

INDIA (BHARAT) - IRAN (PERSIA)

TOMBSTONES



Dr. Gaurav A. Vyas

This book contains the History of Tombstones in India (Bharat) and Iran (Persia).

This book is written by collecting information from various sources available on the internet.

ROOTSHUNT

15, Mangalyam Society, Near Ocean Park, Nehrunagar, Ahmedabad – 380 015, Gujarat, BHARAT.

M : 0091 – 98792 58523 / Web : www.rootshunt.com / E-mail : hunt2roots@yahoo.com

Contents at a glance :

| | |
|--|-----------|
| 1. Introduction | 1 |
| 2. Tombstones in India | 5 |
| 3. Tombstones in Lurestan Iran | 22 |
| 4. Tombstones in Ahvaz Iran | 46 |
| 5. Tombstones in Shahr-i Sokhta | 47 |
| 6. Tombstone of Goddess Tanit | 50 |

1. Introduction :

a) One of the most ancient Aryan Scripture called Rig Ved states about burial and Tombstones which is as follows :

८९६४. इ॒मं जी॒वेभ्यः॑ परि॒धिं द॑धामि॒ मैषां॑ नु॒ गा॒द॒प॒रो अ॒र्थमे॒तम्।
श॒तं जी॒वन्तु॑ श॒रदः॑ पु॒रू॒चीर॒न्त॒र्मृ॒त्युं द॑धतां॒ प॒र्व॒तेन॑।।४।।

4. I erect this circle (of stones) for (the protection of) the living, that none other of them may approach this limit; may they live a hundred years, occupied by many holy works, and keep death hidden by this mound.

I erect this Circle of stones— Mahīdhara (*Yajurveda*, 35.15) states that after the burning of the body, the *Adhvaryu* is to raise a bank or lump of earth between the village where the deceased dwelt and the cemetery, as a rampart against death; Sāyaṇa makes the *paridhi* a stone rampart (*pāṣāṇam*).

८९७४. प्र॒ती॒ची॒ने॒ मा॒म॒ह॒नी॒ष्वाः॑ प॒र्ण॒मि॒वा द॑धुः।
प्र॒ती॒चीं॑ ज॒ग्र॒भा वा॒च॒म॒श्चं॑ र॒श॒न॒या य॒था॑।।१४।।

14. At the decline of the day they have placed me (in the grave) like the feathers of an arrow; I have restrained my declining voice as (they check) a horse with a bridle.

८९७३. उ॒त्ते॑ स्त॒भ्ना॒मि पृ॒थि॒वीं त्वत्प॒री॒मं लो॒गं नि॒द॒ध॒न्मो अ॒हं रि॒षम्।

ए॒तां स्त॒थू॒णां पि॒त॒रो धा॒रय॒न्तु तेऽ॒त्रा॑ य॒मः सा॒द॒ना ते मि॒नोतु॑ ॥१३॥

13. I heap up the earth around you, placing (upon you) this clod of earth: may I not be injured: may the *Pitrs* sustain this your monument: may *Yama* make you a dwelling here.

I heap up the earth around you— (Sāyaṇa, “O urn, I keep off the earth above you with your lid, *he asthikumbha tavopari tvadīyena kapālena pṛthivīm pratibadhnāmi*”) this is addressed to the urn, containing the bones and ashes. Which is buried after the corpse has been burnt. “*In quo reliquias divinique ossa parentis condidimus terra,*” *Aeed*, V. 68. (The verse is to be recited when the bones are covered with the lid; see *Aśval-Grhya-S.*, IV. 5.)

This clod of earth— (I.e., the lid of the urn.)

८९७२. उ॒च्छ्र॑माना पृ॒थि॒वी सु तिष्ठ॑तु स॒हस्रं॑ मि॒त॒ उप॒ हि श्र॑य॒न्ताम्।

ते गृ॒हासो॑ घृ॒तश्चु॑तो भव॒न्तु वि॒श्वाहा॑स्मै श॒रणाः॑ स॒न्त्वत्र॑ ॥१२॥

12. May the earth heaped over him lie light: may thousands of particles (of dust) envelope him; may these mansions distil *ghī* (for him); may they every day be an asylum to him in this world.

८९७१. उ॒च्छ्र॑स्व पृ॒थि॒वि मा नि बा॑ध॒थाः सू॒पाय॒नास्मै॑ भव॒ सू॒पव॑ञ्चना।

मा॒ता पु॒त्रं यथा॑ सि॒चाभ्ये॑नं भूम॒ ऊ॒र्णहि॑ ॥११॥

11. Earth, rise up above him; oppress him not; be attentive to him (and) comfortable; cover him up, earth, as a mother covers her child with the skirt of her garment.

Earth, rise up above him— (I.e. so as to give him breathing room. Whilst this verse is being recited, dust is to be scattered over the grave. *Aśva, Grhya S.*, IV. 5.)

Comfortable— (*Sūpavañcanā*=deceiving well. Sāyaṇa says, “Treat him kindly for the sake of the sacrifice:” fondle him, lull him to rest. The alternative explanation *supraṭiṣṭhā bhava* seems to mean, be a good resting-place.)

८९७०. उप सर्प मातरं भूमिमेतामुरुव्यचसं पृथिवीं सुशेवाम्।

ऊर्णम्रदा युवतिर्दक्षिणावत एषा त्वा पातु निर्ऋतेरुपस्थात् ॥१०॥

10. Go to this your mother-earth, the wide-spread, delightful earth; this virgin (earth is) as soft as wool, to the liberal (worshipper) may she protect you from the proximity of *Nirrti*.

(Sāyana says the four verses 10 to 13 are to be repeated at the death of a *dikṣita* (initiated person), and cites *Āśvalāyana* S. VI. 10. On the repetition of verse 10, the bones which have been collected are to be placed in the grave; see *Āśvalāyanagrhya* S. IV. 5.)

[सूक्त-१८]

[ऋषि- संकुसुक यामायन। देवता- १-४ मृत्यु, ५ धाता, ६ त्वष्टा, ७-१३ पितृमेध, १४ पितृमेध अथवा प्रजापति। छन्द- त्रिष्टुप्, ११प्रस्तार पंक्ति, १३ जगती, १४ अनुष्टुप्।]

(The metre is differently given in the *Sarvānukrama*. For the name of the *Ṛṣi* see Max Müller, *Rgveda*..)

From the above Rig Ved hymns we come to know that in Ancient Aryan traditions Aryans were buried, a stone circle was made around the grave and a Tombstone was erected on the grave.

b) Ancient Stone circles and Tombstones can be found in Ancient Briton, Scotland and many other places.

Much about it is written by Lt. Col. Laurence Austine Waddell in his book "The Phoenician Origin of the Britons, Scots and Anglo-Saxons.

The Phoenician Origin of the Britons, Scots and Anglo-Saxons Pdf Link :

http://rootshunt.com/angirasgautam/pdf/The_Phoenician_Origin_of_Britons.pdf

c) The second question comes in our mind is about the Hand Symbol used on Tombstones. Many people will say that it's a sign of blessings but I found the answer from Lt. Col. Laurence Austine Waddell another book called "Aryan Origin of the Alphabet".

Aryan Origin of the Alphabet Pdf Link :

http://rootshunt.com/angirasgautam/pdf/WADDELL.A.-Aryan_Origin_of_the_Alphabet_1927.pdf

According to from Lt. Col. Laurence Austine Waddell :

It is presumably owing to D being derived from the Sumerian Da, Du that in Spanish the letter is pronounced Du.

The Hand symbol on Tombstones represents Aryans the Letter Da.

Da is the hieroglyph for "Hand". That hieroglyph Da "Hand" has been disclosed in the Sumer-Aryan Dictionary to be derived from the Sumerian Da pictogram for "Hand".

The free dialectic interchange of D with its fellow labial T in Sumerian and other Aryan languages, and the further and later change of T dialectically sometimes into Th is well illustrated by the changes which transformed the name of the first king of the Goths and other Aryans, Dar or Dar-danos into "Thor". King Dar is also called by the Sumerians Dur, which is also a form of his name in the Gothic Edda epics.

Thor is the first King of Aryans. The Hand symbol on Tombstones represents that the Tombstones are of Aryans.

The Right Hand on Tombstones shows sun-wise right-hand direction of the Aryan Solar-cult.

Example :

This inscription through the Sumerian reads as follows :—



FIG. 36.—Inscription of Dundu with title " Busahap " deciphered.

This example of Hand symbol as Da I have taken from Lt. Col. Laurence Austine Waddell in his book "Egyptian Civilization - Its Sumerian Origin RC 1930"

Egyptian Civilization - Its Sumerian Origin RC 1930 Pdf Link :

http://rootshunt.com/angirasgautam/pdf/WADDELLL.A.-Egyptian_Civilization--Its_Sumerian_Origin__RC_1930.pdf

To know more about Aryan origins and download all important Pdf related to it by Lt. Col. Laurence Austine Waddell use this Link :

<http://rootshunt.com/gautam.htm>

- d) It is believe that many Rajputs and Brahmins came to India from Iran and Iraq when the Arabs attacked Iran and Iraq. Many of the Brahmins entered India through Hindu Kush and settled in Kashmir in India.

It is said that a person can leave anything but not his culture because it is connected to his roots and stored in his DNA.

When Brahmins and Rajputs entered India they brought their culture with them. Out of many things there are 3 main things which shows their connection with Iran which are as follows :

- Rajput Clothes,
- Atlas cloth and,
- Tomb stone.

The clothes which Rajput women wear in wedding are similar to women wearing clothes in Iran. Atlas cloth is also known as adras and Ikkt which is commonly used in Tajikistan, Iran and Central Asia.

Some Brahmins put green color Atlas cloth on their Ancestors Tombstone. The green color Atlas cloth is put on Tombstone of lady who became Sati after her husband.

2. Tombstones in India :

A. Tombstones in India :

There are many Brahmins and Rajputs in India but only those who have come from Iran have tradition of Tombstone. There are Tombstones of Ladies as well as Gents which are worshipped.

Tombstones are also known as viragals, natukals, paliyas, Padyo, kirti or chhaya sthambhs or simply sthambh, devalis, etc



Tombstone of Brahmin Lady in Lakhtar, Gujarat, India



Tombstone of Rajput Lady Satara Dist. Maharashtra



Tombstones of Rajputs



Tombstone of Rajput Ladies



Tombstone of Rajput Lady

Magnificent temples, mausoleums, palaces, and forts strewn across the country, tell us stories of India's past that are otherwise accessible only through inscriptions, the exclusive purview of the literate. The corpus of free-standing memorial and record stones viz., the hero stones, sati-stones, gai-vaasru stones and the ass-curse steles (upright stone slabs, with or without inscriptions), on the other hand, stand as mute witnesses to a forgotten past, and have their own stories to tell.

These steles, issued largely from the fifth century CE onwards till about the 13th century, and in some cases till about the 18th century, are an important archaeological source of history of the medieval period. They bear testimonials from the past, which are sometimes puzzling, but often simple and straightforward.

What the hero stones reveal :

Hero stones are so called because they were erected as commemoratives to honour the memory of a fallen hero, to the local populace as well as future generations who must remember the valour of the hero forever. These stones are found all over India, but are especially abundant in the southern region. They are locally known as viragals, natukals, paliyas, Padyo, kirti or chhaya sthambhs or simply sthambh, devalis, etc. Many ancient scriptures such as the Rigved, and epics such as the Mahabharat state that the best kind of

death a warrior could wish for is on the battlefield, a 'veer-maran' (heroic death) is his dharma. A warrior who dies heroically will be equated with Indra, and will attain the ultimate 'lok' i.e, swarg. (Sontheimer, 1982)

We have many variations of hero stones, but they are mainly divided on the basis of the presence or the absence of inscriptions. In Maharashtra, hero stones are mostly uninscribed; at the same time, those from Karnataka and Tamil Nadu are mostly inscribed. These are then further divided on the basis of scene(s) of a war/battle/raid or skirmish, depicting how the hero died a heroic death. The scenes depict heroes who died during a cattle raid, battling with wild animals such as elephants or tigers, or fighting with swords, or in a wrestling duel. A hero stone from Borivali, Mumbai, depicts a naval battle. Some hero stones also depict a scene of religious suicide.

Hero stones are generally three-panelled, though sometimes they may also be four or five panelled. The lowermost panel depicts the fight scene. The next panel above depicts the death of the hero and his ascension to the heavens, while being flanked on either side by celestial maidens. The next and uppermost panel depicts the hero worshipping a Shivling, which represents his reaching Kailash, reflecting perhaps the popular faith of the times. Sometimes, instead of a Shivling, a goddess or an ascetic may also be shown. At the top of the stele a crescent and a circle representing the moon and the sun, respectively, are shown, which denote perpetuity. However, sometimes this panel is not present or is broken, or is simply left incomplete. A kalash in the form of either a temple spire or ceremonial pot is shown to represent sanctity. Some hero stones are quite elaborately and intricately carved, and may contain figures with lots of attendants, chauri or parasol bearers which may represent royalty, or a very important person who has died valiantly on the battle field.

The cult of hero stones has spread all over India, over a long period of time. Some scholars maintain that hero stones began to be erected from the third century BCE, and the practice continued till around early 18th century. However, a large concentration of hero stones was erected between the 5th and 12th centuries. We find a wide variety in the corpus of hero stones, artistically depicting royal as well as folk/tribal elements.

The sati stones :

These stones were erected in the memory of a woman who immolates herself on her husband's funeral pyre. The word 'sati' means a woman who is pure/ chaste. The practice and the name may be traced back to the mythological story of Shiv's wife Sati, who immolates herself when her father insults her husband. Sati stones were erected for widows of fallen heroes/ warriors. The steles often have three panels. In the lowermost panel the woman is shown with her husband's corpse. The middle panel shows her riding a horse or standing with her hands raised, as if bestowing blessings or sitting on a funeral pyre with her husband's corpse placed on her lap. The last panel shows her reaching heaven. As in the hero stones, the top of the sati stone shows the sun and the moon and a kalash. There's a hand shown with bangles on the wrist, raised at a right angle in blessing, which divides the lower and middle panel. This is the most common marker to identify the stele as a sati-stone. It was so much in vogue that many of the steles do not have separate panels as described above but just one scene or a seated or standing couple with the bangled hand or simply an upraised palm. These steles are mostly devoid of inscriptions.

We also have composite hero-sati stones, wherein the hand at a right angle is depicted along with the usual panels of hero-stones. Sometimes the sati is shown holding her husband's body, or is shown accompanying him to heaven.

The gai-vaasru steles :

These steles are quite interesting and a great example of the symbolism that pervades Indian iconography. They are mostly considered grant stones as well as boundary markers, according to some scholars. The steles mostly show just two panels with one inset depicting a cow suckling a calf, and the topmost panel depicting the usual sun-moon-kalash trio, or just the sun and the moon; sometimes broken, or simply left incomplete. Many a times, a manger or pot-like structure is shown in front of the cow near her mouth. According to Dr. V. V Mirashi the cow represents the grant given by the king, and the calf is his donee. It is also possible that the cow may represent the king, and the calf, the kingdom. The manger may represent the grant amount or the tax or some such revenue deemed necessary for the welfare of the kingdom, since the stele is sometimes depicted along with the ass-curse steles, described below.

