

Mythological Scenes from Ancient Mesopotamia on Elamite Cylinder Seals

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Abstract

Elamite civilization is the most ancient civilization that was formed inside the present borders of Iran. It had dominated large parts of the Western and South-Western Iran, since the late fourth millennium till the mid-first millennium B.C. Like other ancient civilizations, Elamite civilization had been established based on religion and its people's beliefs. In the ancient, base of religion was formed by myths, so identification of Elamite myths can play an important role to understand the culture and religion of these people. Till now, any written document of Elamite myths has been obtained, but according to the similarities between Elam and Mesopotamian culture, by comparing the mythological scenes on Elamite seals with Mesopotamian seals and myths, in this article it has been tried to present some Mesopotamian myths, those which are also common in Elam. These myths include: "Rising of Shamash", "Etana; the first king", "Zu and tablets of destiny" and "Gilgamesh".

Keywords: Elamite Civilization, Elam, Myth, Mesopotamia, Mythological Figures, Seal

Introduction

The favorable natural conditions in the Near East during the late-millennium caused the first civilizations of the ancient world namely *Sumer* and *Elam* to be formed in this region and traverse the evolution path alongside each other.

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In this path, relationships of the mentioned civilizations had been full of trades, battles, and victories, so that the oldest Mesopotamian evidence mentioning the existence of Elmites is indicative of a battle between *Ur* kingdom in Mesopotamian and *Awan* kingdom in Elam around 2600 B.C which resulted in the Elmites victory and holding the Ur king captive (Majidzadeh, 2007:6). To better realize the friendly and hostile relationships between these two neighbors, it is necessary to notice two points:

First, the ancient Elam territory (west and southwest parts of the modern day Iran) was the main origin of natural resources such as metals, gemstones for construction and horses (Majidzadeh, 2007:5) that Mesopotamian always aspired to achieve them. On the other hand, Iran as the linking loop between the Far East and the Near East (Cameron, 2002:7-6), by undertaking the role of a mediator regarding the remote eastern regions, played a critical role in obtaining other valuable resources through trading with the mentioned regions.

Second, and to some extent as a result of the first cause, territory of the Elmites was always targeted by heavy attacks of Mesopotamian and consequently, people of this territory were frequently defeated by their old enemy and their country was dominated by Mesopotamian governments (Schacht, 2002:341). However, it must be considered that, the significance of the myths is not due to their historical authenticity, but it is due to the meaning and concept they bear for those believing in them. Myths narrating the human thought about the existence are established frameworks in which the human attempts to express his knowledge about himself, the nature, and his environment. Therefore, when we look at the myths, we are not only looking at unreal historical narratives or on fine and ancient poems, but also viewing the main ideology of those people and their perception of the man, society, and the God (Hinnells, 2010: 24-26). Moreover, myths report some characteristics of the society to which they belong. Myths explain why some rituals or practices are common in that society, and also justify and clarify the origins of the rules, totems, the ruling class and social structures (Frye, 2008:101).

Consequently, knowing every nation's myths paves the way to create a more clear and precise understanding about that nation's culture.

Literature Review

No independent research on the Elamite myths has been ever conducted and also, the entire materials mentioned in this area have been performed in the form of studies to investigate the Elamite religion that they have already been published.

