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NOUVELLES GRAVURES À ALI-ABAD ET ARZANPOUL (ARZANFOUD), PROVINCE DE HAMADAN, OUEST DE L'IRAN

Historique des recherches

Un grand nombre de gravures ont été identifiées dans différentes zones de Hamadan, y compris celles de Dare Divin Alvand (Saraf 1997), Haj Mad Farm et Moradbeig Valley (Rashidi Nejad & Zamaniyan 2009), Cheshmeh Malek et Dareh Divin (Rashidi Nejad et al. 2012), Azandaryan (Hemati Azandaryani et al. 2014) et Dostali Valley (Hemati Azandaryani et al. 2014) dans la province de Hamadan, avec aussi d'autres exemples.

Les gravures rupestres d'Ali-Abad

Ces gravures (à 39 s 0282586 3842132) se trouvent à 1 km respectivement d'Ali-Abad et de Hamadan, dans l'ouest de l'Iran (fig. 1). On dénombre 66 motifs sur 4 roches, avec 60 bouquetins, 3 chiens, 2 hommes et un cavalier (fig. 2). Les motifs principaux sont le cavalier et le bouquetin aux grandes cornes recourbées (fig. 3-4). Certains (fig. 5) rappellent des motifs peints sur des poteries Sialk datées de 5500-4500 BC, et un autre gravé à Divin (Rashidi Nejad et al. 2012; Hemati Azandaryani et al. 2014).

Les gravures rupestres d'Arzanpoul (Arzanfoud)

Elles se trouvent à 39 s 0282925 3834536, à 3 km du village d'Arzanpoul et à 31 km de la ville de Hamadan (fig. 1). 27 motifs élégants sur deux roches représentent 7 bouquetins, 3 chiens et 3 figures indéterminées (fig. 6).



Fig. 2. Ali-Abad : le principal groupe de gravures.

NEW PETROGLYPHS AT ALI-ABAD AND ARZANPOUL (ARZANFOUD) IN THE HAMADAN PROVINCE, WESTERN IRAN

Research Background

A large number of petroglyphs have been identified from different parts of Hamadan, including those of Dare Divin Alvand (Saraf 1997), Haj Mad Farm and Moradbeig Valley (Rashidi Nejad & Zamaniyan 2009), Cheshmeh Malek and Dareh Divin (Rashidi Nejad et al. 2012), Azandaryan (Hemati Azandaryani et al. 2014) and Dostali Valley (Hemati Azandaryani et al. 2014) in the Hamadan province as well as other examples.

The petroglyphs of Ali-Abad

The petroglyphs are located at 39 s 0282586 3842132. They are 1km away from Ali-Abad and Hamadan respectively, in Western Iran (Fig. 1). There are 66 motifs on 4 rocks. They include 60 ibex, 3 dogs, 2 men and 1 rider (Fig. 2). The chief motifs are the rider and ibex with big curved horns (Fig. 3-4). Some of them (Fig. 5) are similar to Sialk painted pottery motifs dated to 5500-4500 BC, and to an engraved motif in Divin (Rashidi Nejad et al. 2012; Hemati Azandaryani et al. 2014).

The petroglyphs of Arzanpoul (Arzanfoud)

They are located at 39 s 0282925 3834536, at a distance of 3km from Arzanpoul village and 31km from Hamadan city (Fig. 1). 27 stylish motifs on two rocks include 7 ibex, 3 dogs and 3 undetermined figures (Fig. 6).

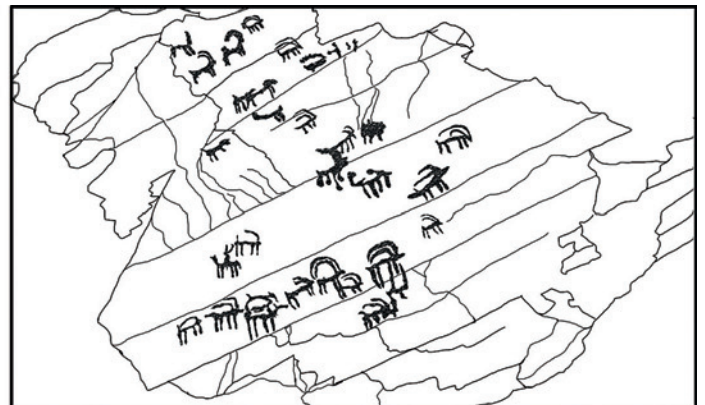


Fig. 2. Ali-Abad: the main group of petroglyphs, Ali-Abad.