The ass-curse steles :

These unique steles, though an important part of the corpus of memorial stones, were largely ignored, unless inscribed, as they were considered obscene. It is only in the last few years, except for a lone attempt in 1990 by R.C. Dhere, that any serious academic study has been attempted to understand them. Ass-curse steles are invariably land grant or law edicts issued in the 10th-11th centuries onwards in Maharashtra. They were first issued by rulers of the Shilahar dynasty, and the practice was continued by the Yadavas, the Vijayanagar Sangamas, as well as the Bahamani and Adil Shahi regimes.

The ass-curse stones bear a land grant inscription and a sculptural panel (perhaps for the benefit of the illiterate) depicting the ass-curse, the latter being directed at anybody who flouts the royal decree. The ass curse serves as a warning against defiance or dishonouring of the grant detailed in the inscription. The curse is almost always in Marathi and states maaye gadhave zhavije which translates to 'A donkey will be made to sexually violate your mother.'

The steles are generally structured as three vertical panels. The top-most panel depicts the sun and moon as well as the kalash, an ascetic or a Shivling or some other deity. The panel below it is inscribed with the details of the grant or the law/ edict, along with the boon lines as well as curse lines. The last panel at the bottom graphically depicts the curse described in the inscription by showing a donkey in sexual congress with a woman.

The persistence of the neatly defined typology of these steles is probably second only to that of religious iconography. Variations in the form of the steles appear over time. However, these steles probably became such a common phenomenon that in their later avatars they are devoid of any inscription but depict only the graphic panel, thus acquiring the function of signages. Sometimes we also find the depiction of gai-vaasru in an inset along with the ass-curse. Perhaps it seeks to suggest that a king may be benevolent at one time, and malevolent at another. These steles, with the graphic portrayal of the ass curse, became the popular mode of public discourse across the country and hence the entire corpus merits greater scholarly

attention for the valuable insights it may provide into the socio-economic life of mediaeval times.

Source :

<http://oneindiaonepeople.com/the-mute-witnesses/>

B. Tombstones in Gujarat :

Tombstones in Gujarat are also known as Paliya, Padyo or Khambhi.

The Paliya or Khambhi is a type of a memorial found in western India especially Saurashtra and Kutch regions of Gujarat state of India. They are also found in Sindh region of Pakistan. They mostly commemorates the death of a person. These stone monuments have symbols and inscriptions. There are several types of memorials including dedicated to warriors (mostly Charans), sailors, sati, animals and associated with folklore. They are important in ethnography and epigraphy.

Those dedicated to warriors fall under the term hero stone, of which examples are found all over India.



Three portions; head with Sun and moon, middle with warrior mounted on horse, bottom with inscription with time, place, name. *Paliya* dedicated to warrior died in war, Chhatardi, Bhuj

History :

The tradition originated in Vedic period when the dead bodies were not cremated but either buried or floated in the river. The spot of burial were initially marked with single stone and later stone circle which are found during excavations. Later the practice evolved into *Lashti* or a stone column with inscriptions which had names of persons, place and dates. Four such *Lashtis* of Kshatrap period (1st century) found in Kutch are now at Kutch Museum. The practice evolved in various types of memorials across India such as stup, cenotaphs, memorial temples. The types of such memorials are found all over India such as hero stones in South India. They often carry inscriptions displaying a variety of adornments, including bas

relief panels, frieze, and figures on carved stone. In western India, it evolved into *paliya* or *Khambhi* which has similarities with hero stones of South India. Thousands of stone memorials are found across villages in Gujarat especially Kutch and Saurashtra. The earliest memorials are found in Andhau village in Khavda, Kutch which dates back to the 2nd century. The tradition became popular after the 15th century and the large number of stones are erected after that. Some tribal societies still erects stone memorials in the region.

Place and symbols :



Chhatri and Paliyas at Thangadh photographed in 1874 by James Burgess

Memorial with *Chhatri*, a cenotaph :

They are erected outskirts of villages and towns mostly. They are also erected near battlefields or places of death if they are dedicated to a warrior. Sometimes they are erected near temples or places of worship. Though they are found across India in various forms, they are commonly found in Saurashtra and Kutch region of Gujarat. They are also found in Sindh, Pakistan.

The visible part of memorial stones are around two feet wide and three feet in height. The lower part is buried up to ten feet in ground. The top border are half-circle in early stones which are triangular in later stones. They are mostly of **sandstone** as they are easy to carve. Sometimes they are erected on pavilions and rarely *deri*, a shrine or *Chhatri*, a cenotaph is built over them when they belong to royal families.

These memorials have three parts; the head with various types of symbols, middle has a person dedicated to whom the stone is erected and bottom having inscription which include name, place, event and time with some more information sometimes. The symbols in head always include sun and moon which symbolizes eternal glory. The stones erected after 17th century include swastika and deepak (LAMP) and detailed decoration in backgrounds. The

middle part includes human figure with variety of weapons, mounts, clothes and items. The lower part has inscription in language and style of the time.

Worship :

These memorials are worshiped by people of associated community or decedents of a person on special days such as death day of person, event anniversaries, festivals, auspicious days in Kartika, Shravan or Bhadrapad months of Hindu calendar. These memorials are washed with milk and water on these days. They are smeared with sindoor or kumkum and flowers are scattered over it. The earthen lamp is lighted near it with sesame oil or ghee (butter milk). Sometimes a flag is erected over it.

Types of memorial stones :



Sati memorial between two warrior memorials. Sati memorial depicts bent right hand. Nirona, Kutch



Memorial depict full female figure holding kamandal and Jap mala similar to Brahmacharini



Paliya of Pragmalji II of Cutch State. It has only inscription and some symbols without any human figure



Paliya depicting cow, Kumbhalgarh

Traditionally, they are classified as *paliya* (flat stone memorials), *khambhi* (column without carving erected as memorial to deceased), *thesa* (small crude stones near *paliya*), *chagio* (heap of stones), *surapura* (erected for warriors died saving others as fulfillment of life) and *suradhan* (erected for accidental deaths such as murder, suicide, accidents). Some of them are called *Satimata* or *Vir* or *Jhujhar* (headless hero).

Warriors' memorials :

This type of memorials are the most common which are mostly associated hero worship thus with martial communities and tribes. They are found in large numbers in limited area and known as *Rann Khambhi*. They are erected near the battleground or at the place where the warrior died. Initially they were erected to honor the deeds such as saving tribe, women or cattle which later became tradition associated with battles.

The memorials mostly depicts a warrior with weapons such as sword, mace, lance, bow and arrow and even guns in recent memorials. The warrior is mounted on variety of transport such as horses, camels, elephants and chariots. Sometimes they are infantry. Sometimes people carrying royal emblem or playing a war drum who died during war are depicted. *Vir-jo-jod paliya* marks the land which are granted to brave person for his act of bravery specifically found in Sindh. These lands are not cultivated and only used for cattle grazing.

The examples are the memorials at Bhuchar Mori and the memorials of Hamirji Gohil and others near Somnath temple. There is a *Vir-jo-jod paliya* in Dongri village of Nagarparkar, Sindh.

Sati memorials :

These memorials are associated with the royal families mostly. The females who died practicing Sati or Jauhar are commemorated with it. They are also associated with folklore and sometimes are worshiped as demigoddess.

The memorials mostly depicts the right hand bent at 45 or 90 degrees in blessing gesture. Sometimes the memorials are depicted with hands and other symbols such as peacock and lotus. They are also depicted as the full figure of a woman giving blessings or in Namaskar position. The woman entering into the flames and having the body of his husband in her lap, the ritual of Sati practice, are depicted in some memorials.

The example include the memorial of Surajkunwarba of Bhuchar Mori. They are found in Sindh region of Pakistan and Rajasthan state of India also.

Sailors' memorials :

Gujarat has a long maritime history. The memorials of sailors commemorates people died during their voyage in sea. Their memorials are depicted with a contingent on ship sometimes.

Folklore memorials :

Several memorials marks the people associated with folklore about religious devotees, love stories, sacrifices, friendship, suicides to protest. The example is a memorial of Veer Mangaro at Bhutvad near Bhanvad.

Animal memorials :

The memorials depicting animals such as horses, dogs and camels were also erected. Gauchar paliya has figures of cow which were installed on communal pastures to mark boundaries between villages. Memorials depicting cows are also erected by Vanjara (nomads) community.

Kshetrapal stones :

Kshetrapal stones are dedicated to Kshetrapal or Khetarpal, the protector deity of lands. They are not memorials but has similar ethos. They are generally placed in or near farms or outskirts of villages. The ancestors are worshiped as Kshetrapal in some communities. They are believed

to protect land and crops. The stones depicted snakes as symbol of protector or sometimes just eyes.

Importance :



**Memorials depicting warrior on horse (left) and sitting persons (centre and right).
Chhatardi, Bhuj.**



Paliyas belonging to Mistris of Kutch at Dhaneti in Kutch, dating back to 1178 AD



Paliya of Rao Lakhpatji of Kutch and his queens. The cenotaph over it fell in earthquake

The memorials provides ethnographic information as well as epigraphy. They are social structures which commemorates and reveres heroes of the society. They are also important historical documents as well as a document of iconography which survived over centuries. It provide information about customs, cultures and beliefs of erstwhile societies. They also provides information of economic, religious or political events. These memorials are associated with ancestral worship so the local folklore associated with it can be identified and documented. They also give information about cultural traditions such as Sati. The types of clothes, weapons and vehicles of the time period can be also identified. As the memorial inscriptions has place and year, the evolution of language and method of recording time can also be documented. Rarely they are used to mark burial place of wealth as people would not desecrate the place of worship.

Source :

<https://www.wikiwand.com/en/Paliya>

3. Tombstones in Lurestan Iran :

A. Luristan v. Religion, Rituals, and Popular Beliefs :

The official religion. Since the accession of the first Safavid shah (1502), the official religion in Iran has been the Eṭnā-‘ašariya (Twelver) Shi‘ism, one of the two main branches of Islam. A noteworthy point in this context is that the Lur society has been living within the framework of Islam, but under conditions and circumstances that encouraged rather than restricted a free display of popular traditions, such as the cult of local shrines, *emānzādas* (descendants of the Shi‘ite imams), and other sects, especially the Ahl-e Ḥaqq, as well as many aspects of supernaturalism. In areas where people did not speak or understand Arabic, or were mostly illiterate, as among the nomads of Luristan, the declaration of faith and especially performance of different prayers, were bound to take on a much more ritualistic value. Here, the need for oral interpretation and explanation of the orthodox faith was necessary if a completely unrestricted and free display of the popular beliefs and customs were to be avoided.

Thus, at the beginning of the 19th century during the governorship of Prince Moḥammad-‘Ali Mirzā, the Lurs had gone so far astray from the orthodox path that a preacher of the higher religious classes, a mojtahed, was brought in from Karbala in order to “convert” the tribes back to Islam (cf. Rabino, p. 24; Minorsky, 1978, p. 823). It is uncertain to what degree this attempt was successful, but it is known that there was not normally any direct, authoritative, and powerful institution which could secure and defend the official and orthodox faith and conceptions in Luristan. Almost all the writers who have dealt with this theme, except Cecil John Edmonds (1922, p. 341), are unanimous in the view that the Lurs, although outwardly professing Islam, have had only a faint idea of the orthodox religion and to a large degree have been indifferent to the Islamic doctrines, while at the same time they have indulged in superstitious rites and have deep veneration for local *pīrs* (spiritual masters) and prophets.

Consequently, it is difficult to describe the impact of religion on the nomadic society of Luristan, where religious notions had become an integral part of life to such an extent that life itself, especially the *modus vivendi* of the nomads, was one big, yearly, revolving ritual, spaced by recurring seasons, migrations, births, festivals, and deaths. What a spectator might want to call the “religious” aspects had simply ceased to be perceived as anything separate or to hold any aspect of apartness for the nomads, a circumstance, which also means that any specific questions about “religion” are poorly understood, because religion in Luristan was an unconsciously integrated part of the cycle of life (Demant Mortensen, 2010, p. 12 ff.).

Ahl-e Ḥaqq. Although most Lurs officially adhere to Twelver Shi‘ism, with a sprinkling of Sunni Muslims, some adherents of the Ahl-e Ḥaqq (People of the [absolute] Truth) sect are found among the Lur and the Kurdish populations. Ahl-e Ḥaqq are often referred to in the literature as ‘Ali-Elāhi or ‘Ali-Allāhi (Minorsky, 1964, p. 306) and as having their roots in the heartland of Luristan.

There has been no central, uniform organization and no canonical scripture among the Ahl-e Ḥaqq, which has been traced within numerous tribal, ethnic, religious, and social groups. The cradle of the sect is definitely the area occupied by the Gurānis, which is now divided between the Iraqi and the Iranian Kurdistan, and also including some tribes of northern Luristan, for instance, the Delfān (Minorsky, 1964, p. 314; Halm, p. 635). Some authors refer to the

Selsela and Delfān groups as originally being 'Ali-Elāhis, but also to the Sagvand and Pāpi tribes as being followers of this "secret religion" (Field, I, pp. 173-84; Minorsky, 1978, p. 823). In this context it is interesting that one of the subtribes of the Delfān confederation, the Chuwari, mentioned by Rawlinson (p. 107) as spending the winters in Holaylān and Kuhdašt and the summers in the plain of Kāva, is described by Freya Stark as "heretics": "...these are Ali-Ilahis" (Stark, 1947, p. 34).

The religious literature of the sect is mainly written in Gurāni, and two important shrines of the sect, the tombs of Bābā Yādgār in Zohab and of Solṭān Eshāq (Sahhāk, Ṣohāk) in Perdivar, are both located in Gurān territory. The central dogma of the Ahl-e Ḥaqq is the belief in seven successive manifestations or incarnations of the divinity. These incarnations are compared to garments put on by the godhead (cf. the table in Minorsky, 1964, p. 307). The legends about Shah Kōšin (or Bābā Kōšin), one of the seven incarnations of the divinity (*haftvāna*), take place in Luristan and seem to represent an early phase in the development of the doctrine. Each manifestation is accompanied by a retinue of four helper angels. The name of one of those is Bābā Bozorg. Another of the angels of Bābā Kōšin is the local saint and Sufi poet of Hamadan, Bābā Tāher. Apart from the "Four Angels," several other groups of saints are worshipped by Ahl-e Ḥaqq (Minorsky, 1964, pp. 306-16; Edmonds, 1969, pp. 89-101; Gabriel, pp. 125-28; Halm, pp. 635-37; see Ṣafizāda, pp. 17-18, 65-68, 74-78, 85-86, 101-15, 127-32).