It can be assumed that the main reason for this is that any Elamite text reflecting this nation's myths has not yet found in the excavations or has not been translated or their translations have not been published. Also, texts mentioning the deities of this nation are most often religious texts and they mostly deal with introducing a specific deity, king's activities regarding the construction of temples for these deities and in few cases they are also limited to describing the religious activities performed to worship these deities. As a result, the studies conducted in this area have been frequently focused on the Elamites' religious practices and their religion. Among these studies, research by foreign scholars such as *Pierre Amiet*(1970), *Walther Hinz* (2009), *Friedrich Wilhelm König*(1965), *Edith Porada* (2004) and some studies carried out by the Iranian researchers such as *Malakeh Malekzadeh Bayani* (1984), *Mohammad Rahim Sarraf* (2005), *Yousef Majidzadeh* (2007), and *Zohre Jowzi* (1993) can also be mentioned. However, it should be noted that some researcher while performing their investigations confirm the existence of some Mesopotamian myths among the Elamites (Porada, 2004: 37-38; Malekzadeh Bayani, 1984: 71; Mehrafarin, 1996: 109-110). According to what was discussed here, by investigating the figures, particularly mythological scenes existing on some Elamite seals and seal impressions, and comparing them to the text of the recognized Mesopotamian myths and seals discovered in Mesopotamian indicating these myths, authors in the present research have tried to identify some of the myths prevalent among the ancient Elamites and additionally, they aim to introduce the existence of two myths, i.e. "Rising of *Shamash*" and "*Zu* and Tablets of destiny" among the Elamites for the first time.

The Myth of "Rising of Shamash"

The Elamites and their Mesopotamian neighbors believed that many of the natural phenomena that the causes generating them were unknown had been the result of supernatural activities of their gods and demigods.

In this regard, rising of Shamash which is related to the sunrise can be mentioned. In Mesopotamian myths, Shamash, the god, every morning jumps out from the gateways of *Mashu* Mountains and starts his daily journey in the heaven; and at night, he goes down to the underworld through a gateway located on the other peak of this mountain; and there, he does not allow that the sinful people to be tortured more than the amount of their crimes and sins (Guirandet al, 2003:74-75).

Guardians of the gateways in this mountain have been presented as hybrid creatures like scorpion-man or bull-man (Abazari et al, 1993:318). In Awan period, among the Elamite seals, frequently we encounter with a scene in which Shamash attends in front of the gates that occasionally wings have been attached to them and often a bull or a bull-man stands in front of it and in the presence of Shamash. This figure suggests the existence of this story and mythological belief among the Elamites (FIG. 1).

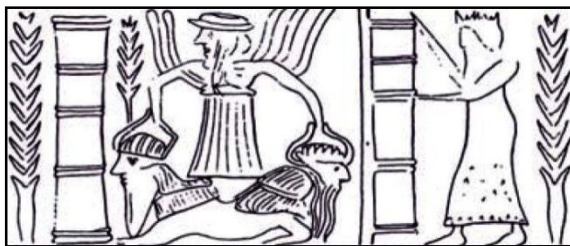


Fig.1- Cylinder seal impression with scenes of "Rising of Shamash". Susa. 2300 B.C. (Roach, 2008:fig. 2188)

In another seal from the same period, we face with a particular representation of this scene (FIG. 2). Here, we can see a deity who is jumping out from a winged-gate in front of which a bull and a human are standing. The said deity has placed one of his feet on the edge of a boat on which two persons are riding and it seems that they intend to jump up from above the boat (Ghaempanah, 2013: 64). *Sin*, the god of moon in Mesopotamian myths, was like an old man who is displayed in human's eyes riding on his carina at night seemed as a glooming crescent that is driving in the borderless space of the night sky (Guirand et al, 2003:73). Inside the boat imprinted on the Elamite seal, a person is standing and another one, as his rower, is paddling. Existence of crescent-like boat and presence of the moon crescent in the sky may suggest that the person standing in the boat is the *Sin*.

Moreover, also an eight-pointed star can be seen in the sky which is a symbol of *Ishtar*⁴, a goddess (Ghaempanah, 2013: 65). As we know, *Ishtar* introduces herself as the "goddess of the morning and evening" (Guirand et al, 2003: 76) and presence of her symbol beside the moon crescent may had been also used in order to show the down time; Since by turning the seal and repetition of the winged-gate design, it seems that Sin is concurrently arriving to the coast and the end of his night journey. All these factors together can indicate that Shamash (the sun) comes out of Mashu Mountains in the morning and intends to fly over the Sin (god of moon that is sitting in the boat) who has arrived to the end of his night journey, so that by its rise it turns the night to the day and change its darkness to light (Ghaempanah, 2013: 65).



