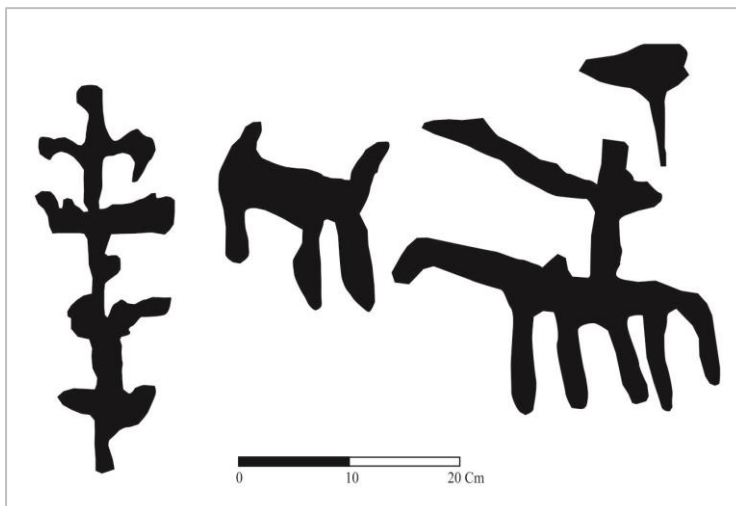


Figure 6: Petroglyph of the Gate building

3.6 The Petroglyphs of Cambyses Tomb

On the northern edge of the palaces (private and public), a tall stone tower made of white limestone with a total height of 14 meters is visible. This building structure badly damaged and locally known as Suleiman's Prison, is quite comparable to Cube of Zoroaster in Rostam Naqsh. The building includes a square tower with a front seat in the square, three rows of false windows on three sides of it, and its main axis is located at 40 degrees west to the geographic north (Stronakh, 1379)).

The largest number of petroglyphs in the Pasargad collection can be seen in this building, these motifs are visible in northern, southern, and especially western parts.

Southern petroglyphs: In this section, a scene of mostly animal and geometric petroglyphs can be seen, which were generally created in a space of about 1 x 2 meters. These motifs include 11 animal motifs and a W-shaped geometric motif in the upper part of the scene. Animal motifs

include 7 goats, one dog, and one fox due to its long and narrow tail, and two motifs very similar to monkeys. Goats of various sizes with long horns and raised tails are at the top and bottom of the stage. There is a small dog on the top and right side of the scene, but the most interesting of them are the motifs of two monkeys on the left side. Monkeys with small heads, elongated bodies, and long and upward tails are depicted on all fours (Figure. 7).

The motifs of this section are engraved in two general ways, most of the motifs are deeply carved into the carved stone and their depth is a few millimeters, due to the passage of time, the inner surface is completely worn and has turned into the color of the stone itself, which is a little buff. But the two motifs, one at the top and one in the center of the scene, are created by knocking and without any special depth, unlike the other motifs in this collection, these are completely white. These two different types of motifs created in this section can be attributed to the different times of their creation (Figure. 13).

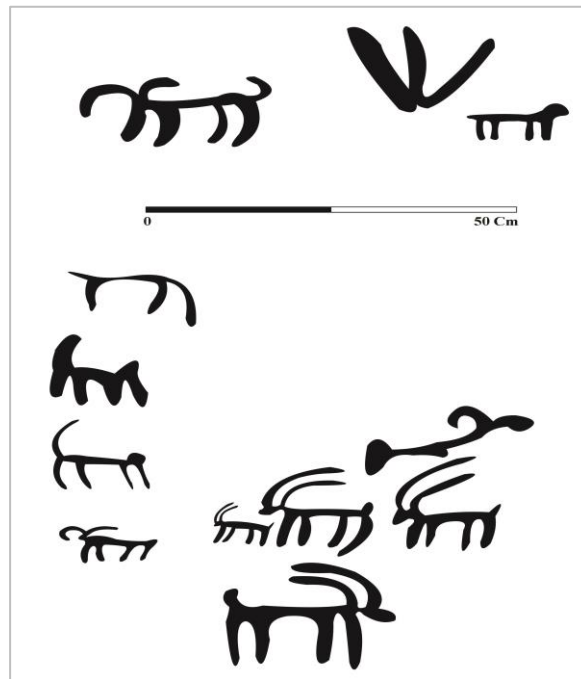


Figure 7: The southern petroglyphs of Cambodia's tomb

Northern petroglyphs: The petroglyphs created in this part show different scenes and include human, animal, geometric motifs, and Persian writings and special names, which are created in the 3 x 4 meters area. Animal motifs include 23 goat motifs of different sizes, which are mostly visible at the bottom and a few in the middle and top of the scene. Goats are in different shapes and directions, some move to the left, and some move to the right. Three human motifs have been visible, two of them are riding on horses, and the horses' heads are to the left. A human motif is also placed in the lower part among the goat motifs (Figure 8 and 14).

Geometric motifs include solid and hollow circular motifs (on the top and right corner of the scene) and one horseshoe pattern on the left side of the

scene. A geometric pattern is also on the right side of the scene, including a horizontal and two oblique lines below it. One of the interesting and very small geometric motifs in this section is the David Star in the left part of the scene which is very small but accurately drawn and a **H** is also created exactly under that. One of the characteristics of the petroglyphs in this section is Persian and Arabic writings. Arabic proper names including Allah, Muhammad, and Ali are on the right side of the scene and the words Allah and Ali are on the left side. At the top of the scene a Persian writing has been written, which is not very legible, but words like: "Hamast, Suleiman, Kajast, Qadr, Bodh, Mahallah, Hast" can be recognized.