The sect of the Ahl-e Ḥaqq was originally referred to by the European travelers of the 19th century and first of all by John Kinneir (p. 141). He reports with alacrity the information he has received about nocturnal festivals in the course of which "the garments of the fair sex" at a certain point are thrown into a heap and jumbled together. This done, the lights are put out and the clothes distributed among the men present. The candles are then re-lighted. He explains that it is a rule of the society "that the lady must patiently submit to the embrace of the person who has become possessed of her dress, whether father, son, husband, or brother." When the lights have been put out once again "the whole of the licentious tribe pass the remainder of the night in the indulgence of the most promiscuous lust." Obviously, a scandalous and exiting account like this was bound to create some interest at the time. Henry Rawlinson was the first to pass on somewhat more reliable information (Rawlinson, pp. 52-95, 110), and as the regiment he commanded on the march from Zohab was in fact Gurāni, most of his men in all probability were adherents of Ahl-e Ḥaqq.

An especially noteworthy ceremony or institution is an initiation rite called *sar-sepordan* (the entrustment of the head; total commitment), in which the neophyte links himself to a spiritual master (*pir*). As a sign of this, a nutmeg is broken as a substitute for the head (Ṣafizāda, pp. 19-20). Other sacrifices, raw and cooked, bloody and bloodless, derived from *dervish* practices also occur, and during these sessions burning coals are sometimes handled and stepped upon.

Rites of the Ahl-e Ḥaqq also include assemblies (*jam*) with women participation, in which music is played and could easily account for the extraordinary interpretation brought forward by Kinneir (quoted above), and also for the nickname of "extinguishers of light" (*čērāg söndüren*) given by outsiders to the adherents of the sect (Minorsky, 1964, pp. 308-9).

The religion of the shrine. In an article concerned with the function of religion in (contemporary) Iranian society, Brian Spooner has made a useful distinction between what he

calls "the religion of the mosque" and "the religion of the shrine" (Spooner, 1963, pp. 83-95). "The religion of the mosque" roughly corresponds to the official, literate religion, whereas "the religion of the shrine" is characterized by a hierarchy from the ordinary person through holy men, the *imāms*, and prophets, to God.

In rural districts like Luristan, where "the religion of the shrine" was practiced, a *mollā* (cleric) or a *ṭalaba* (theological student) might pay a visit during the months of special religious significance. If there was no resident *mollā*, there might be a dervish, a *do'ānevis* or *Qor'ānķ'ān*. There is often something mysterious about a dervish that seems to attract the attention of ordinary men, but a dervish has no specific religious function in the society. The *do'ānevis* writes *do'ās* (invocation to God), which are a very popular commodity in rural Persia; and the *Qor'ānķ'ān*, although often illiterate, is able to chant passages from the Qur'an at funerals; he also sometimes washes the dead (Spooner, 1963, p. 85). Among the nomads and in the villages there are often quasi-religious persons or individuals attributed with certain religious qualities; they are either the descendants of the Prophet (*sayyed*) or people with the epithet *Ḥāji*, *Karbalā'i*, or *Mašhadi*, signifying persons who have completed the pilgrimage to Mecca, Karbala, or Mashhad. The presence of such persons among the tribes of Luristan is attested by the inscriptions at tombstones from cemeteries in northern Luristan (Demant Mortensen, 2010, pp. 93 ff.).

The descendants of the Prophet have no special religious function, but their sheer presence is a reminder of Moḥammad, to whom they are considered to be nearer and dearer than ordinary people, and thus they are also a memento of Islam in general. Moreover, they are believed to possess at least a minimum of *baraka* (blessing, divine grace), and they may be preferred by ordinary people for ceremonies intended to ward off the evil eye in which there is a widespread belief in most of the Near East (Donaldson, pp. 117 ff.; Kriss and Kriss-Heinrich, II, passim; Spooner, 1976, pp. 76-84). It goes almost without saying that Moḥammad and his descendants are believed to be especially endowed with *baraka*, and they may in their turn communicate some of it to ordinary people. A special feature is that *baraka* does not cease to exist or to be active at the death of a person. On the contrary, to deceased persons is attributed a very powerful *baraka*. This may help to explain the great significance placed by the Shi'ites on the pilgrimage to tombs and *emānzādas* and the extraordinary measures taken to be buried near a holy tomb (Demant Mortensen, 1993, pp. 121, 125).

Shrines and emānzādas. Until recently there were no mosques in Luristan outside the few towns (cf. the distribution map in Kleiss, opp. p. 66). On the other hand, the tombs of local *pirs* and saints, the *emānzādas*, are frequently seen in the landscape. They are the focus of a lot of attention and also of pilgrimage. The word *emānzāda* may signify an individual as well as the shrine dedicated to him, in the same way as *pir* or *piri* (elder or holy) may be used about a person or his tomb.

The actual structure of a shrine, whether of an *emānzāda* or otherwise, may range in size from anything comparable to a tiny house to a larger mosque. It is often square, whitewashed, with a domed roof and with or without a courtyard and a cemetery around it. In the center of the building is the tomb or cenotaph, as the case may be, which is the focal point of attention. It represents the deceased person and is considered full of his *baraka*.

A number of shrines and *emānzādas* are mentioned in the literature, but often just in passing (e.g., by Rawlinson; Stein; Edmonds, 1969; Minorsky, 1978; Haerinck and Overlaet; Demant Mortensen, 2010). The better known include Emānzāda Šāhzāda Aḥmad, Emānzāda Šāhzāda Moḥammed (or Solṭān Maḥmud), and Emānzāda Solṭān Ebrāhim (or Bābā Bozorg), all alleged to be brothers of the eighth Imam (cf. Demant Mortensen, 2010, p. 21, n. 29; personal information from Khan ‘Abd-al-Ḥosayn Pur Abuḳadora, Hulian, 1974). According to Rawlinson, they are all included among the Haft-tan “Seven [dervishes]” by the Ahl-e Ḥaqq, and that is why they are of great sanctity (Rawlinson, p. 95; Edmonds, 1969, p. 89; Şafizāda, pp. 144-45, 147-48, 203-4).

Emānzāda Šāhzāda Aḥmad is situated in Bālā Gariva, about 60 km south of Khorramabad, midway between Khorramabad and Dezful. Referring to this shrine, Edmonds recalls that one day he had a visit by four men wearing red turbans. A red turban is unique in Persia, at least in the western and central provinces, and is worn only by the guardians of Šāhzāda Aḥmad, the holiest shrine in Bālā Gariva (Demant Mottensen, 1993, Pl. 6.58; Izadpanāh, pp. 16-18). The red-turbaned guardians are known as the *pāpi*, but do not seem to be connected with the tribe of the same name (Edmonds, 1969, p. 354); however, Carl Feilberg, who has made a special study of this particular tribe, has several interesting and curious details to add (Feilberg, pp. 144-53). For instance, he states that there are no adherents of the Ahl-e Ḥaqq among the Pāpi, “who find them very bad mannered” (Feilberg, pp. 152-53). Minorsky, on the contrary, states that the Sagvand and Pāpi tribes are the followers of this “secret religion” (Minorsky, 1978, p. 823). Feilberg also mentions the red turbans of the guardians and supplies the information that a visit to the Emānzāda Šāhzāda Aḥmad is known to be particularly helpful to infertile women.

Not far from Emānzāda Šāhzāda Aḥmad was another shrine, the *Emānzāda* Pir Mār (Saint Snake) also of great sanctity. The saint was supposed to have been able to cure the bite of all venomous snakes, a power his descendants apparently had inherited (Rawlinson, p. 96).

The *Emānzāda* Šāhzāda Moḥammad in the Holaylān valley is mentioned by Edmonds (1922, p. 451) as being a “pretentious building” with a great reputation for sanctity in the district and having a colony of *sayyeds* living in tents and huts around it. Various notables have contributed various parts, such as the bath and a golden ball over the dome. Aurel Stein (p. 242) refers to it as “the conspicuous new shrine marking the supposed resting place of Imamzadeh Shah-zadeh Muhammad, a much frequented place for pilgrimage for Lurs, with a clusted of Saiyid’s dwellings” (cf. also Edelberg, p. 379; Demant Mortensen, 1993, pp. 128-29, Pls. 6.59-61).

The shrine of Solṭān Ebrāhim, worshipped throughout Luristan under the name of Bābā Bozorg, is mentioned by Rawlinson (p. 100), who says that the tomb is situated on the northeastern face of the plain of Ḳāwa. He adds that this is “the most holy spot in Luristan; for the common Lurs have no idea of religion farther than the worship of this their national saint.” Stein (p. 302) confirms the position and calls it a “much frequented place for pilgrimage” (see also Izadpanāh, pp. 310-11 and Pls. 28-29 on pp. 344-45).

The person said to be buried in an *emānzāda* is often of a rather nebulous origin or descent, and quite often the same person is said to be buried, and is worshipped, in several different places. One example of this is in Luristan near Šīrvān, where the tomb of ‘Abbās b. ‘Ali, the

half brother of the Shi'ite Imams Ḥasan and Ḥosayn, is considered to be of great sanctity and receives much attention. People from all over Luristan go here on pilgrimage, although 'Abbās b. 'Alī also is supposed to be buried at Karbala in Iraq (Rawlinson, p. 56). The most important point is, however, that it is advisable to visit these graves, because honoring an *emānzāda* almost amounts to honoring the Imam himself, which by implication ultimately means honoring God, and this will hopefully lead to His intercession on the Day of Judgement.

In many cases the purpose of a visit to a shrine or an *emānzāda* is to ask the granting of certain wishes or requests. The means of obtaining this goal are various and ingenious. Like the *Ka'ba* in Mecca, the tomb will often be covered by a cloth or surrounded by a latticework, which will be kissed. This is considered as a way of mollifying the *emānzāda* and is not just a pious gesture. It is important to get in contact with the *baraka* of the person resting there.

This may be achieved by touching something in the place, by rubbing oneself with the oil that has been deposited as a gift by previous pilgrims and has now accumulated some of the *baraka*, or by leaving behind one's rosary (*tasbiḥ*) to be charged with *baraka* and collected at a later time. When visiting an *emānzāda*, it is not unusual to bring along presents, for example, candles, oil, foodstuffs, or even live animals to be sacrificed on the spot. What was originally intended as a votive offering—to the holy personage supposedly interred there—at the present time more often ends up as a present for the warden of the place. In any case, it has now become more customary not to bring anything until the wish has been fulfilled. This rather pragmatic change from "I offer Thee this, and please may I have" to "If You grant me this, I will give You that" attitude, secures a minimum of waste and disappointment on both sides (Demant Mortensen, 2010, p. 21).

In Luristan people also seek out the shrines and *emānzādas* for a number of other reasons, including oath-taking in legal cases, seeking cures for ailments, both physical and mental (Fazel, p. 234), pilgrimage, and the festivities at the end of Ramazan, the *'id al-feṭr*, and the processions and performances of the passion play (*ta'zia*) during the first ten days of Moḥarram in commemoration of the martyrdom of Imam Ḥosayn and his family at Karbala in 680 CE (cf. Chelkowsky; Demant Mortensen, 1991).

Moḥarram processions and the ta'zia. In Iran, Moḥarram processions and recitations existed side by side for about 250 years, and both became more and more complex and refined, until the middle of the 18th century, by which time they were fused (Chelkowski, pp. 4 ff.). The result was a new dramatic form called *ta'zia-k'āni* or just *ta'zia*, in which the siege of Karbala was still the core, but as time went by, separate plays around individual heroes were also developed. The *ta'zia* thus is a compromise between the moving procession and the stationary recitation, and as such it was first staged at open squares or street intersections but soon moved into the courtyards of bazaars, caravansaries, *emānzādas*, or even private houses.

Each of the first ten days of Moḥarram featured its own special event commemorating the suffering of Imam Ḥosayn and his party, culminating with the big processions of the 10th of Moḥarram, the *Āšūrā'*, as a conclusion (see, e.g., Massé, pp. 122 ff., tr. pp. 117 ff.).

An *Āšūrā'* procession might consist of several groups following hard on the heels of each other and all acting some part of the tragedy at Karbala. For example, riderless, saddled horses illustrate in the funeral procession the horses of the martyrs who are now dead. In the case of

only one riderless horse in the procession, it signifies Imam Ḥosayn's horse (Ḍu'l-janāḥ). Often there will be fastened to the saddle some objects emblematical of Imam Ḥosayn.

When the riderless horses are brought forward in the funeral procession, it is a sign that the illustrious owners are now dead, and a great moan from the crowd watching goes up in the air. There may be flags carried along, with the names of Ḥosayn and other martyrs embroidered on them, and banners (*'alam*) representing in the towns different quarters or guilds, and in the country different *emānzādas*. There may also be long sticks or poles (*kotoḥ*) hung with pieces of cloth and surmounted by a metal hand (*panja*).

The open hand, which is identified by the Sunnites as the hand of Fāṭema and is used as an amulet to ward off the evil eye, bears a quite different meaning for the Shi'ites. In the Moḥarram processions, it commemorates the fact that at Karbala Ḥosayn and his companions were prevented from drawing water, and when 'Abbās, Ḥosayn's half brother, tried to fetch some water from the river, his hands were cut off by the enemy. 'Abbās then tried to hold the gourd between his teeth, but it was immediately pierced by an arrow. Everybody gets the message instantly when the water-sellers at the Moḥarram processions carry a gourd and cry: "Drink to the memory of the martyr of Karbala!" Many other incidents were commemorated in this way, and groups representing the martyrs with, for example, limbs amputated, an axe sunk into the body, arrows sticking out everywhere, all combine to create the most perfect illusion of reality. Usually there would be a man or a boy disguised as a lion, covering the supposed body of Imam Ḥosayn in the procession or at the *ta'zia*, and representing the miraculous lion that is reported to have kept watch on Imam Ḥosayn's body and protected it from further profanation after the massacre at Karbala (see below).

Around 1930 the *ta'zia* was banned by the government for socio-political reasons, but, a renewed interest in it was raised during the post-World War II period (Chelkowsky, pp. 262 ff.). It lived on in distant villages and isolated areas such as Luristan, but due to the lack of written sources it is not possible to know with any certainty to what extent the Moḥarram rites were celebrated in Luristan over the last 200 years. However, a few people who have been in Luristan for longer periods of time have left descriptions that might suggest that the tradition was kept alive all along.

For instance, Arnold Wilson relates how the evenings during a stay with a local khan were spent, listening to a blind storyteller, who was an inexhaustible source of local politics and history, Lur songs, and extracts from the *Šāh-nāma* of Ferdowsi, holding the listeners around the fire spellbound for hours by the dramatic modulations of his voice (Wilson, pp. 63-65). He was succeeded by a *sayyed*, who first conducted the assembly in prayer and then followed with "a prose narrative of the sad fate of the patron saint of Persia, the martyred Husain, which reduced many of the audience to genuine tears, though it is not yet the month (Muharram) in which his death is called to mind" (Wilson, p. 64).