Fig.2-New impression of a Cylinder seal with scenes of "Rising of Shamash". Susa. Around 2300 B.C. (Roach, 2008: fig. 2164)

The Myth of "*Etana*; the First King"

This myth is consisted of two parts; in the first part, eagle and serpent are the main players of this myth. The two mentioned creatures used to live together in a mountain. But one day, the malicious eagle searched and ate the serpent's children. The serpent complained to the just deity, Shamash, and asked for a solution. Shamash said:

1-Ishtar; the goddess of war, fertility, lustful love, in the Assyrian-Babylonian myths and the counterpart to the Sumerian *Inanna* and the Hebrew *Ashtoret* (*Ashtarot*). Lion and eight-pointed star are the principal symbols of this goddess and she is the divine personification of the planet Venus. Continuation of her name in the name of *Setareh* in Persian language and *Star* in the western languages to point to her original symbol, namely star, can be observed.

“go up the road till you approach to the mountain/I will keep a wild cow for you/ rip its stomach... reside in its stomach/... the eagle will come down and rob the meat/when he comes down, being inside the animal's stomach, you can capture his wing:/cut his wings, remex and claws... and throw him into the pit/and let him die of hunger and thirst there” (Guirand et al, 2003: 95).

The serpent did what she was told, the eagle was deceived by her ruse, and he was entrapped and was doomed to gradually die in the pit.

But the second section of this myth starts by describing the distressful situation of the mankind after the big storm; while there is no king to guide the people. Eventually, the deities decided that the kingship splendor descends to the earth from the heaven and meanwhile Etana was selected by the deities as the first king of the humans. But, for kingship survival a successor was needed and Etana did not have any son (Farno, 2005:356). Therefore, after a while, Etana complained that he did not have any successors and after presenting some offerings to Shamash, he asked him:

“Oh my God, with your command let me go up/grant me the plant of birth. /tell me what is the plant of birth?/ remove my embracement and grant me a name.” (Guirand et al, 2003: 94).

Shamash who had accepted the Etana's offerings, advised him to go to the mountains, and ask the entrapped eagle to give him the plant of birth. Etana did what he was told; he found the eagle in his prison and asked to give him a plant that could provide him a child. The eagle promised that upon retrieving his power he would find the plant for him. Ultimately, after eight months, the eagle could fly; then, he suggested Etana to take him to the heaven of the god *Anu* in order to find the plant of birth. Etana accepted and rode on the eagle's back and the two friends started to fly. After six hours, they arrived to the heaven of the god *Anu*, but the eagle still wished to ascend further to get to *Ishtar*. However, after another six hours of flying, both felt dizzy and experienced a terrible fall (Guirand et al, 2003: 94-96). Elamites and their Mesopotamian neighbors by the myth of Etana have displayed one of the most important human's aspires and wishes, that is the ability to fly.

But, the text of the myths notifies the importance of the deities' will and their support of the humans emphasize that and humans need to follow and listen to the deities' will; and it notes that humans should only utilize these facilities to the extent that the deities have provided the situation for them and allowed them to; since if human's selfishness (even if he is an approved king) causes him to get beyond his limit, deities would withdraw their support from him and it would not have any result other than a terrible fall to the abyss of annihilation. In a seal made of shell, related to 2300 B.C obtained from Susa shown in Fig. 3, the Mesopotamian myths, Etana, "the first king of the humans" can be recognized.



Fig. 3- Cylinder seal with a representation of the myth of Etana. Susa. 2300 B.C. (Amiet, 1979: 201, fig. 2)

Among the figures imprinted on the mentioned seal, it seems that the main scene of a god sitting on the throne while two serpents have come out of his shoulders. The serpent-shoulder god (half serpentgod) is one of the unique features in the Elamite mythological conceptions. This god who has a cane with a bull head behind him is one of the Elamite gods who has replaced the god Shamash in the main Mesopotamian myth and reflects the localizations which have been created by the Elmites in this myth. But, perhaps, with regard to the figure of a human kneeling in front of him, it is indicative of Etana's ascending the throne by deities (Enil² and Ishtar).

