Survey and Analysis Petroglyphs of Penhani from Nehbandan City, Iran

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Abstract
Study Petroglyphs as a part of rock art are one of the most important branches of art and archeology, in all over the world, today because the study of this works to discover the cultural and intellectual fields of human ancestors have an important role. Iran is one of the countries that has vast resources of this art in reserves. One of the most important areas of Iranian art is located in South Khorasan province, close to a village called Deh Salm, around the city Nehbandan. After a field survey and documenting Petroglyphs of Penhani, the images are divided into animal, human, symbolic, tools and designs sorted inscription and they are discussed in detail in the context of this research. This technology method initiatives is often knocking and sometimes scratching. Petroglyphs of Penhani have compared the samples in Iran and some Asian regions. Some similarities, due to the similarity of social structures and in many cases, effective relief from environmental and biological conditions is evident. The Petroglyphs belonging to different time periods before and after Islam.

Key words: Penhani- Petroglyph- Nehbandan- rock art

Introduction
Rock art is a universal art which known in the arts is not only the most ancient but also allocated a special place. The art has recognized the effects of artistic sensibility and aesthetic distant ancestors of human beings in many parts of the world to showcase (Rafifar 2000). This art is also one of the most common ways of expression of human culture and why its study is of interest to anthropologists. Numerous rock engravings around the world remains that humans are an integral part of the history of art which has lasted for generations and in the process of human growth and development of intellectual and artistic communities were effective why art activities accordingly, based on the human way of thinking or seeing other people's feelings and experiences, and can also be experienced (Fransford 2001). Rocky designs are also part of the works of art that are the conscious man to save his left us. In recent years Khorasan archaeological survey, a large rock engravings have been discovered, Including in Bojnord, Jorbat petroglyphs, rock Gohardasht, at the entrance of the Garden of Kashmar petroglyphs and rock paintings dagger in Bardaskan especially in Birjand many rocky discovered which the most significant petroglyph Lakh Mazar and the only man who thoroughly studied in the Khorasan and has been published (Jacobson-Tepfer, Henry-Paul and Bahan 2001) Our research area, mining area of South Khorasan (Nehbandan city, village Dehsalam) the main subject in this research, introduces and explores motifs are carved and painted which often in mountainous areas on the rocks of time left. These motifs often pictures certain animals, humans, and symptoms belong signs that are scattered throughout the study area. Most researchers, attribute rock art and petroglyphs especially to the people before the date of the day, While more recent studies show many historical periods and Islamic motifs and even belong recent years. And ethnographic evidence indicates that this dynamic art even today come to the end of its life and on a much smaller scale than before, still continues to exist (Ghebraei 1998). South Khorasan including several sets of rock art, in places where it is detected. Penhani rock paintings, petroglyphs of Shoosf Nehbandan, Sirjan, Rafsanjan, Zarand,
and Babak. In this collection of petroglyphs, Penhani either in terms of quantity and relief containing a collection of ancient paintings, at least from the Bronze age to the Islamic period in Iran's rock is a special place.

Geology and Soil Science of South Khorasan Province:
Despite the geographical area east of the country during more than 1,500 km, Weather conditions monotony of the South of Mashhad to South Baluchistan. As expected, away from sources of moisture causing aside, stay away from the westerly winds, exposure to high-pressure belt next to orbit and dry winds from the surrounding desert, dry weather has been the rule in this area. In such circumstances the process of weathering of rocks, mechanical destruction of rocks temperature in the form of crack and in the high mountains ice splitting and less for chemical analysis act. Therefore bare rocks in the body of the mountains and aggregation products, gravelly at the foot of the mountains main sights across the eastern face of Iran. Active processes morphology in the east of Iran is wind process. In the plains and hollows Center due to poor vegetation cover and the pressure difference between height and lands, winds act more severe than other sectors. (pty. Limited 2010).