Carl Feilberg (pp. 144-46) remarks that there is a queer, agitated feeling in the air during Moḥarram, which is more noticeable or conspicuous since there are not many signs of religious fanaticism, but rather a certain degree of tolerance. On the occasion of the "Ḥosayn festival, *mollās* bring forth banners (*'alam*) from an *emānzāda*. The people circle around the banners, the poles of which are covered in redcloth, while they sing and beat their breast three times, and take their heads in their hands repeatedly. Someone reads the story of

Ḥosayn from one end to the other, if possible every hour of the day. A man with a sword is excited to the point of cutting his head. Pieces of cloth are hanging down from banners. Every time someone pays a few coins to the *mollā*, he receives a shred of the cloth."

Another observation was made inside the Emāmzāda Šāhzāda Moḥammad in the Holaylān Valley in 1963 (Demant Mortensen, 2010, p. 29). People had come from far away and assembled in the courtyard of the *emāmzāda*, where on the 8th day of Moḥarram a *ta'zia* was being performed for hours on end, continuing into the night of the Āšurā'. Earlier a procession of flagellants went across the valley floor, from tent camp to tent camp, which at that time of the year (June) was spread over the plain.

These few examples will suffice to show how important aspects of the religion were being taught by illustration and performance among the nomadic population of Luristan. The mental images evoked at a Moḥarram procession, at a *rawza-k'āni* (mourning ritual commemorating the martyrdom of Imam Ḥosayn) or a *ta'zia* performance are so strong and potent that this kind of "illiterate religion," as it might conveniently be termed, adds another dimension to the metaphor phrased by Umberto Eco that "images are the literature of the lay-men" (Eco, p. 41). *Nomadic cemeteries with pictorial stelae and tombstones*. The nomadic cemeteries of Luristan are nearly all placed near shrines or along old migratory routes. Their inscribed and decorated tombstones and stelae turn them into an important source for the mapping of tribal migrations during the 19th and early 20th century and for our understanding of certain aspects of the religious beliefs and ritual actions of the nomads.

Allusions to the tombstones of Luristan and the motifs they represent include incidental observations by travelers passing through the country in the 19th and early 20th century (e.g., Rawlinson, pp. 53, 57-58; Herzfeld, p. 59; Stark, 1932, p. 504). The topic has later been dealt with by Feilberg (pp. 137-41, figs. 128-31), Wilhelm Eilers, Jørgen Meldgaard, Clare Goff, Leon Vanden Berghe (pp. 19-20 and Pl. VII, figs. 1-2), and Houchang Pourkarim (pp. 54-57, photograph on p. 25). Starting during 1974-77, an extensive, systematic study of nomadic cemeteries in northern Luristan was carried out by a member of the Danish Archaeological Expedition (Demant Mortensen, 1983, 1991, 1996, and 2010).

It seems that most of the nomadic cemeteries in northern Luristan, along with the tribes that they represent, can be traced back to the late 18th or early 19th century. The earliest known nomadic tombstone, dated 1209/1794, is in the cemetery of Kazābād in the Holaylān valley (Demant Mortensen 2010, p. 167). In a historical context, the emergence of the tombstones coincide with the withdrawal of the viceroy governor (*wālī*) and his retinue from Khorramabad into Pošt-e Kuh in 1796, a move that was occasioned by the attempt of the first Qajar shah to reduce and weaken his power and authority. By the end of the 1920s and the early 1930s, there is a dramatic decline in the number of nomadic cemeteries, a picture clearly reflecting the drastic changes forced upon the nomads of Luristan by the policy of Reżā Shah (r. 1924-41). Starting early in the 1920s, Reżā Shah and his army attempted forcibly to "civilize" (*taḵta-qāpu*), that is, to disarm and settle, the nomadic tribes throughout the country. By the mid-1930s this policy had resulted in an economic, social, and cultural breakdown of the old tribal structures of Luristan and in a partial cessation of nomadic migrations and of memorial stelae and obelisks at the cemeteries. The latest known pictorial stele, dated 1354/1935, has been registered at the cemetery of Pela Kabud in the Holaylān valley (Demant Mortensen, 2010, pp. 73, 148, fig. 98).

At the cemeteries the graves were usually marked by a horizontal tombstone lying within the frame of stones marking the outline of the grave. In addition, an obelisk or a stele depicting in lively scenes animals and human beings was sometimes erected at the head of the grave (e.g., see Demant Mortensen, 1993, pp. 134, 138, Pls. 6.64, 6.66). These extraordinary pictorial stones, unique in an Islamic context, were carved and used by the nomads. Like the horizontal tombstones, they were erected for men as well as for women, although more frequently for the men.

The flat-lying gravestones bear an inscription stating the name of the deceased, the name of his or her father, and the name of the tribe to which he or she belonged. The time of death is always mentioned by year, according to the Islamic lunar calendar, and occasionally also by month. The rank or title of the deceased may also be recorded. In rare cases, a few lines from a poem may be incised along the edge of the tombstone, but apparently never a quotation from the Qur'an. This would be inappropriate, since people might step on the stones, and sheep and goats and other animals crossing a cemetery might soil the tombstones.

At the base of the stone there is nearly always a field with pictorial symbols that are characteristic of men and women respectively. With unfailing certainty they will indicate whether the deceased was a woman or a man. In the case of women, the symbols will include a comb, a mirror, and a pair of scissors, a symbol designating a carpet, and in a few cases a *kohl*-pin. On a man's tombstone is most often depicted a prayer stone, a string of prayer beads, a washing-set consisting of a ewer and a bowl, and a man's comb, characterized by its half-circular shape. It appears that the symbols characterizing a woman on the gravestone to all intents and purposes reflect her profane, daily life.

In contrast to this a man is characterized on the gravestones with symbols full of religious connotations meant to turn the thought towards his pious purity: a washing-set, a rosary, and a prayer stone. This emphasis upon the religious aspects of life depicted on the men's tombstones in a subtle and subconscious way perhaps reflected the Lur's conception of the role and status in real life, where the men were the external providers and protectors, while the women lived in the private sphere. Obviously, there is a great difference but it does not follow automatically that there was an evaluation in terms of status attached to the different roles within the tribal community. Wilson (p. 156), who lived a long time among the Lurs, wrote a eulogy of the Lur women, who bear the burden of the day in most senses of the phrase, in the following words. "without a wife a man is as helpless and useless as half a pair of anything else— and [he] knows it."

In some cases a panel with an enigmatic geometric figure may be found on the gravestones, interspaced usually between the fourth and the fifth line of the inscription (Figure 1). It shows a cross on a square background with a kind of step design on both sides, opening up into tiny "channels" leading out from or into the center. The simplest interpretation of this motif is that it is a purely decorative element. There is, however, one other possibility: the central motifs are almost identical to the central motifs in the great Persian garden carpets from the 17th and 18th centuries, and to similar motifs seen in many Caucasian carpets and tribal rugs. It is a characteristic feature of these carpet designs that the design is geometrical and that there are channels leading out of, or into, the central motif, precisely as in the medial panels of the gravestones. In the carpets these channels and pools symbolize the water channels in a garden, or by extension the Garden of Paradise (*bāḡ-e behešt*). The connection between real,

geometrical garden plans, their reproduction in carpets, and the religious conceptions about the Garden of Paradise has often been demonstrated.

Against this background and in a religious context, at nomadic cemeteries, it has been suggested that the geometric motifs of the middle panels on the tombstones, like the central figures of the garden carpets, not only fulfill a decorative purpose, but also contain symbolic connotations, which among the nomads of Luristan would direct the mind towards the Garden of Paradise (Demant Mortensen, 1996, pp. 176-78).

The stelae, which sometimes were erected at the head of the grave, usually have pictures on both sides, showing distinctly different themes. One side, facing the grave, shows scenes from the life of the deceased. A typical motif at a woman's stele would be a vertical loom with a half-finished carpet, surrounded by two or three women each with a weft-beater in her hand.

The men's stelae would show a mounted horseman with a small shield over his shoulder, with a lance or gun in his hand and his sword attached to the characteristic high wooden saddle.

The rider is often engaged in a hunt, accompanied by two or three tribesmen, each carrying a gun with a fixed bayonet. The other side of the stelae shows a similar picture, but with marked differences in content. Here the representation is a reflection of rituals associated with death and burial. The horse is rider-less, and it is clearly tethered with a mallet at the head and at the hind leg. The weapons of the deceased, a gun, a sword, and a shield, are tied to the high wooden saddle. Below this scene three women are shown, their arms resting on each other's shoulders.

The women are probably shown as participants in the funeral procession or doing *čupi* dance. Singing, wailing, and dancing were practiced by mourning women as part of the burial rites in Luristan throughout the 19th and most of the 20th century. An emotional incident reflecting these rituals is reported by Freya Stark, who in 1931 spent some time in the plains of *Ķāva* and *Delfān*. She relates how Yusof Khan, a young leader of the Nur-'Alis "beloved by all the northern Lurs was taken and executed in Hamadan; his followers, including my guide, lifted his body from the cemetery and brought it to Kermanshah, and then carried it with high wailing dirges four days' journey to its burial-place at Hulailan" (Stark, 1947, pp. 27-32).

The picture of a riderless horse seems to reflect an old Iranian tradition where the horse of the deceased was brought along in the funerary procession to the cemetery, with the deceased's turban, his sword, bow and arrows, lance, and in general anything that might serve to identify his standing and strength. To lead a horse after the hearse or bier at a funeral seems to have been, if not a universal habit, at least a widespread custom also known from Luristan, a reflection, perhaps, of a belief in an afterlife in which the deceased will need the horse and the weapons that he used to have in his life on earth (cf., e.g., Tavernier, p. 722; Quenstedt, pp. 254-56; Demant Mortensen, 2010, pp. 84 ff.).

There is, however, another possible explanation for the riderless horse as it appears on the Luristani stelae. An underlying meaning of the motif might be that the representation of a riderless, equipped horse on the tombstone in the same way as Imam Ḥosayn's horse is represented in the 'Āšurā' processions during Moḥarram reminds the passer-by of Imam Ḥosayn's martyrdom, and thus his attentions would automatically be focused on the Day of

Judgement and on pious hopes for the afterlife (Demant Mortensen, 1991, pp. 85-86). As a derivation of this, the intended message could also have been that the person interred in the tomb had been of a pious observation. This seems to be quite a probable explanation and association with the nomadic setting in Luristan in the 19th and early 20th century, as it is indirectly testified by the elegies sung by the wives of the Wāli Ḥosaynqoli Khan on the occasion of his death, ca. 1900 (cf. Mann, pp. 145-52).

Supernatural powers. Apart from the more or less orthodox religious notions, there seems to be a widespread belief in supernatural beings in Iran (cf. e.g., Donaldson, *passim*; Massé, pp. 351-68). There are, however, considerable regional variations in their occurrence, form, and attributes, and a supernatural being reported in one area may be unknown in another. As far as Luristan is concerned, the most extensive information on this topic has been provided by Amanolahi-Baharvand (pp. 142-78).

According to this source, the Baharvand, and probably a major part of the nomadic tribes of Luristan, have had a dualistic concept of the soul and body. Without the soul the body was nothing, and the soul could leave the body at will, in the form of a flying insect, like a mosquito, with the nose as a passage. It was believed that, when a person is asleep, his soul is out, and when it returns to the body, the person awakes. It was also believed that everybody has an identical spiritual being in the sky. When someone dies, the soul enters this being or spirit, which descends from heaven into the grave. When the spirit has entered the grave, it will, together with the soul, find the way to the eternal world. On the way, there is a bridge, narrower than a hair, which has to be crossed. When the spirits reach the bridge, they will be met by the sheep that were sacrificed in this world, and these will be ready to carry them across the bridge.

The good ones will have no trouble getting across the bridge, but the bad ones will have serious problems. On the other side of the bridge is the gate to the eternal world, and after Judgement the righteous will go to Paradise, while the wicked are sent to Hell. It was, moreover, believed that the coming of the Mahdi would mean an end to both of these worlds, because it would mean the creation of a completely new universe with freedom and justice for everyone (Amanolahi-Baharvand, p. 148).

This somewhat diverging version of the official eschatology existed alongside a belief in several kinds of personified supernatural beings to which human emotions and feelings were attributed. Above all there is God (Ḳodā), followed by various religious personalities such as ‘Ali, Moḥammad, the Imams and *emāmzādas*, and the local saints and prophets in Luristan. ‘Ali is the strongest of all, almost comparable to God, and certainly greater than Moḥammad (Amanolahi-Baharvand, p. 150).

The belief in predestination stems from the concept that God determines the destiny of every human being and all other creatures of the universe, so everything that happens is the will of God. He is the absolute ruler and owner of the universe. He can make people sick, poor, rich, crippled, and blind. He is omniscient and omnipresent, and He has it in His power to destroy everything in an instant if He so wishes. Although supernatural power or ability is attributed to God and all prophets and Islamic saints, they are in a different category from the other supernatural beings. God is held responsible for death and disease as well as for everything else. But there is nevertheless, at the same time, a distinction made between natural and

supernatural causes of such misfortunes. This seemingly contradictory, and totally irreconcilable, assertion will just have to be accepted, in the same way as those diseases and misfortunes that cannot immediately be understood are attributed to supernatural forces (cf. Amanolahi-Baharvand, pp. 150 ff.).

Dangerous supernatural beings include *malakat*, which is a local derivation from Arabic, meaning angels (e.g., *malak al-mawt*, the Angel of Death, often used in the Qur'anic vocabulary). The Luri concept is somewhat different. It was believed that *malakats* have all the characteristics of human beings, except that they are invisible and also have the power to change form. This means that they can and will turn themselves into, for example, a human being, a cat, or a piece of wood. They never die, and they may be found in many places, such as ruins, mountains, and dark corners.

They were feared because it was believed that they had the power to make people ill or insane. Sometimes they fell in love with a woman and caused her to behave abnormally. The *malakat* might take a person and replace him with an identical *malakat*. The same might happen with a corpse, so if a body remained unburied overnight, it had to be guarded every minute. If someone is behaving crazily, it is believed that she or he might be possessed by a *malakat*, and a *mollā* (cleric) may try to capture it by torturing the afflicted person and thus drive it away (Amanolahi-Baharvand, p. 154).

Other groups of dangerous supernatural beings include the *guls* and the *divs* (demons). In folktales the *div* is described as looking more or less like a human being, only larger and with the capacity of changing its form; it sleeps most of the time, and is often found at the bottom of wells. Among the Baharvand in Luristan, it is believed that the *div* no longer exists, but that it has been replaced by another type of demon, which is extremely dangerous. This is a human-like creature, which may inflict injuries and illnesses resulting in death upon a person. In these cases it is beyond the powers of a *sayyed* or a *mollā* to help.