Other elements constituting the various scenes of the seal are in accordance with components of the myth including bust of a woman holding a serpent in her hands that has been depicted amid two ripped halves of a bull body and on a table with bull venom-shaped stands (Porada, 2004:38).

This scene can reflect the cow's body being ripped by the snake who had been hidden in it, and its exiting form the body in order to attack the eagle; because in another scene, on the upper part of the seal, figure of a serpent can be observed which is attacking an eagle and behind it, there is a figure of a woman holding a serpent in her hands. The more interesting point is the figure of a human riding at the back of an eagle and reminds us the scene in which Etana is flying at the back of the eagle going towards the heaven of the god Anu. Some other figures are seen on the seal including the figure of an object similar to a musical instrument (lyre?) or a netted-shape scorpion and figure of eagle-like birds which are seen in two sides of the main scene at the bottom of the seal. These elements despite their similarity to the characters of the story, do not reflect a really clear concept and perhaps, they have been used merely as filling motifs or they may depict some parts of the myths which are still unknown to us.

In another seal impression belongs to mid-third millennium B.C. obtained from Susa, a scene can be observed that may reflect the myth of Etana (FIG. 4). In the figure of the upper half of this seal impression, antelopes which are symbols of birth (Mehrafarin, 1996: 34) and fertility (MalekzadeBayani, 1984: 22) are displayed that remind us the reason of Etana's journey to the heaven of Anu to obtain the plant of birth and fertility. Also, in the lower part, upside-down figures of an eagle and a human can be seen among the standing humans who can reflect the fall of these two from the heaven. Moreover, beneath the figure of the upside-down eagle, figures of two serpents can be observed reminding the serpent's attack to the eagle mentioned in the text of the myths (Ghaempanah, 2013: 62).

The Myth of "Zu and Tablets of Destiny"

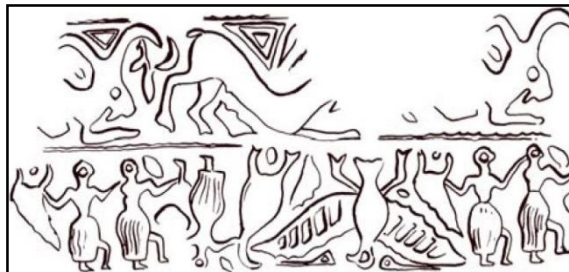


Fig. 4-Cylinder seal impression with reflecting the myth of Etana, Susa. Middle of 3rd millennium B.c. (Roach, 2008: fig. 2062)

Zu or *Anzu*, in the myth text and on the Mesopotamian seals has been presented in the form of a *Harp*y (a half man and half bird creature) (FIG. 5) and it might that one of the lesser divinity of the underworld that is considered as one of the almighty gods enemies like the monster children of *Tiamat*⁵ (Hooke, 1990: 80). Among the seals belong to the Awan period, we encounter with a scene that is very similar to the scene in which Zu or Anzu (storm bird) is taken to the presence of the judging god (FIG. 6); we face with this scene in Akkadian seals and it reflects the last scene related to the story of "Zu and Tablets of Destiny". In this Mesopotamian myth, we observe that Zu, steals the tablets of destiny, which are the signs of divinities kingdom and ruling, from *Enlil*⁶ and brings about agitation and horror among the deities. Reclaiming the tablets of destiny in different traditions, referred to different persons has been including *Lugalbanda*⁷,



Fig. 5- The Akkadian sample of Zu's trial scene in the presence of the deities. The British Museum (Gray, 1999:24)