« هماست، سلیمان، کجاست، قدر، بود، محله، هاست »

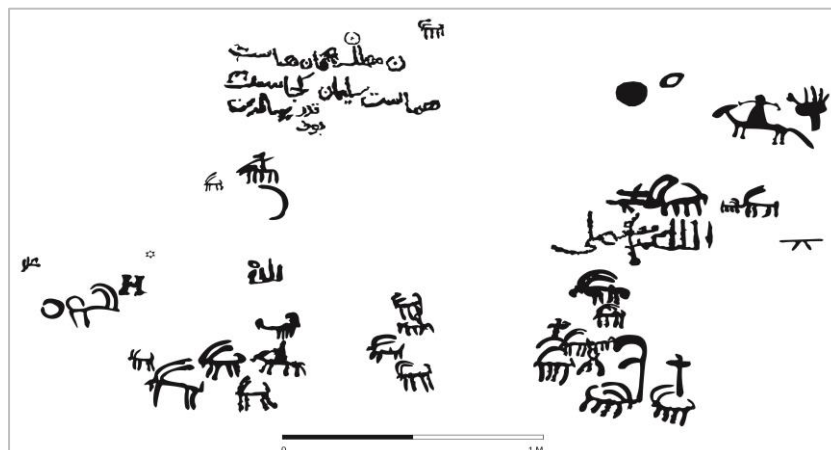


Figure 8: The northern petroglyphs of Cambodia's tomb

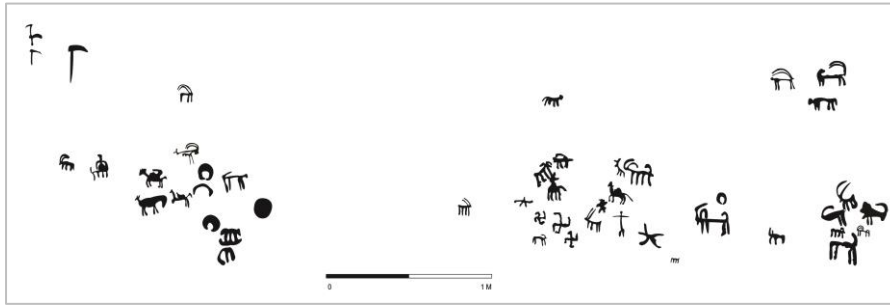


Figure 9: The western petroglyphs of Cambodia's tomb

Western petroglyphs: The petroglyphs of this part are the largest and the most numerous in the Pasargad collection. The overall dimensions of this scene are 2 x 6 meters and include 46 different motifs. This scene includes human, animal, and geometric motifs. Animal motifs include goat, horse, dog, and bird. Geometric motifs include three horseshoe motifs and a solid circle on the left and right of the scene, two hammer-like motifs in the upper left corner, and two swastikas in the center and bottom of the scene. Only one long-necked bird in the upper left corner is. There are three human motifs, including two horsemen in the center and left, a standing human in the center, and at the bottom. Animal motifs are the most numerous, there are five dogs on the right side, one in the center, one on the left side, a very small as well can be seen at the bottom. The goat has the largest number and 22 motifs of this animal in different states and sizes are depicted in this part. Generally, goats have long horns and raised tails. A few unspecified motifs are in the center and bottom of the scene, which can probably be considered as part of the group of human motifs (Figure 9 and 13).

4. CONCLUSION

Petroglyphs and rock carvings are a world art that has been popular among human societies in all parts of the world and in various periods from very ancient times until today. One of the issues discussed in this regard in archaeological societies is the dating of much of this evidence.

Photos



Figure 10: Petroglyphs of the great Cyrus tomb



Figure 11: Petroglyphs of the Private and Public Palaces



Figure 12: Petroglyphs of the Gate building

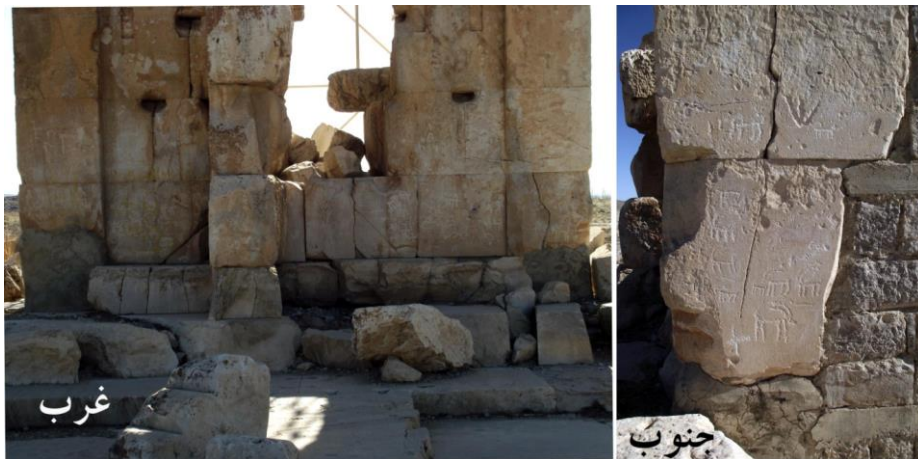


Figure 13: The southern and the western Petroglyphs of petroglyphs of Cambodia's tomb



Figure 14: The northern Petroglyphs of petroglyphs of Cambodia's tomb

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