The Tofangči (rifleman) is the name given to an invisible hunter with male characteristics. If sudden unexpected deaths take place, it is believed to have been caused by the Tofangči, and if any of the herds were struck, the nomads would immediately migrate to another campsite.

Yāl, otherwise referred to as *āl* (cf. Donaldson, pp. 28-31; Massé, pp. 44, 356, tr., p. 348), is a supernatural being with the attributes of a female, a kind of witch, often described as four-footed, and with a tail. She is very dangerous for women in labor and is wont to snatch away babies. In Luristan she is known to have only two legs and no tail, but she is very tall and has large teeth. If a woman is attacked by *yāl*, a *yāl*-catcher will beat her with a stick in order to tell where the *yāl* is, and a sheep will be killed and its liver and heart taken to her.

To counterbalance the feared influence of all the malevolent, supernatural demons there is also a belief in a few benevolent creatures. For instance every person is believed to have a *bakt* (lit. fate), which is the supernatural guardian of every individual (Donaldson, pp. 175-76). The *bakt* is supposed to be identical with its owner, and it protects his land and property. If someone's *bakt* is active, everything is prosperous for the whole family, the herds increase, and so on; but a *bakt* may fall asleep, in which case it takes the form of an animal. If that should happen, all sorts of misery starts, and it is almost impossible to find and wake up

the *baḳt*. If a man is unlucky and, for instance, is losing herds or even children, he may say that his *baḳt* has fallen asleep.

Another well-known group is the fairies (*pari*), who are the most beautiful of all supernatural beings and look just like humans. They may marry among themselves and have a social organization and even a king of their own, *Šāh-pario*, but they may also marry human beings. If this happens, it must be kept a secret; otherwise, the *pari* will escape. Many people claim to have seen the *paris* dancing and singing, and it is possible to capture them when they are bathing in a river, but one must be very quick, jump into the river, and insert a needle into the hair of the *pari* before she becomes invisible. When the needle is inserted in the hair, the *pari* becomes the wife of the captor and will always be near him, but at the same time invisible to others. It is possible for such couples to have children, but they are also invisible, except for the father (Amanolahi-Baharvand, pp. 158-60).

It is in the same somewhat shady and ill-defined border area between religion, superstition, and folklore that one may find some impersonal, supernatural forces at work. They might for the sake of clarity be divided into "powers" and "matters" of supernatural character.

The supernatural "powers" reckoned with in Luristan include *baraka*, *bahra*, *rišarr* and *časm-e bad* (Amanolahi-Baharvand, pp. 160 ff.). *Baraka*, or blessing, has already been described above, and *bahra* has something of the same inherited quality. A person could have the *bahra*, that is the property or capacity of hunting or capturing certain personified, supernatural beings, or curing disorders caused by these.

In that case he will nearly always be successful in these matters. Like *baraka*, it is a good quality, which cannot be used against other people. The words *riḳayr* and *rišarr* are combinations of Luri and Arabic, and they signify a good or benevolent face and an evil face, respectively. Thus it is believed that some people have a "good face" (*riḳayr*) and they will cause prosperity wherever they appear; on the other hand, if someone on a journey sees an "evil face" (*rišarr*), he will worry that the journey will be fruitless or even dangerous (Demant Mortensen, 2010, pp. 20-21, 36).

This idea seems to be closely related to the notion of the bad or evil eye, in which there is a widespread belief in most of the Near East. Three main types of evil eyes are recognized in Luristan: *čašm-e šur* ("envious eye," lit: "salty eye," normally permanent), *čašme-e nāpāk* ("dirty eye," normally temporary), and *čašme-e bad* ("bad eye," normally momentary).

It is a problem that a person with an evil eye may unintentionally cause danger and disaster.

The number of causes and cures enumerated, and the amount of time spent in anxiety, fear, and inconvenience caused by this belief is quite striking. Supernatural power may also be obtained through certain acts either of piety or of ceremonial sacrifice of animals.

Certain *sayyeds* were believed to have obtained supernatural power, partly through their descent from the Prophet, and partly through their own acts. Those who had obtained this status were regarded as next to holy, and with a supernatural power to cure both physical and mental illnesses. People would make an oath by the turban of such a person, or by his copy of

the Qur'an, which was believed to be much more powerful than an ordinary copy (Demant Mortensen, 2010, pp. 36-37).

This is leading to the other category of supernatural forces, that of "matter" or "substance." The Qur'an itself is believed to possess enormous supernatural forces, which would keep at bay the many malevolent supernatural beings, and also illnesses. Objects related to *emānzādas*, especially pieces of cloth from banners (*'alam*), protected the bearer from snake bites, harmful supernatural beings, and other dangerous creatures, and every year during Moḥarram the guardians literally took their *'alams* to pieces and distributed them among the people, who would sew them on to their clothing. Also some trees were regarded as sacred and invested with supernatural power, possibly a concept of pre-Islamic origin. Often, but not always, they are found close to a shrine, such as the Emānzāda Šāhzāda Moḥammad in the Holaylān valley (Stein, p. 242). Hundreds and hundreds of pieces of cloth may be seen hanging on such trees "in greater profusion than leaves" as de Bode puts it (I, p. 283), each representing a vow or wish uttered. While others might silently wish upon a falling star, these rags of cloth each denote a "visible wish" as it were (Demant Mortensen, 1993, pp. 122-23, Pls. 6.56-57).

In order to remain on friendly terms with the personified supernatural beings surrounding them, and at the same time to protect themselves from all the malevolent powers lurking everywhere, the Lurs employ a complex set of ancient local ceremonies and adapted Islamic rituals, which are almost impossible to disentangle. Most of the nomads in Luristan would have only a superficial knowledge of Islam, and many religious acts are mixed with older traditions, the origin of which remains obscure. Sacrifices are normally made either to Imam 'Ali or to the local shrine or *emānzāda*, but not directly to God. Sacrifices are made for different purposes; for instance, at the birth of a first child (son), or people make a vow that they will make a sacrifice if a wish be realized, or if they recover from an illness. A special kind of animal sacrifice is performed when a person dies (*'aqiqa*). The animal has to be a sheep and more than six months old. An Arabic formula is whispered in its ear before it is killed.

Then it has to be boiled, and the bones buried unbroken. None of the immediate family of the deceased can take part in this meal, as it is believed that the deceased in the next world will be carried across the bridge by the sheep to the gates of the eternal world. In Luristan a special offering (*alafa*) is also made to the dead annually a few days before the New Year (Nowruz). The offering consists of sweetmeat (*halwā*) and bread, and during the preparation of these foodstuffs the names of those deceased in whose memory the meals are being prepared must be mentioned, and they will then receive the sacrifice (Amonolahi-Baharvand, pp. 170-76; Demant Mortensen, 2010, pp. 36-37).

Epilogue. Fredrik Barth (p. 146), following his description of some ceremonies, rituals, games, and beliefs among the Bāšeri tribe in Fars, reaches the following conclusion about religion: "In general, I feel that the above attempt at an exhaustive description of the ceremonies and explicit practices of the Basseri reveals a ritual life of unusual poverty." The same verdict has been passed by almost everybody who has expressed an opinion on this matter as far as the Lurs are concerned. It is hoped, however, that the observations in the preceding pages might help to build a case for the opposite opinion. There was no ritual or religious poverty among the Lurs; on the contrary, the atmosphere was positively crowded with images of supernatural and other beings. The belief in them reflects truly religious notions, although these do not always conform to official doctrines.

Source :

<http://www.iranicaonline.org/articles/luristan-05-religion-beliefs>

B. Inge Demant Mortensen :

Nomad Iconography on Tombstones from Luristan, Iran

In Luristan in western Iran the nomad cemeteries are scattered apparently at random across the landscape. The history of these nomads is not very well known, and until a few years ago they were themselves largely illiterate.¹ They have lived in areas which comprise some of the very isolated mountain valleys and plains in the central Zagros mountains, and until recently their rhythm of life was to a great extent determined by the changing seasons, a fact that is reflected in the changing settlement patterns (Edelberg 1966-67, 373-401). The nomads covered a large distance during the course of a year, and as the seasons changed so did their dwellings. The mobile camps of black tents or airy huts leave only slight traces

¹ The fieldwork upon which this study is based was carried out in 1974, when I was a member of a Danish archaeological expedition to Luristan. The expedition was sponsored by the Danish Carlsberg Foundation and the Archaeological Service of Iran. A grant from the Central Institute of Asian Studies, Copenhagen enabled me to return to Luristan in the autumn of 1977.

In the valley of Hulailan, approximately midway between Shahabad and Khorramabad, the cemetery of Pela Kabud was mapped and examined in detail. Pela Kabud is the largest cemetery in the area, comprising the remains of more than 600 graves, of which 379 still had the tombstones preserved. The oldest datable stone is from 1200 A11/1785 AD. The cemetery is still in use, although the types of tombstones described below are no longer produced. Fifteen other cemeteries were located in the Hulailan valley and studied in some detail.

In 1977 the survey was extended to cover larger regions of Pish-i Kuh and Pusht-i Kuh. It revealed numerous cemeteries with graves from the last two hundred years, and with gravestones, obelisks and stelae generally falling within the typological framework described below. The distribution of cemeteries with pictorial gravestones and stelae seems to fall in the central and northern parts of Luristan in the plains of Kuh-i Dasht, Rumishgan, Bouleran, Tarhan and Hulailan, and in the small valleys along the Saimarreh river in the northern part of Pish-i Kuh towards Gamas Ab and Qara Su, south-west of Harsin.

An earlier version of this paper appeared under the title 'From Ritual Action to Symbolic Communication' (Mortensen 1991) on the surface of the ground, and after a short time it is difficult to detect even a large camp-site.

The cemeteries and the tombstones which I have studied cover a period from the late 18th century to the middle of this century (Mortensen 1983: 26-47). Starting early in the 1920's Reza Shah and his army attempted to forcibly, — that is, to disarm and settle — the nomadic tribes of Luristan. By the mid-1930's this policy had resulted in an economic, social and cultural breakdown of the old tribal structures of Luristan and in a partial cessation of nomadic migrations. The old cemeteries and tombstones of which I made a study in the 1970's, nearly all placed along old migratory routes, may therefore be an important source for the mapping of tribal migrations during the 19th and early 20th centuries. Moreover, they contain a rich amount

of evidence for an understanding of certain aspects of the religious beliefs and ritual actions of the Lurs.

There are several kinds of tombstone in Luristan. A pictorial stele or an obelisk may sometimes be associated with the grave, and some of the obelisks can reach a height of several metres. Most common, however, are flat-lying gravestones with inscriptions in a lapidary style, which always state the name of the deceased, the name of his or her father, and the name of the tribe (*tayefeh*) to which he belonged. The month in which the death occurred is sometimes indicated, and always the year, according to the Islamic lunar calendar. An example is shown in the grave-stone of a woman, of the Jalalvand tribe. A panel with gender-related pictorial symbols is nearly always found at the base of the gravestone. In this case, for example, there are a double-edged woman's comb, a kohl-pin, a prayer-stone, and a pair of scissors. The most common symbols on men's gravestones are: a washing set consisting of a basin and ewer, a string of prayer-beads, a prayer stone, and a semi-circular comb. A shows these symbols on the gravestone of a man who died in Rajab in 1257 AH/August–September 1841.

In order to arrive at an interpretation of these images on gravestones, obelisks and stelae, the obvious procedure would be to ask the local people, the Lurs, among whom the tradition was once alive. It is rather surprising, however, that none of the local people who were interviewed could give any explanation of the background for, or the meaning of, the various signs and symbols on the tombstones. Their answers were nearly always in the negative — and with regret. That this would most often be followed up by much curious and fanciful speculation and suggestions does not disguise the fact that the signs have lost their original message-carrying value for the local people today.

In these interviews in Luristan I used to worry about the problems of accurate communication on the elementary level of linguistic difficulties and inadequacies. In spite of a seemingly fine *rapport*, did the people really understand, what I was asking? This worry was partly overcome by Professor Gernot Windfuhr, of the University of Michigan, Ann Arbor, an expert on the dialects spoken in Luristan. He very kindly asked many of 'my' questions, and there is no doubt whatever that the questions and answers were perfectly understood in the literal sense. However, a doubt remains which is difficult to put into words and which may perhaps be best explained by the following example. In 1977 two Danish children, aged 6 and 9, accompanied the expedition to Luristan. The only toy they had was a 20 x 20 x 5 cm box containing 4 or 5 layers of different jig-saw puzzles cut out in wood and with pictures on one side. The first layer was cut into 4 pieces, the second into 8 pieces and so on.

The children were very familiar with geometric puzzle toys, and would often turn the pieces upside down to make it more 'difficult', i.e. more fun. The Lurs were quite fascinated by this game. Some of the men would always sit and watch, and they liked to try the game themselves. The interesting or curious thing is that they could hardly do it. Nobody ever got beyond the second layer with the pictures up, and even that took almost half an hour. Obviously this has nothing to do with 'intelligence'. Rather it may have something to do with the different way in which visual images are encoded or impressed upon our brains at a very early age — and this might explain the difficulties of cross-cultural image interpretation or code-breaking. Even if communication is perfect at the level of speech or language, the images or ideas evoked by the words may be so 'out of focus' that a mutual understanding of abstract ideas or notions is hardly possible. Nevertheless, I should like to briefly present two

examples of my interpretation of images on Luristani tombstones. In both cases an attempt is made to understand the symbols through a reconstruction of the original religious and ritual context of the images.

The first example is an image which appears on a number of tombstones. It occurs e.g. on the tombstone of a man of the Jalalvand tribe who died in 1257 AH/1841 AD (Fig. 4). Below the inscription is a frame with the usual male symbols: a string of prayer-beads, the prayer stone, a ewer, and to the left a semi-circular man's comb. In the middle of the stone, interspaced between the fourth and the fifth lines of the inscription, is a panel with an enigmatic geometric figure in the centre: a cross on a square background with a kind of step design on both sides, opening up into tiny channels leading out from, or into, the centre.

The simplest interpretation of this motif, and none was forthcoming from the local people, is that it is a purely decorative element — an ornament designed to fill the space between two lines. There is, however, another possibility: the pattern looks very much like the central motifs in the great Persian Garden carpets of the 17th and 18th centuries. These represent, by means of geometrically constructed designs, a garden with channels lead-ing out of, or into, the central motif, precisely like the middle panels on the tombstones. In the carpets the garden motif with its water channels and pools was very naturalistically portrayed, in the sense that an attempt was made to imitate or reproduce the *pian* of the classical Islamic garden (cf. eg. Rainer 1977: 174-191; Thacker 1979: figs. 13, 15 and 16; Macdougall

and Ettinghausen 1976: pl XXII–XXV, XXXI; Wilber 1962). In the carpets the channels and pools symbolize the water channels in a real gar-den, or, by extension, in the *bagh-e bihisht* — the Garden of Paradise. In Paradise imagery the setting is a garden or a series of gardens "... under-neath which rivers flow ..." — a phrase occurring some thirty times in the Qur'an. Moreover, the pleasures of the *bagh-e bihisht* are so vividly de-scribed in the Qur'an that it has been an inexhaustible source of inspira-tion for miniature-painters, poets, saints and sufis alike, as well as for or-dinary mortals. They *all* carry a mental image of Paradise! This notion of the all-pervading essence and presence of God can hardly be better ex-pressed than in the following quotation from a poem by the medieval Is-lamic mystic Yunus Emre (quoted in Schimmel 1976: 13) :

The rivers all in Paradise
flow with the word Allah, Allah,
and ev'ry longing nightingale
he sings and sings Allah, Allah!
The branches of the Tuba tree
the tongue reciting the Koran,
the roses there in Paradise,
their fragrance is Allah, Allah!