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- 2- Tiamat: is the female giant of cosmic or turbulent saltwater in the Babylonian-Assyrian myths and is the symbol of chaos and primordial amorphousness of the world in the Mesopotamian myths (counterpart to Chaos or Khaos in Greek myths) that as a result of his mating to Apsu, the god of freshwaters, creation of the world was started. He was called Labu in Sumerian myths.
 - 3- Enlil: is the chief deity of the city of *Nippur*. He is in fact the god of cosmos air but he is also usually regarded as the god of earth. The word *Bel* means "The Lord" or the "Great God" and is a title for Enlil that was later used as *Maruk*'s title.
 - 4- Lugalbanda: is one of the mythological kings of the Uruk dynasty which has been introduced in the myths by the title of "the religious scholar who was a shepherd". At the time of Uruk blockade during Enmerkar period, by doing a series of heroic operations he approached himself to the goddess Innana and with her contribution he prevented from the fall of Uruk. In some narratives, he has been introduced as Gilgamesh's father.

*Marduk*⁸ and *Ninurta*⁹ or *Ningirsu* (Hooke, 1990: 80). Gray believes that according to the scenes existing in seals, the god judging Zu is *Ea*¹⁰ (Gray, 1999:24).

The myths of Zu and tablets of destinies reminds the significant role of the good gods in confronting with the evil deities and demigods such as Zu and mentions that these benefactor and human supporter deities have been always involved in battles with the wicked deities and mythological creatures who are always seeking to create chaos and disturbing the cosmic order and as a result, creating turbulence in the human world, even if the humans, themselves, do not notice these battles and conflicts. This point represents the importance of the presence of the gods in the world and implicitly, reminds those who believe in these myths that human should always be grateful of his deities and praise their favors by his invocations.



Fig. 6- An Elamite sample of Zu's trial scene in the presence of the deities Susa. 2300 B.C. (Amiet, 1972:1573)

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- 5- *Marduk*: is the great Babylonian god and the hero of the Babylonian myth of creation that in some narratives has been the sun's child and in some others, he has been another child of the god of waters. In the first half of the second millennium B.C, in the process of the evolution of the Babylonian deities, which had been probably made due to the political authority of Babylon, traits of the most Mesopotamian deities were gathered in him and afterwards, he was introduced as the superior god and ruler of deities.
 - 6- *Ninurta* (*Ningirsu*): is the chief god of the city of Lagash. In some of the Mesopotamian myths he has been introduced as the god of agriculture (the real farmer) and in some others he has been also introduced as the aggressive god of war. Moreover, he also bears the title of "the champion of the divine deities".
 - 7- *Ea*: is the god of, knowledge, wisdom, and freshwaters in the Akkadian (*Assyrian-Babylonian*) myths; and he is the counterpart to *Enki* in the Sumerian myths.

In Figure 6, which is shown an impression of an Elamite seal belonging to the Awan period, a scene similar to the Akkadian scene where a Harpyis being departed with closed hands by his attendants to a god sitting on a throne. Although in this seal the god sitting on the throne is not identifiable and represents no sign of the god of waters, this probability cannot still be ignored that he may be Ea. However, since in the text remained of the myth there is no mention of the god who judges Zu, but in most narratives, Ninurta's victory has been mentioned, perhaps, this god is Ninurta or even Enil (the god from whom the tablets of destiny had been stolen). Anyway, although the god who judged Zu is not certainly clear in the Elamite seals, existence of several examples of this scene among the Awan dynasty seals confirm the prevalence of this myth among the Elamites (Ghaempanah, 2013: 63-64).