Fig. 3. Ali-Abad : le cavalier.

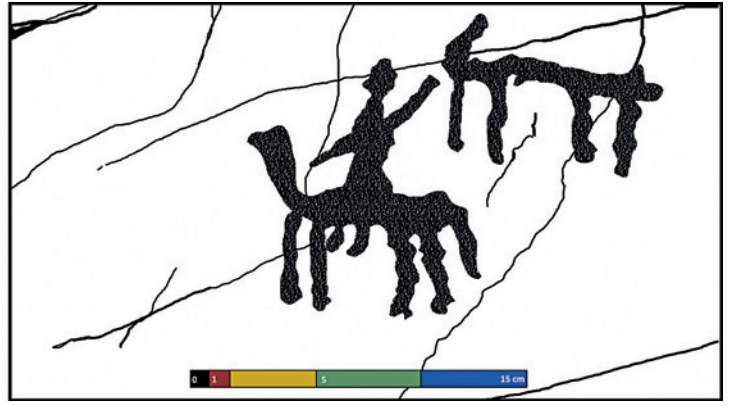


Fig. 3. Ali-Abad: a rider motif.

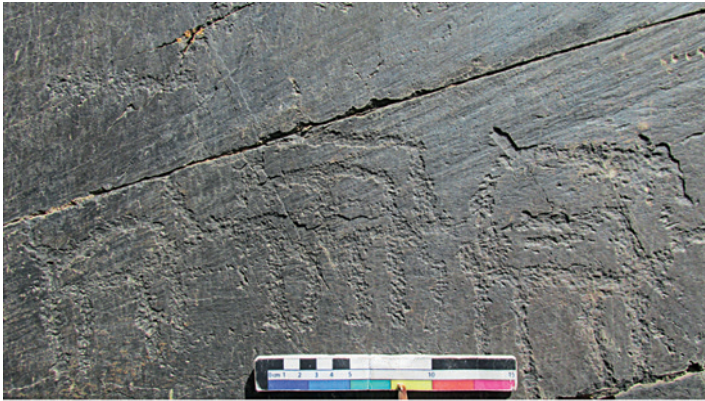


Fig. 4. Ali-Abad : plusieurs bouquetins avec des cornes exagérément longues.

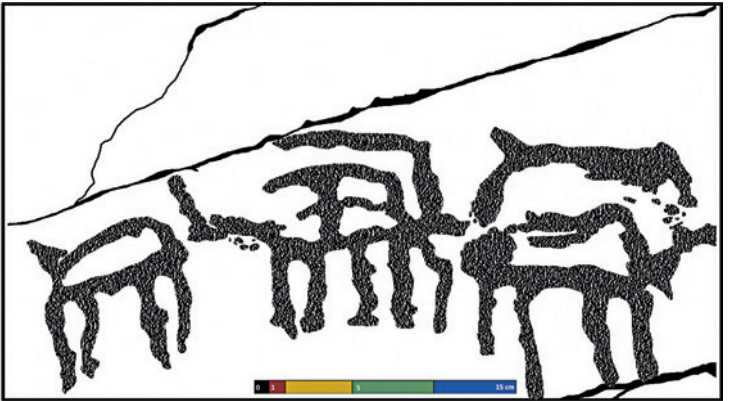


Fig. 4. Ali-Abad: Several ibex motifs with exaggerated long horns.



Fig. 5. Ali-Abad : bouquetins avec des cornes exagérément longues. Quelques-uns sont comme ceux peints sur les poteries Sialk (4600-5500 BC).



Fig. 5. Ali-Abad: Ibex motif with exaggerated long horns. Some of them are like Sialk painted pottery (4600-5500 BC).



Fig. 6. Arzanpoul (Arzanfuod) : principal groupe de gravures.



Fig. 6. Arzanpoul (Arzanfuod): the main group of petroglyphs.