The evident appeal of these delightful and evocative verses to the senses of sight, hearing and smell could easily be explained as a response to ecologi-cal conditions. For nomads living in hot and arid lands, the attraction of walled gardens with trickling water, and palmtrees and pomegranates giving both shade and fruit, is obvious. In addition, ever since the Arab

conquest in the 7th century these gardens have been the living image of the Islamic Paradise for the Persians. For a Muslim who has lived in accordance with the orthodox religious requirements, there should be no reason to fear death, for he may rest assured — or at least may hope — that on the Day of Judgment, after the resurrection, he will be allotted a place in Paradise, and will forever after enjoy the pleasures of the Garden of Eden so eloquently described in the Qur'an.



Fig. 1. View of the cemetery of Pela Kabud in the Hulailan valley, Luristan. (Photo: September 1977)

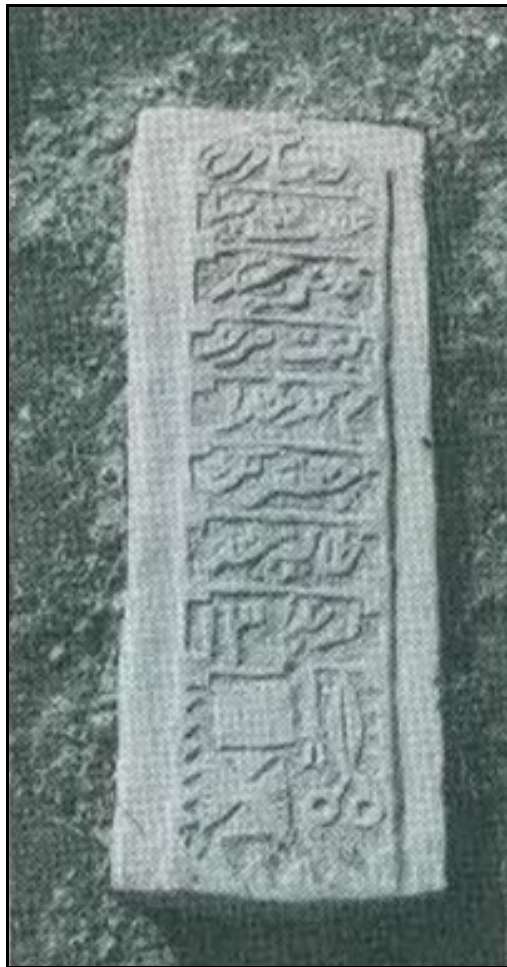


Fig. 2. Pela Kabud. Woman's tombstone. Date incomplete (13. AH) (Photo: September 1977)



Fig. 3. Pela Kabud. Man's tombstone. Date: Rajab 1257 A.H. Aug./September 1841 A.D. (Photo: September 1977)



Fig. 4. Pela Kabud. Man's tombstone. Date: 1257 A.H 1841/42 A.D. (Photo: September 1977)



Fig. 6. Pela Kabud. Man's stele. Date uncertain. (the stele was not found in situ) (Photo: October 1975)



**Fig. 5a. Pela Kabud. Man's stele. Date: Rajb 1299 A.H. — May/June. 1882 A.D.
(Photo: October 1975)**



**Fig. 5b. Pela Kabud. Man's stele. Date: Rabi-ol-Sani, 1274 A.H. November/December
1857 A.D. (Photo: October 1975)**

Against this background and in this religious context it is possible to suggest that the geometric motifs of the middle panels on the tombstones, like the central figures of the garden carpets, fulfil not only a decorative purpose, but also contain symbolic connotations, which would direct thought towards *bagh-e bihisht*, the Garden of Paradise.

The second example of an image from the range of symbolic representations on Luristani tombstones is a motif found on almost all of the stelae erected at the heads of graves. The stelae have pictures on both sides showing distinctly differing themes. One side, facing the grave, shows scenes from the life of the deceased: often including a horseman with a small shield over his shoulder and with a Lance or a gun in his hand. The man's sword is attached to the characteristic high wooden saddle. On this stele from 1882 the horseman is accompanied by three tribesmen each carrying a gun with a fixed bayonet. The other side of a man's stele shows a similar picture, but with marked differences in content. Here the representation is associated with death and burial — and possibly afterlife (Fig. 5b).

The horse is riderless, and it is clearly tethered with a mallet at the head and the hind leg. The weapons of the deceased - a gun, a sword and a shield — are tied to the high wooden saddle. Below this scene three women are shown, their arms resting on each others' shoulders. One carries a standard (seen to the left in the picture). They probably represent participants in the mourning ritual. In a few cases a very curious and enigmatic motif depicting a lion attacking a stag with a snake in its mouth is seen above the riderless horse (Fig. 6). But what is the meaning of the horse without a rider?

In the literary sources there are examples of an old Arab custom of tethering a horse or camel at the graveside for the use of the deceased in the afterlife. Tavernier, the French traveller, provided a late 17th century account of burial and funeral customs in Iran (from the area of Isfahan) with some interesting details (Tavernier 1692: 722). Concerning the funerary processions, he relates that if the deceased was a person of consequence, all his horses would be saddled and bridled and some extra ones might even be borrowed for appearance's sake. On these would be placed the deceased's turban, his sabre, his bow and arrows, his Lance, and in general anything that might serve to identify his standing and strength. This was, of course, in the case of important persons, while the ordinary people would have to make do with a more humble procession to the cemetery accompanied by the chanting and crying of mullas and passersby.

Tavernier adds some other interesting details: If the deceased had been a rich man or a good soldier, his turban, his sabre, his arrows and quiver and some provisions would be buried with him. Far from being unique to Persia, to lead a horse after the hearse or bier at a funeral seems to have been if not a universal habit at least a widespread custom, as testified by the examples in Quenstedt. Quenstedt (1976: 254-256) in this case starts with a reference to the Roman historian Tacitus, who reported that the old Germanic tribes often either burned the horse and equipment of a soldier or warrior on the pyre, or buried it with him — a custom that is testified among too many peoples and in too many places and periods to be quoted here.

It is in most cases a reflection of a belief in an afterlife in which the deceased will need the horse, weapons, etc., that he used to have in this life — and as such it reflected pagan rites which have — largely — been superseded by the Religions of the Book. However, some of these rites have persisted — but with a different connotation. So when an officer or warrior (be

it real or "honorary" like kings and presidents) still has his headgear and weapons placed on the coffin or bier followed by a led horse, fully saddled and bridled, and taken to the grave (or put on the tombstone), this might quite conceivably be a transformation or extension of this ancient habit and idea

— and a survival of very ancient beliefs.

There is, however, another possible explanation for the riderless horse as it appears on the Luristani tombstones which relates to the Shi'a Muslim religious context. The prototype of Shi'ite martyrdom is the slaughter of Imam Hussein and his followers on the plain of Kerbala in 680 AD. Hussein, the grandson of the prophet Muhammed, with his family and retinue, was travelling through southern Iraq in order to claim his hereditary right to the Caliphate from the Umayyad Caliph Yasid. But at Kerbala Hussein and his followers were caught in an ambush and besieged.

On the tenth day of Muharram, called Ashura, the siege reached its bloody culmination when Yasid's army cut down Hussein after massacring every man and boy in his retinue. The tale of this foul deed spread rapidly, and the widespread reaction was one of terror and abhorrence. The events at Kerbala became the central theme for a Shi'ite passion play called Ta'ziyeh, and as early as the tenth century great mourning processions took place in Baghdad. Muharram processions, in which the blood-stained horse of Hussein is followed by flagellants with chains, and bloody mourners who cut their heads with swords, have since been common among Shi'ite populations in the Near East (cf. Mortensen 1992).

From an early stage it was believed that participation in the Muharram ceremonies was an aid to salvation (Chelkowski 1979: 2). Because Hussein's death was regarded as an act of redemption, it came to be believed that the commemoration of the anniversary would gain for the participants the intercession of Hussein on the Day of Judgment. Elaborate Muharram processions are known to have taken place among the nomads of Luristan. For them, the mental images evoked by a Muharram procession were so strong and potent that this kind of "illiterate religion", as it might conveniently be termed, in my opinion adds another dimension to the metaphor phrased by Umberto Eco that "...images are the literature of the layman..." when he describes the impressions created by the carved stone of a medieval church doorway on the mind of a spectator who is familiar with all the stories in the Bible but cannot read or write (Eco 1984, 41).

It is likely, therefore, that by representing the riderless, equipped horse on the tombstone in the same way that Hussein's horse is represented in the Ashura rituals in Muharram, the passing observer would be reminded of Hussein's martyrdom, and thus his attention would automatically be focused on the Day of Judgment and on pious hopes for the afterlife. As a derivation of this, the intended message could also have been that the person interred here had been of a pious observation.

This seems to be quite a probable explanation and association in the 19th century nomadic setting in Luristan, and is indirectly testified by the elegies sung by the wives of the Vali Hussein Gholi Khan on the occasion of his death in ca. 1900 (cf. Mann, 145-152). If this should be the right interpretation, there is, moreover, ample proof, as shown by Calmeyer (1974) and Kippenberg (1982), that it is yet another example of an age-old pre-Islamic custom going back

at least to the 1g millennium B.C. which has survived and been turned to good use by changing the symbolic value or the content of the message while maintaining the old wrapping. Or in modern semiotic terminology: if viewed as a communicative system based on two codes, a visual and a perceptual - the visual code has remained unchanged while the conceptual has changed and is still doing so.

In the interpretation of the images on Luristani tombstones, it may never be possible, with certainty, to arrive at *the* correct interpretation of a motif. The signs and symbols on the tombstones are comparable to a code whereby messages are converted from one form of representation to another, which means that they have to be encoded in a form that the communicants can easily interpret. In a community sharing the same religion, cultural inheritance and social background, and living at a given time in a particular area, this should present no problem.

But if one or more of these elements are altered, the whole structural pattern and symbolic scheme of the community will be affected: as, for example, is clearly demonstrated by the forcible settlement of nomads in Luristan which has caused an abrupt discontinuation in the erection of pictorial tombstones (cf. Mortensen and Mortensen 1989, 930-951, Fig. 5). The more drastic the change, the quicker the transition of symbolic values into fossilized and sometimes incomprehensible fragments of a tradition.

The following quotation from an article by Marshall G.S. Hodgson (quoted in Hartner and Ettinghausen 1964, 161) pinpoints the problem:

In the course of history symbols live and change: once established in concrete form, they may move from context to context and be used to diverse ends. It has been suggested that there might finally also be a death of symbols — or, if not ultimately a death, at least some sort of desacralization, even if only temporary ... The death of a given symbol might be its transition into sheer un-understood tradition and then, presumably, its use simply for its esthetic form...

4. Tombstones in Ahvaz Iran :



Chogha Zanbil is an ancient Elamite complex in the south of Iran. It is one of the few existent Ziggurates outside of Mesopotamia. Choga Zambil means 'basket mound.' It was built about 1250 BC by the king Untash -Napirisha, mainly to honor the great god Inshshinak. Its original name was Dur Untash, which means 'town of Untash', but it is unlikely that many people, besides priests and servants, ever lived there. The complex is protected by three concentric walls which define the main areas of the 'town'. The inner area is wholly taken up with a great ziggurat dedicated to the main god, which was built over an earlier square temple with storage rooms also built by Untash-Napirisha. The middle area holds eleven temples for lesser gods. It is believed that twenty-two temples were originally planned, but the king died before they could be finished, and his successors discontinued the building work. In the outer area are royal palaces, a funerary palace containing five subterranean royal tombs.

Although construction in the city abruptly ended after Untash-Napirisha's death, the site was not abandoned, but continued to be occupied until it was destroyed by the Assyrian king Ashurbanipal in 640 BC. Some scholars speculate, based on the large number of temples and sanctuaries at Chogha Zanbil, that Untash-Napirisha attempted to create a new religious center (possibly intended to replace Susa) which would unite the gods of both highland and lowland Elam at one site. The ziggurat is considered to be the best preserved example in the world. In 1979, Chogha Zanbil became the first Iranian site to be inscribed on the UNESCO World Heritage site.

5. Tombstones in Shahr-i Sokhta :

Shahr-e Sukhteh (meaning "[The] Burnt City"), also spelled as Shahr-e Sukhté and Shahr-i Sokhta, is an archaeological site of a sizable Bronze Age urban settlement, associated with the Jiroft culture. It is located in Sistan and Baluchistan Province, the southeastern part of Iran, on the bank of the Helmand River, near the Zahedan-Zabol road. It was placed on the UNESCO World Heritage List in June 2014.

It contains between 25,000 and 40,000 ancient graves.

In Shahr-i Sokhta (Sistan, Iran), meaning 'Burnt City' the settlement appeared around 3200 BCE. The city had four stages of civilization and was burnt down three times before being abandoned in 1800 BCE.

| Period | Date | Settlement size | BCE to AD in Years |
|--------|-----------------|-----------------|--------------------|
| I | 3200 – 2800 BCE | 10 – 20 ha | 5220 - 4820 |
| II | 2800 – 2500 BCE | 45 ha | 4820 - 4520 |
| III | 2500 – 2300 BCE | 100 ha | 4520 - 4320 |
| IV | 2300 – 2100 BCE | | 4320 - 4120 |

The site was discovered and investigated by Aurel Stein in the early 1900s.