The Myth of "Gilgamesh"

Gilgamesh is considered as a dictator king in *Uruk* (Abazari et al, 1993: 313) and at the same time, he is regarded as the greatest human hero in the ancient Mesopotamian myths (Guirand et al, 2003: 96-97). Gilgamesh was the one that two third of him was god and one third of him was human; someone who saw everything and uncovered all secrets (Abazari et al, 1993: 313) and even occasionally involved in challenging and fighting with the gods and demigods' wills (Abazari et al, 1993: 315). It is likely that he had been the real king of Uruk about 2700-2500 B.C. (Rosenberg, 2000: 340) that due to exaggerating his heroic behaviors, after several centuries, he had become a mythological character. The myth of Gilgamesh has been the most pervasive myth in the ancient Near East which is derived from a Sumerian origin and its translations to Akkadian language have been obtained from *Tel Megiddo* and *Ashurbanipal's* library in *Nineveh* (Hooke, 1990: 65), to *Hittite* language obtained from *Boghazkoy* (Chiera, 2007:316) and etc.

The figure of Gilgamesh on the Mesopotamian seals is often illustrated as a bearded champion with the front view of his face while a smile can be seen on his lips, and he is fighting with a bull or a lion accompanying with his faithful friend *Enkidu* (who is illustrated in the shape of a bull-man according to the myth text) (FIG. 7).

This mythological scene in the Mesopotamian art is considered as a representation of the myth of Gilgamesh (Roux, 2002: 124) during which Gilgamesh and Enkidu had been involved in fighting with the divine bull and lions which are the symbol of the goddess Ishtar; because subsequent to Gilgamesh's refusal of the goddess Ishtar's request to be her lover, Ishtar bore the grudge against him and sought to take revenge on Gilgamesh for this disrespect using a monster presented in the myth text as the "divine wild bull" (Rosenberg, former: 366-367). Moreover, around this myth also we observe that Gilgamesh and Enkidu in order to show their obstinacy to Ishtar and to prove their power, they engaged in hunting lions (Guirand et al, 2003: 106) that are the beasts related to this goddess and indeed symbolize her.

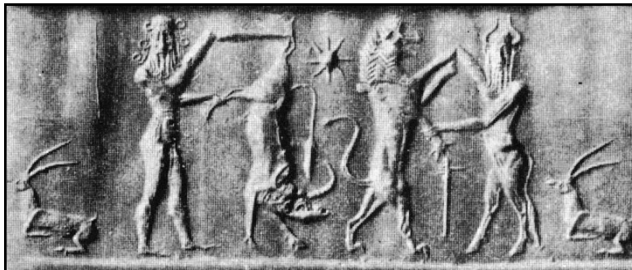


Fig. 7-New impression of a Babylonian cylinder seal with motifs Gilgamesh and Enkidu. Babylon (Chiera, 2007:165)



Fig. 8 Cylinder seal impression with reflecting the myth of Gilgamesh. Susa. 2300-2100 B.C. (Legrain, 1921: fig. 25)

Although till now no written text of this myth has been discovered, according to the mythological scenes imprinted on the Elamite seals and seal impressions, the prevalence of this myth in the Elamite borders can be realized; for example, many seals and seal impressions can be mentioned which have been discovered in the excavations of the Elamite sites and represent the figure of “god-hero” and “bull-man” whose faces have been illustrated from the opposite side, while fighting with a bull or lion (FIG. 8)



Fig. 9 A cylinder seal reflecting “Gilgamesh and youth plant” Susa. 2300 B.C. (Roach, 2008: fig. 2166)

Moreover, on another cylinder seal, a figure can be observed in which someone is riding on a boat-like serpent and the serpent holding a trifurcated plant has been illustrated as moving or perhaps escaping (FIG. 9). This scene to some extent reflects the myth of Gilgamesh during which Gilgamesh guided by *Uta-Napishtim*¹¹ and with the help of *Urshanabi*¹² managed to find a plant deep in the ocean that restored his youth; but in the middle of the returning way, a serpent stole this plant from Gilgamesh and as a result, Gilgamesh could not achieve the immortal and eternal life and instead, the serpent by its annual exuviations always remains young and eternal (Mehrafarin, 1996: 109-110). Existence of such scenes in the Elamite art works is indicative of the fact that the myth of Gilgamesh had been recognized among the ancient Elamites too.