Geographical location city Nehbandan:
Nehbandan Lut desert in the southern tip of South Khorasan go, noble land, alien-like sleeping, the home is thousands of years of scorching sun, slap- worthy of a 120-day wind of Sistan, only the head is placed on the lap of the desert. But later due to his roving few business with him, and even occasionally it is mentioned. As mentioned before, the most southern point of South Khorasan province, which is Nehbandan city with an area of 26,000 kilometers in the desert, and is almost dry. This city on the map is defined as north of the city of Birjand, from East to Afghanistan and Zabol city to the south and from West to Kerman and Baluchistan provinces is limited (Shefaat 1996). Nehbandan area due to the main roads and a close relationship with the degree of Sistan and Baluchestan and Kerman, is of particular importance. The proximity to Pakistan and Afghanistan and southern ports, especially Chabahar and taking over the important trade routes Khorasan province, another privilege that increases the importance of this region. As a result, despite the above features, causes the deprivation of the area to be reduced. Nehbandan city's geographical position 58 ° 35 'to 60 degrees 53 minutes east longitude and 30 degrees 32 minutes north latitude to 32 degrees and 18 minutes is located. ts height is 1260 meters above sea level and has an area: 26,000 square kilometers (Nezafat 2009).

Ancient road leading to the Nehbandan:
By studying historical sources, we can conclude who founded the city Nah roads in Parthian period, it also created and placed into operation. It seems a historical period, Nah in two directions, one to the other in the north-eastern Sistan and has been in Farah and Herat. In the middle of the Sassani and early Islamic way northwest to the Tabas is thriving (Field 1939).

The geographical location of petroglyphs:
The study area district in this report is Nah and Meyghan the Central District of Nehbandan city. This section covers an area of 12367 square kilometers, All areas of East and Central of Nehbandan city is captured. In total, Nehbandan has two, city center and Shusf. Shosf located in the northern city and the central part of which has a large area of the Shusf the southern, eastern and south-western city in its place. Geographical coordinates of the study consist of two villages Nah and Bandan. (Including UTM) in 3436860 to 3527318 latitude and as 0284052 to 758 890 longitude is

The geographical location of petroglyphs Penhani:
The petroglyphs are located at 10500 km East Village Meyghan, 3 km southeast of Shour wells and 5 km southwest of Kalateh Penhani. A longitudinal 743446S41 and Latitude is 3525287. Its height above sea level is 1653 meters. Stone has a length of 2 meters and a width of 2 m and area of 4 m². Its height from ground level is around 2 meters. From about 20 meters north of petroglyphs passes a dirt road(Fig 6).
The introduction of petroglyphs Penhani:

On a piece of stone the size of 2 x 2 m drawings were carved on both sides. In the southern side and the lower part of the rock figure of a goat and a camel drew that standing face to face. The artist has drawn figures, camel head is drawn in such a way that it looks downward. Animal's hind legs than front legs are more open and show static and inertia. It seems that the animal not to move and stay in the same place. Unlike camel, goat - drawn smaller. This time the goat front legs drawn open and has long arched horns. The front horn is larger than the other horn. It seems that the artist smaller dorsal horn had tried to show the perspective of the scene. with more precision can be seen on the back of the goat another smaller goat.
In another aspect of the rocks, we see the role of a man on horseback and the exterior rider was left. Human legs are not drawing and hands raised with right angles. It seems to tether the horse in his hand. Although the object is similar tethered was not drawing. In this image perspectively is invisible and feet of animals are equal. Long tail and sharp ears and pulled the animal is drawn. Around rider symbolic motifs circle that inside it both horizontal and vertical line one on top of the rider and the other on his back was drawn which is a symbol of the sun. Four of the swastika are plotted. Three of the same and the other is smaller than the others. At the top, we see the role of a sword that long arc.

Figure 5: petroglyphs Penhani -image Man rider, a circular symbol similar to the swastika and the celestial sphere

Another symbolic image, the middle of a circle with a horizontal line is divided into two parts. Two triangles are connected to each other with two vertices and its angles are circular. Similar petroglyphs have not seen in other areas.

Figure 6: Penhani - petroglyph image circle and two triangles

Another picture of a dog and a goat. The goat was drawn with horns and turned round, the front legs were standing at a slight angle towards the rear legs. It seems that the artist tries to show the animal's movement. Back of the goat is a picture of a dog with a tail is back, which seems to be a sheepdog.
Another picture carved is a man on horseback which right-hand stretched out one side of the horse's neck and in the left-hand has weapons. The animal has long ears and snout. The artist with the image of the two legs of the horse and a foot of man has tried to show silhouette stage. According to old motifs can be considered a small weapon.