Cemetery Shahr-e Sukhteh :

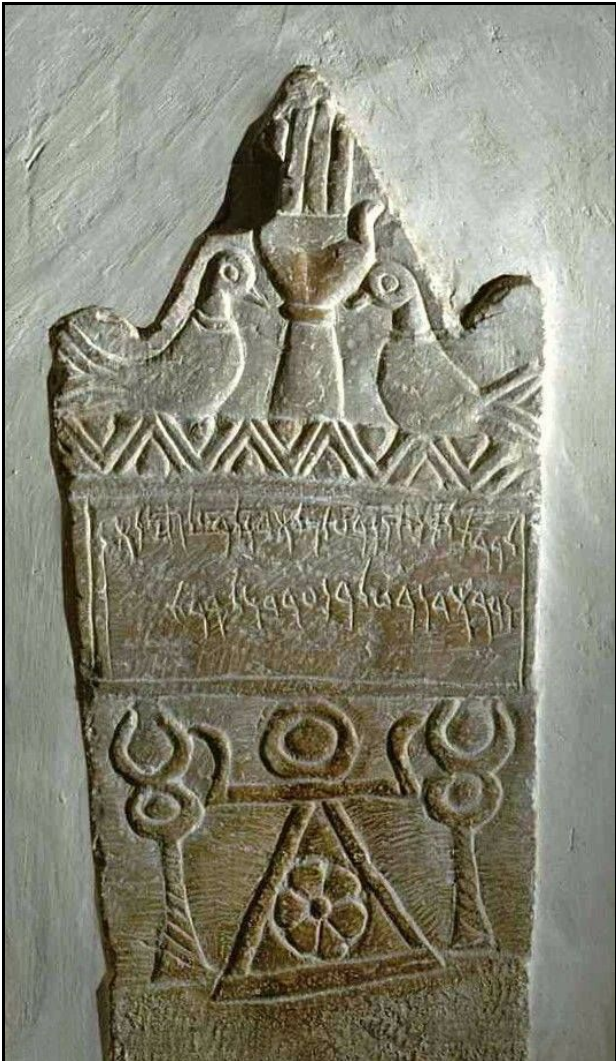




6. Tombstones of Goddess Tanit :



Goddess Tanit



Sign of Tanit Votive stele from Carthage, Tunisia



Goddess Tanit

In many tombstones we find a common pattern such as :

1. Hand,
2. Doves,
3. Lotus,
4. Circles,
5. Triangle,
6. Arrows,
7. A lady standing with her hands raised and,
8. Crescent Moon, Sun, Tilak / Tika and Sindoor :

1. Hand :

Many people will say that it's a sign of blessings but I found the answer from Lt. Col. Laurence Austine Waddell another book called "Aryan Origin of the Alphabet".

Aryan Origin of the Alphabet Pdf Link :

http://rootshunt.com/angirasgautam/pdf/WADDELLL.A.-Aryan_Origin_of_the_Alphabet_1927.pdf

According to from Lt. Col. Laurence Austine Waddell :

It is presumably owing to D being derived from the Sumerian Da, Du that in Spanish the letter is pronounced Du.

The Hand symbol on Tombstones represents Aryans the Letter Da.

Da is the hieroglyph for "Hand". That hieroglyph Da "Hand" has been disclosed in the Sumer-Aryan Dictionary to be derived from the Sumerian Da pictogram for "Hand".

The free dialectic interchange of D with its fellow labial T in Sumerian and other Aryan languages, and the further and later change of T dialectically sometimes into Th is well illustrated by the changes which transformed the name of the first king of the Goths and other Aryans, Dar or Dar-danos into "Thor". King Dar is also called by the Sumerians Dur, which is also a form of his name in the Gothic Edda epics.

Thor is the first King of Aryans. The Hand symbol on Tombstones represents that the Tombstones are of Aryans.

The Right Hand on Tombstones shows sun-wise right-hand direction of the Aryan Solar-cult.

Example :

This inscription through the Sumerian reads as follows :—



FIG. 36.—Inscription of Dundu with title " Busahap " deciphered.

This example of Hand symbol as Da I have taken from Lt. Col. Laurence Austine Waddell in his book "Egyptian Civilization - Its Sumerian Origin RC 1930"

2. Doves :

In ancient Mesopotamia, doves were prominent animal symbols of Inanna-Ishtar, the goddess of love, sexuality, and war. Doves are shown on cultic objects associated with Inanna as early as the beginning of the third millennium BC. Lead dove figurines were discovered in the temple of Ishtar at Aššur, dating to the thirteenth century BC, and a painted fresco from Mari, Syria shows a giant dove emerging from a palm tree in the temple of Ishtar, indicating that the goddess herself was sometimes believed to take the form of a dove.

3. Lotus :

The Lotus sign is of Khammu Rabi (The Great Lotus) which is explained by Lt. Col. Laurence Austine Waddell another book called "The Makers of Civilization in Race and History".

[The Makers of Civilization in Race and History Pdf Link :](http://rootshunt.com/angirasgautam/pdf/TheMakersofCivilizationinRaceandHistory.pdf)

<http://rootshunt.com/angirasgautam/pdf/TheMakersofCivilizationinRaceandHistory.pdf>

[According to Lt. Col. Laurence Austine Waddell :](#)

KHAMMU RABI'S NAME MEANING "THE GREAT LOTUS," TRANSLATED IN THE INDIAN LISTS AS "PUNDARIKA" OR "THE GREAT LOTUS"

As the name of King Khammu Rabi, who re-established a great renaissance in Mesopotamia on extending the empire, now becomes chronologically critical in this determination of the connecting link between the Isin and Babylon dynasties, it is necessary here to establish its equivalency with the Sanskrit name Pundarika or "The Great Lotus" in the Indian King-Lists.

The name Khammu Rabi, hitherto supposed to be Semitic, means in Sumerian "The Great Lotus," one of the names of the Lotus in Sumerian being Khammu or Khamu, as well as in Akkadian, and Rabi is dialectic for the Sumerian Raba "great." That the name Khammu-Rabi is not Semitic, as hitherto alleged, is also evidenced by the fact that it had to be translated into Semitic for the benefit of his Babylonian and Assyrian Semitic subjects. It was thus rendered Kimta-rapashti, meaning in Semitic "Plant" + "great." The references in Sumerian and Assyrio-Babylonian literature and business-documents to the Lotus, one of the most beautiful and graceful of all flowers, and one esteemed especially sacred and a symbol of divinity in Egypt and India and sometimes representing the Sun in Sumerian sacred seals (and in India the Sun-god is called "Lotus-eyed"), seem to refer to it as imported from Egypt, the Land of the Lotus, as it is not indigenous to Mesopotamia.

Indeed it seems now possible that the Sumerian name for Lotus as Khamala or Khammu may be derived from the Egyptian name of Khub for that plant, as the labials b and m are freely interchangeable, thus Bombay is ordinarily called "Mombay" in India. And significantly a Lotus flower is seen on the top of Khammu Rabi's famous Law-Code stele, above the heads of the Sun-god and of that Aryan Babylonian king Khammu Rabi or "The Great Lotus".

This Khammu or Khamu Sumerian name for the Lotus is obviously a shortened form of its fuller Sumerian name of Kha-a-ama-la or Khamala, which significantly discloses the Sumerian source of the ordinary Sanskrit and modern Indian name for the Lotus as Kamala-this is again another of the many hundreds of striking illustrations I have demonstrated of the Sumerian source of Sanskrit and Indo-Aryan words.

But as the name of King Khammu Rabi means "The Great Lotus," that name is rendered in the Indian King-Lists by the single Sanskrit word for "The Great Lotus," which is the great white and most sacred of all the Lotuses, namely Pundarika," which translated the king's name in one word; and thus therefore dispensed with the use of a separate word for "great," and also the use of Kamala, which is now restricted in India to the lesser or rose-coloured Lotus.

Thus, the identity of King Khammu Rabi of the First Babylonian Dynasty with the Aryan king Pundarika, the 67th king in the Indian main or imperial line of the Early Aryan kings is established, not only by the etymological identity in the two names, but also by the chronological position of this king in the Indian lists. For, the kings immediately succeeding him in that list we find by the Table to be identical in name and chronological order with the kings of the First Babylonian Dynasty which immediately succeeded Khammu Rabi down to the last king of, that dynasty. And his son and successor, Samsu Iuduna, of the Babylonian dynastic lists and of his own monuments is seen to be identical with Kshema Dhanvan, the son and successor of King Pundarika and No. 68 in the Indian lists.

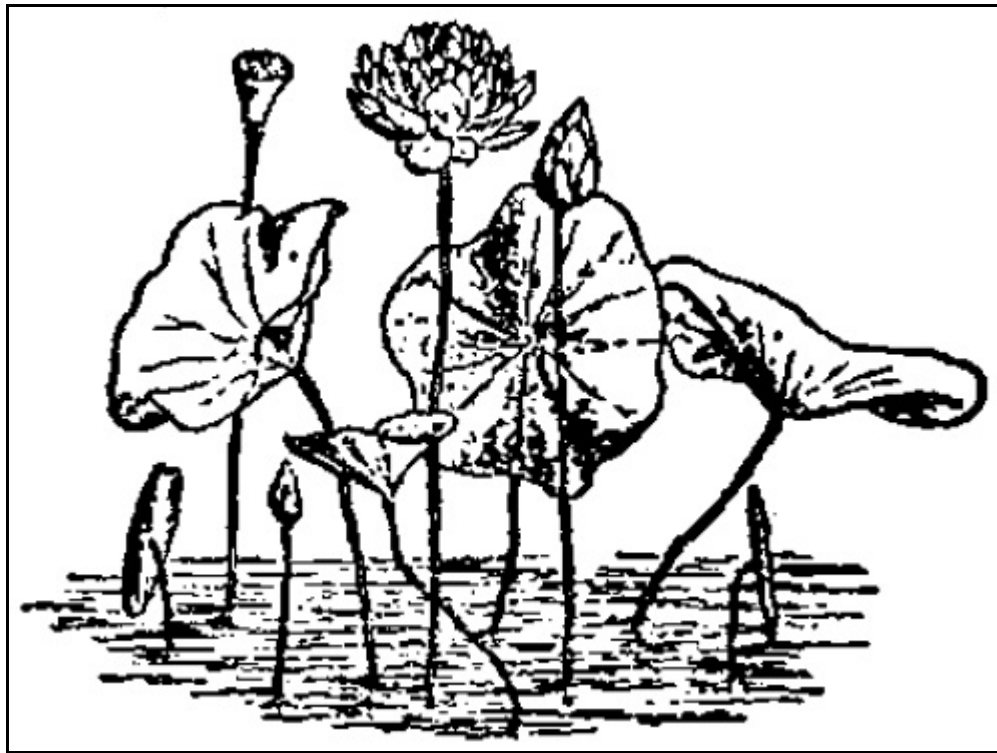
(This plant Khammu, of the Sumerian and Akkad-Semitic does not appear to have been identified botanically before; but its detailed meanings in the bilingual Sumerian-Assyrio-Babylonian glossaries leave no doubt as to its identity. It is variously defined as "The plant of the Deep" (Br. 11840 and cp. MD. 196). the habitat of the Lotus being in deep pools. It is also "The plant of wells, ponds or rivers" (cp. MD. 320); also "The Boat plant" (MD. 320), presumably with reference to its leaves and flowers floating unsullied on the waters; also "The lofty, sovereign or priests' plant" (Br. 10266, MD. 130); also "The Pu. plant" (Br. 10266), wherein Pu appears to designate Egypt, and is 'written by the same sign. And its sacred character is indicated by its title "The One God priests' rod" . . . (Ash-an-barish . . . [rest illegible], Br. 11857). It is also called the " Pusha plant," which significantly equates with one of the other Sanskrit names for the Lotus, Pushkar. And another Sumerian name for it, Hamiag (Br. 11849), seems probably the source of its Sanskrit epithet of Ambhaja, There is a great deal of material still to be worked out regarding this and allied plants in Br. 11825 f. and M. 7784-7817.)

KING KHAMMU RABI AS THE ARYAN KING "PUNDARIKA OR "THE GREAT LOTUS" IN INDIAN VEDIC & EPIC LITERATURE

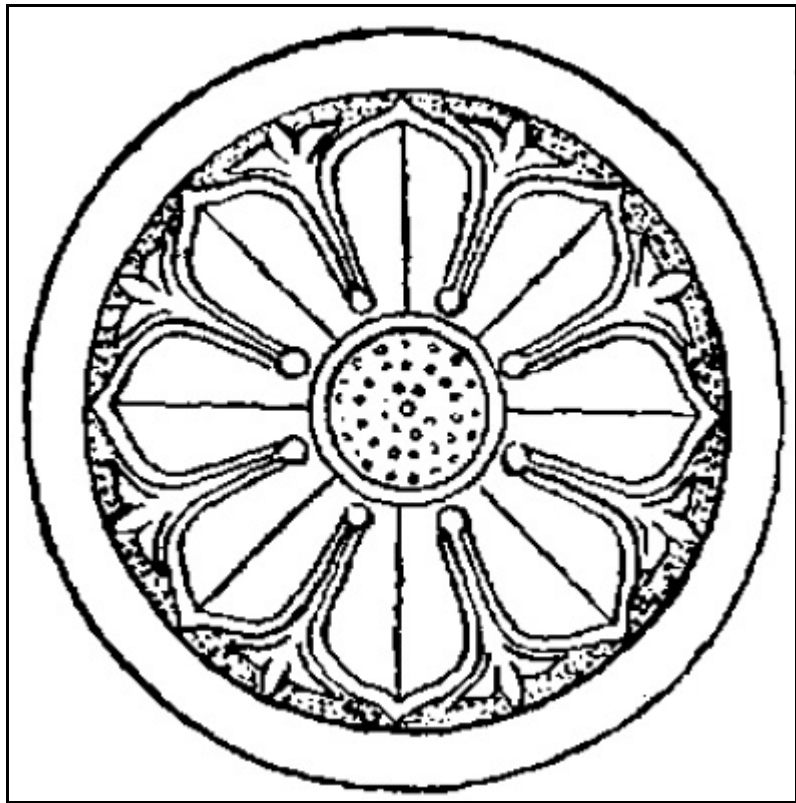
In Vedic literature King Pundarika is mentioned as the father of Kshema-Dhrtvan, who made a famous sacrifice on the banks of the Sudaman river. This name Kshema-Dhrtvan is a recognized variant of Kshema-Dhanvan, who we have seen, was the 68th main-line Aryan king and son of King Pundarika, and identical with Khammu Rabi's son and successor Samsu-Uduna. There are references to King Pundarika in the Maha-Bharat Epic, and several later Brahman priests bore his name.

With regard to King Khammu Rabi's famous stone engraved Law-Code, which in the usual Sumerian fashion he represents as having received in person from the hands of the Sun-god (an Aryan priestly fiction borrowed by Moses, when helping himself to some of those Aryan Commandments for the benefit of his race), it is significant that in the theistic Indian, Chinese and Japanese Buddhism of "The Great Revelation or Vehicle," wherein Buddha is deified as the Sun-god, the famous Law-Code of the latter is called "The Pundarika (or Great Lotus) of the Good Law" (Saddharma Pundarika).

King Khammu Rabi boasts in his inscriptions and letters of his especial worship of the Sun-god, and his unequalled lavish adornment of the Sun-temple at Sipara, and calls himself "the darling of the Sun-God" and "the beloved of Marud (or Tasia) the son of the Sun." And while calling himself "King of Babylon and King of Sumer and Akkad," he also claims the old title of "King of the Four Quarters of the World," and there is evidence that his empire included Muru or Amorite Land of Northern Syria and part at least of the eastern Taurus region in Asia Minor. He adopted for his inscriptions and letters the Semitic dialect of his subjects.