8- Uta-napishtim: the hero of the myth of storm in the Babylonian myths to whom the deities granted an eternal life. The literal meaning of his name is “one who found the life”.

9- Urshanabi: was the ferryman of Uta-napishtim who is a companion of Gilgamesh in the river of the dead and by his direction Gilgamesh could find the plant of youth.

The myth of Gilgamesh has abundant mythological themes and ethical teachings, but perhaps the most important ethical teaching of this myth is the confrontation of the human of these eras with the inevitable reality of death and helping him to understand the reason why human is mortal unlike the immortal deities; also, this myth identifies one of the most principal features of the ideology of those residing in the Near East, that is giving attention to this world and worldly life and pleasures (unlike civilizations such as Egypt that mostly emphasized the importance of the life after death). As the goddess *Siduri-Sabito*¹³ tells Gilgamesh in this regard that:

“Gilgamesh, whither are you wandering? Life, which you look for, you will never find. For when the gods created man, they let death be his share, and life withheld in their own hands. Gilgamesh, fill your belly. Day and night make merry. Let days be full of joy, dance and make music day and night. And wear fresh clothes. And wash your head and bathe. Look at the child that is holding your hand, and let your wife delight in your embrace. These things alone are the concern of men.” (Jacobsen, 1949: 226).

Conclusion

The present research specifies the importance of investigating the mythological figures and symbols in order to know the Elamite myths and then their culture and religion, because religion and myths are considered as the main bases to form each civilization's culture, and by knowing these religious myths many of the actions and behaviors of the ancient societies can be recognized.

Study of the Elimates historical background suggests that the relations of this nation with its Mesopotamian neighbors during long centuries had been replete with their victories and defeats in their successive wars. Alongside these hostile relationships, cultural and commercial relations were widely maintained during the peace conditions. Due to the mentioned relations, an intense cultural mixture is observed throughout the ancient Near East.

10- Siduri-Sabitu: she is a wise female divinity who is the guardian of the life tree. She knows the house of Uta-napishtim and directed Gilgamesh through the way to reach to him. The literal meaning of her name is “hostess”.

This mixture caused some of the Mesopotamian myths to penetrate into the Elamites beliefs like some of their deities. Myths that according to the seals and seal impressions, their prevalence in the ancient Elmite society can be realized including "rising of Shamash", "Etana; the first king", "Zu and Tablets of Destiny" and "Gilgamesh".

The Elamites and their Mesopotamian neighbors believed that many of the natural phenomena the causes of which were unknown to them had been the result of the supernatural gods and demigods' activities; in this regard, the myth of rising of Shamash associated with the sunrise can be mentioned. In another case, they have illustrated one of the most important human's aspirations and wishes that is the ability to fly with the myth of "Etana; the first king of humans". However, at the same time, text of the myth notifies the importance of listening to and obeying the deities commands and points out that if human's selfishness causes him to go beyond his limits, deities support would be returned from him and it would have no result other than his fall into the annihilation abyss. Zu and Tablets of Destinies is another myth which has been mentioned in the present study. This myth reflects the existence of supernatural evil forces in the world and emphasizes the significance of the mighty and benefactor deities confronting with the evil and wicked deities. Finally, the myth of Gilgamesh makes the modern human accept the reality of death in the world and human mortality versus the deities immortality.

In addition to the mentioned myths, this point should also be noted that motifs of fictitious creatures and demigods had been very common in the ancient Elam. These supernatural creatures had strange appearance consisted by mixing together the various animals or they had been a hybrid of human and animals and etc. Undoubtedly, there had been many myths and legends regarding each of these imaginary creatures in the Elamite's minds; but unfortunately, any inscription reciting these stories has not been discovered till the present time, therefore, it is not possible to provide any opinion about them. It is hoped that in the future, by performing more extended field and library studies on the Elmaite civilization it would be possible to identify the concepts and themes of these designs and to do our bests to accurately clarify the realities about this important cultural period in the history of Iran.

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