In another image, we see the man rodeo ride on citrus. The animal has long legs stretched. His ears are not drawn and tail a horizontal line is drawn. Man rider raised a hand and perhaps weapon like a sword in his hand another hand horizontally above anecdote is a victory for him. The lower part of man rider, the word of God is seen. Two of the swastika, drawn one simple and one in four of his side's four-point or four solid circles. Abdullah's word is an obvious draw. A line is drawn winding snakelike be seen.
In the bottom of the cliff carved four interconnected circles that were not seen before. The circles of different sizes to each other and are hollow. In the left image is a symbolic role similar to the word of God.

On the other side, we see three-ram with very large antlers relative to body size and circular. animal with small legs drawn. One on the top and two at the bottom. Two rams have been facing each other and seen.
all the angles. As if the artist wanted to depict the Battle of the ram has a high angle. Rams larger than the profile drawn but the horns are carved come on a full-face angle. Lower new designs can be considered symbolic motifs. A similar pattern was found in some works as a kind of antelope and in some other areas as Rams have been proposed.

Figure 12: petroglyphs Penhani -three-ram

Conclusion

In general, the approximate date rock art more than anything else on the analysis of archaeological landscape where it is located are based. The possibility of ancient settlements or convoys passing through this high places (Rashidinejad & Zamanian, 2009). As we know, in the old due to high120-day winds there is a possibility that the location was good climate, that is passed on from this area. There are also images of turtles is likely to get them on. Relief scenes of hunting where human beings were primitive and having Archery image. Somehow reminiscent of the rock are engravings of Asia Minor and Azerbaijan (Aran). Human designs are unique petroglyphs and are comparable to the historic times. We have examples of designs Elamite period until Parthian. The power ring can see embossed Nvbany(Zahab, 2200 BC) to relief Artaxerxes II In Taq-e Bostan (4th century BC) observed. Including the role of the horse is examined further and a series that has been related the first millennium BC. It is essential to note each set has the role of the horse does not necessarily imply that dating back to that time. It may be that these works are carved in recent times. We learn that the use of multiple data to chronology alone does not seem appropriate and can not capture the exact time create designs, the depth of designs, attention to gender stone reliefs carved on it and erosion in different weather conditions and other data coordinated, integrated and interlinked instead of using a specified data such criterion is the Horse (Mohamadi Ghasrian & Naderi, 2007). This chronology in terms of human motifs on horseback it seems easier. According to the above cases, it dates back(by indicating probability) considered older than the Iron Age. Hunting antelope one of the most common issues in Central and Western rock art that from the Neolithic period to the next in almost all areas have been considered. Tradition showing designs antelopes and men on horseback even until recent times continued and can be such elements in the designs of tombstones in the late nineteenth - century Inscription and in recent centuries also saw tribal art (Clarisse & Kalmayr, 1997).In Penhani no new elements like firearms are not seen. Penhani rocky designs, like most similar patterns in other regions of Iran using the technique of carving (Petroglyph) have been created. In most such Motifs from nature and everyday life of the person or persons, it has inspired creator. It is necessary to note that the way of relief, is scratching. It is hoped that with the introduction of Penhani rocky designs, as another set of the intellectual heritage of my country, the incentive for further research in this context and another Try in preserving them for the future. Designs, often with a combination of naturalism and abstraction appears (Eskandari, 1998). Graphic simplicity and nature in terms of style and morphology reflect a blending the abstraction and naturalism (Anati, 2004).The spirit of hunting and nature has dominated on all rocks, logs; although no particular complexity is not
observed in animal print pictures but relief does not obscure or symbolic masonry mystery because some of them seem completely unknown (Pourbakhshandeh, 2007). In general, citing remained designs of prehistoric man on the rocks can have as much as anything the animal hunts in living populations and creators of rock engravings, therefore served as the center of life (Esmaeilpour, 2009). But the symbolic patterns also may be stated Some of them spell of magic and ritual aspects and have believed (Esmaeilpour, 2009). Some of these rocks are the people still believe in the validity where they vow and sacrifices made by the people today. Goat designs can be a great relief to climatic and environmental conditions at the time attributed designs. Of course, some researchers, the issue of the mythic and symbolic goats are given in different cultures, the second group has more fans and mainly the role of animals in human history is considered one of the oldest symbols known and the goats are back to the Neolithic period (Mohammadian far & Azndryani, 2014). Overall, and based on available evidence and by comparative designs with other petroglyphs in other areas can be the possibility that the Penhani petroglyphs is related to the patriarch.

References