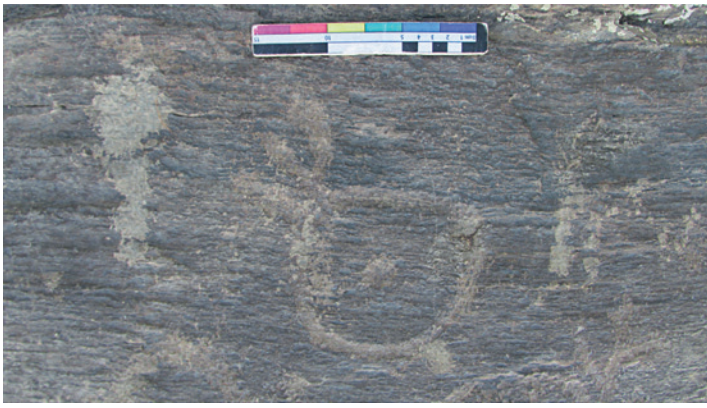


Fig. 7. Arzanpoul (Arzanfuod) : le motif indéterminé.

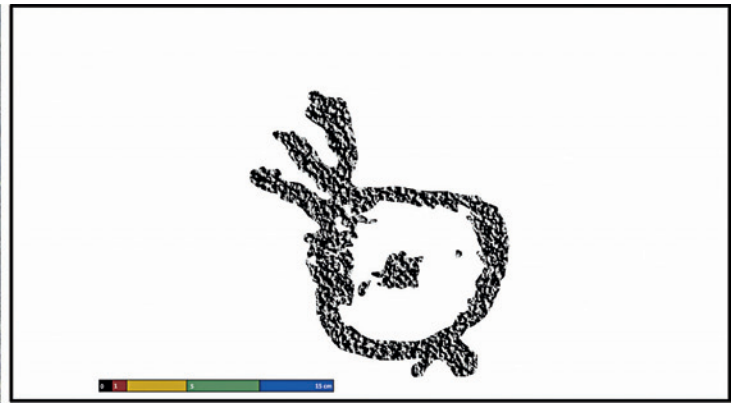


Fig. 7. Arzanpoul (Arzanfuod): the undetermined motif.

Les indéterminés sont plus importants que les autres (fig. 7). Ils sont identiques à ceux de la région de Timre (Tange Ghatghab, Shahneshin Ashnakhor et Mursiya Farnam [Farhadi 1998], Arges Sofla [Beik Mohamadi et al. 2013], et de la région de Azandariyan en Hamadan [Hemati Azandaryani et al. 2014]).

Conclusion

Les gravures rupestre d'Arzanpoul et d'Ali-Abad petroglyphs se trouvent à 12 km les unes des autres et comprennent 93 motifs, comprenant des animaux, des humains et des symboles. Toutes sont stylisées, particulièrement les bouquetins aux grandes cornes. Dans l'esprit des anciens Iraniens, la corne représentait l'eau et la fertilité. Parmi ces thèmes, les plus importants sont les indéterminés, que l'on peut comparer à d'autres à Timre et Azandariyan. La seule méthode pour les dater est de comparer les gravures d'Ali-Abad et la poterie peinte de Sialk (4600-5500 BC), car il est encore impossible, pour nous en Iran, d'avoir accès aux méthodes de datation.

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The undetermined motifs are more important than others (Fig. 7). They are similar to those found in the Timre region (Tange Ghatghab, Shahneshin Ashnakhor and Mursiya Farnam [Farhadi 1998], Arges sofla [Beik Mohamadi et al. 2013], and the region of Azandariyan in Hamadan [Hemati Azandaryani et al. 2014]).

Conclusion

The Arzanpoul and Ali-Abad petroglyphs are 12km from each other and include 93 motifs, including zoomorphs, anthropomorphs and symbols. All are stylized, especially ibex with big horns. In the view of ancient Iranians the horn stands for water and fertility. The most important motifs are undetermined figures which can be compared to others in Timre and Azandariyan. The only method to date them is to compare the Ali-Abad engravings with the painted pottery of Sialk (4600-5500 BC), as it is still impossible to have access to laboratory methods for us in Iran.

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