The Great Lotus in Nature



The Great Lotus in Indian Art



Indian Sun-god on Lotus showing Lotus as Chariot-wheel.
(From an eighteenth century drawing in Moor's Hindoo Pantheon)



**King Khammu Rabi
Receiving The Law Code from The Sun-God, C. 2000 B.C.**

(Top of diorite stele of this king's Law Code, now in the Louvre (after Scheil, DP. IV, Pl. III). This monument, 8 ft. high, inscribed with 44 cols. of Laws, aggregating 2644 lines, originally set up in the temple of Marduk at Babylon, was found at Susa, whither it had been carried as an Elam raid-trophy. The sculptures in bas-relief on its top, besides portraying the king with straight non-Semitic nose, represent the seated Sun-god (the deified 1st Sumer king) of fine Aryan type, bearded, long-locked and wearing a Phrygian hat, adorned with four horns (set in sockets), as in the portrait of 1st Aryan or Gothic king on the carved ivory handle in Pl. I. In this comparison, see also the line drawings at p. xlvi, which are based on a large number of photographs in different lighting, with the omission of the extra length of beard, which is continued to the waist in the sculpture, although showing an interval in front between the short beard of the profile head.)

A Lotus flower, the symbol of the Sun-God and the name of the king (Khammu Rabi), is seen above the God's head near the margin of the stone, and between its two chipped portions.)

4. Circles :



Circles from Goddess Tanit Stele

Here, I have painted in black middle portion of the image so that readers can understand which circles I am taking about.

Circles or Cup-Mark is a Sumer Script which is explained by Lt. Col. Laurence Austine Waddell another book called "The Phoenician Origin of Britons, Scots & Anglo-Saxons".

[The Phoenician Origin of Britons, Scots & Anglo-Saxons Pdf Link :](http://rootshunt.com/angirasgautam/pdf/The_Phoenician_Origin_of_Britons.pdf)

http://rootshunt.com/angirasgautam/pdf/The_Phoenician_Origin_of_Britons.pdf

According to Lt. Col. Laurence Austine Waddell :

PREHISTORIC "CUP-MARKINGS" ON CIRCLES, ROCKS, & C., IN BRITAIN, & CIRCLES ON ANCIENT BRITON COINS & MONUMENTS AS INVOCATIONS TO SUN-GOD IN SUMERIAN CIPHER SCRIPT BY EARLY HITTO-PHOENICIANS

Simple numerals were written by the Early Sumerians by strokes, such as / for 1, // for 2, /// for 3 and so on up to 9 a system which has survived in the Roman numerals up to IIII, and on the dials of modern clocks and watches.

But when engraved on stones, these lower numeral strokes were at first formed by the easier process of drilling, by the jewelled drill worked by a bowstring fiddle, thus forming circular holes, O, the so-called "cups."

The numeral One was called by the Sumerians Ana, Un or As, which is now seen to be the Sumerian origin of our English "One" (Scot Ane, Anglo-Sax. An, Old English Oon, Gothic Ein and Ains, Scand. Een, Greek Oinos, Lat. Unus, French Un) whilst As is now disclosed to be the Sumerian origin of our English "Ace" (Old English As, Greek Eis, Latin As, "unity"). And it is of great significance that this word As, which the Sumerians also used for "God" as "Unity" is the usual title As or Asa, for the Father-god, in the Gothic epics, the Eddas, which, as we have seen, are now believed to have been largely composed in Ancient Britain.

Similarly, the numeral "Two" was called by Sumerians Tab or Dab, which is now disclosed as the Sumerian origin of our English word "Two" (Scot and Anglo-Sax. Twa, Gothic Tva or Tvei, Scand. Tva, Tu, Greek and Latin Duo, Sanskrit Dva-B and V or W being often interchangeable dialectically, as we have seen. The Sumerian reading for "Three" is uncertain but the numeral "Four" reads Gar and Ga-dur, which thus equate with the Indo-

(Nine was also written by the Sumerians as "ten minus one," as it still survived in the Roman.)

Persian Car, Latin Quatuor, Fr. Quatre, Sanskrit Catur, Gaelic Ceithor and our English Quart and Quarter). Six is As and in Akkad Siisu; Seven is Sissina (or "Six" plus "One") and Sibi in Akkad; and Eight is Ussu, which equates with the Breton Eich, Eiz and fairly with the Sanskrit Asta and Scot and Gaelic Achi.

And the Sumerian names of other numerals may also prove, on re-examination, to be more or less identical with the Aryan. The occult values attached to certain numbers by the Sumerians, through ideas associated with particular numbers, was the origin of the mystical use of numbers in the ancient religions of the East and Greece referred to by Herodotus and other writers, as current amongst the adepts in the mysteries of the Magians, Pythagoras, Eleusis, and later amongst the Gnostics, and surviving in some measure in religion to the present day.

Thus "One" as "Unity" and "First" was secondarily defined by the Sumerians as "complete" and "perfect" and thus also represented "God, heaven and earth". When formed by a circle or "cup-mark," it especially represented the Sun and Sun-god, who are also represented by a circle with a central dot in Egyptian hieroglyphs. Different sizes of circles, and concentric circles, and semicircles or curved wedges had different numerical and mystical values attached to them as shown in the accompanying Figure and all of these forms and groups of circles are found in the prehistoric "cup-marks" in the British Isles.







1.  = 1 or 10 (A, Ana, U, Un, Buru), Earth, Heaven, God Sun, Sun-god.
2.  = 1 (Ana, As), One, God, sixty (as a cycle).
3.  = 3,600 (Sār), great cycle, perfection, totality.
4.  = 36,000 (Sāru), all-in-all (well of totality, Infinity ?).



FIG. 34. : Circle Numerical Notation in Early Sumerian with values

This early method of numerical notation by circles was especially used by the Sumerians in their religion to designate God, and different aspects of the godhead and Heaven, Earth and Death, and in the later polytheistic phase to distinguish a few different divinities, as we have seen in the sacred seal in Fig. 33. Thus, whilst the single circle, or numeral for one, was, like the sign of the rayed Sun itself, used to designate "God" (as First Cause), the Sun and Sun-god and latterly gods in general and Heaven, the higher numbers in definite groups of small circles designated different members of the godhead, & c., as recorded in the bilingual Sumero-Akkadian glossaries.

With the aid of these circle marks we are able to identify the Hitto-Sumerian god-names on the seals and tablets with the names of the leading Aryan gods of classic Greece and Rome of the Indian Vedas, of the Gothic Eddas, and of the Ancient Britons, as inscribed on their pre-Roman coins and monuments, and not infrequently accompanied in the latter by the same groups of circle marks. In this table, for convenience of printing, an ordinary O type is used to represent the perfect circle of the originals.


1.  = 1 or 10 (A, Ana, A'S, U, Un, etc.).


God as Monad, Ana, "The One", Lord, Father-god I-a (or Bel), or Induru, Sun-god Mas or Mashtu ("Hor-Mazd"). Earth, Heaven and Sun.
2.  = 2 or 20 (Tab, Tap, Dab, Man, Min Nis)

or 


Sun-god as "companion of God", also called Buzur, Ra or Zal (= "Sol"), also Nas-atyā in Hittite and Sanskrit. Is dual - or 2-faced - the visible Day Sun and Night or "returning" Sun, and origin of Dioscorides. Frequent on Briton monuments and coins.

3. ○○○ = 3 or 30 (Es, Usu)
Moon, Moon-god Sin. Also (?) Death, (Bat or Matu), Sib or Batu or "Fate" = The Three Sybils or Fates.
4. ○○○○
or ○○
○○ = 4 or 40 (Gar Gadur, Nin, Madur).
Mother Goddess Ga-a (-Gaia) or (=Maia, Maya, or May) and numerically = "Four" (quarters), "Totality" and "Multitude".
5. ○○○
○○ = 5 or 50 (Ia, Ninnu, Tas-ia).
Archangel messenger Tas-ia, Tas or Tesu(b), "man-god" of Induru", "Son of the Sun", "Son of Ia" (Mero-Dach or "Marduk", "Illil", "Adar". Also his temple.
6. ○○○
○○○ = 6 or 60 (As, Akkad Sissu).
Sea Storm god or sprit, Mer, Muru or Marutu (Akkad Ramman, Adad and Sanskrit Maruta).
7. ○○○
○○○○ = 7 or 70 (Sissu, Imin, Akkad Siba).
"Field of Tas" Capital City. (= ? Himin or "Heaven" of Goths and "7th Heaven" ?).
8. ○○○○
○○○○ = 8 or 80 (Ussa).
"Field of Tas" [8 was number of Dionysos].
9. ○○○○
○○○○
○ = 9 or 90 (Ilim).
"He-Goat". God Elim (Bel, "En-Sakh" or "En-Lil" or Dara ?) [9 was number of Prometheus].
10. ○ = 3600 (Sar, Di).
"Perfect, complete, Goodness". God Ana ("The One"). Sun god Sur (Asur or Bil). Highest Judge (Di) Heaven, Paradise.

11.  = 36,000 (Saru, Infinity).

 (1a) God, Ia or Induru (Inadra).

(1. Is judge and chief heavenly witness seeing all things; and chief oracle and oath god.

2. Signs, Br., 9971, read Ma-tu preferably to Ba-tu, thus equating with Akkad Matu, Mutu, "die, death," and Aryan Pali Mato, Indo-Persian Mat, "Death." This is confirmed by its Akkad synonym Mutitus = "Condition of Death" (cp. M.D., 619); and a defaced Sumerian word for "Death" in glossary is spelt M a . . (P.S.L., IIO), presumably "Matu".)

We thus find that the Father-god of the Sumerians (and of the Hitto-Phoenicians), whose earliest-known name, as recorded on the Udug trophy Bowl of the fourth millennium B.C., is "Zagg" (or Za-ga-ga, which, with the soft g gives us the original of "Zeus," the Dyaus and Sakka of the Vedas and Pali, and the "Father Sig " or Ygg of the Gothic Eddas) is recorded by the single-circle sign as having the equivalent of Ia or Bel, thus giving us the Aryan original of "Iah" (or "Jehovah") of the Hebrews, and the "Father Ju (or Ju-piter)" or Jove of the Romans.

This title of Ia (or "Jove") for the Father-god (Bel), as represented by the single circle, is defined as meaning "God of the House of the Waters" which is seen to disclose the Sumerian source of the conception of Jove as "Jupiter Pluvius" of the Romans. This special aspect and function of the Father-god was obviously conditioned by the popular need of the Early Aryans in their settled agricultural life for timely rain and irrigation, with water for their flocks and herds, as well as their seafaring life. We therefore find him often represented in the sacred seals of the Sumerians and Hittites, from about 4000 B.C. onwards, as holding the vase or vases of "Life-giving Waters," which are seen issuing from his vase, and which he as "The Living God" bestows upon his votaries (see Fig. 35).

This beautiful conception of the bountiful Father-god by our Early Aryan ancestors, and authors of the cup-mark inscriptions, at so very remote a period, which is preserved in their sacred seals as well as in the contemporary inscribed tablets, renders it desirable here to draw attention to the vast treasure-house of authentic early history of our ancestors which is conserved in these sacred seals of the Sumerians, Hittites, Phoenicians, and Kassi and other Babylonians, in order to understand aright the cup-mark inscriptions and symbols on the "prehistoric" Briton monuments and Briton coins and the deity who is therein invoked. Many thousands of the actual original seals of the Early Aryan kings, high priests, nobles and officials and many of them inscribed, have fortunately been preserved to us down through the ages.

They form a vast picture-gallery of authentic facts, vividly portraying, not only the religious beliefs and ideals of our Aryan ancestors, and their conception of God and the Future



FIG. 35. : Father-god Ia (Iahvh or "Jove") or Indara bestowing the "Life-giving Waters".

From Sumerian seal of King Gudea, about 2450 B.C. (After Delaporte, Enlarged 1 1/2 diameters).

Note the horned Gothic head-dress and costumes of that period, with long beard and clean shaven lips. The Sun, as angel, with his double-headed Serpent Caduceus, introduces the votaries. The flower-bud on top of vase is the Sumerian word-sign for "Life".

Life, but also preserve the contemporary portraits of early Aryan kings, queens, priests and people, the details of their dress and the high sesthetic feeling and civilization of those early periods. And the very highly naturalistic art and technique displayed in the drawing is all the more remarkable when it is remembered that the drawing is on such a minute scale and delicately engraved on hard jewel stones.

These seals and their contemporary tablet-records disclose the important fact that the Aryan Father-god (Bel) was already imagined in human form and on the model of a beneficent earthly king so early as about 4000 B.C. He is of fine Aryan type (see Figs. 33, 35, etc.), with Gothic horned chaplet, richly robed, and usually enthroned beside the Sun.

This was evidently also the conception of the Universal God by our Aryan ancestors, even when the more idealistic of them refrained from making his graven image, and figured him merely by the simple circle of "Unity" and "Perfection," as engraved on many Hitto-Sumerian seals and on the cup-mark inscriptions in prehistoric Britain.

Although calling him "I-a" (or Jove), that same wordsign was also read by the Sumerians as Induru, the "Indara" of the Hittites, the Indra of the Vedas, the "Indri-the divine" title of Thor in the Gothic Eddas. And this name of Indara, we shall find later, is the source of the name and of

the supernatural miraculous part of the Church legend of St. Andrew, the patron saint of the later Goths, Scyths and Scots.

The dual circles or "cups" for the Sun, connote the ancient idea that the Sun apparently moved round the earth and returned East for sunrise under the earth or ocean somehow so as to form two phases, as the "Day" Sun and the "Night" (or submarine "returning") Sun-a notion also believed by the writers of the Hebrew Old Testament.

These dual circles for the Sun, denoting his day and night phases, seen in Fig. 33, are again seen in the seal of about 2400 B.C. in Fig. 36, which represents the owner of the votive seal being introduced by the archangel Tasiai to the Resurrecting Sun-god (two-headed as before) emerging on the East (or left hand) from the waters of the Deep (and behind him the swimming "Fish-god" of the Deep), wherein the Sun-god's name is written Ra or Zal, inscribed immediately underneath the two circles. "These names for him now disclose the Sumerian source of the Egyptian Ra and Sanskrit Ra-vi (or "Rover") name for that luminary and its presiding "deity". Whilst Zal discloses the Sumerian source of the Gothic, Latin and Old English "Sol".

(1. The other name in panel to left, immediately under the head of the "Fish-god" of the Deep, reads A-a, and is defined as "God of the Water Vase of the Uku (?Achaia) people" (Br. 10692), and appears to represent the Sun-god's father Ia, the Creator, resurrecting from the Deep, or his "House of the Waters" the Spirit of God moving upon the face of the Waters. "Indra loves the Waters" (R.V. 10. 111. 10). "Indra lets loose the Waters for the benefit of mankind". (R.V. 1. 57. 6 etc., 4.19.8 etc.)



**FIG. 36. : Two-headed Resurrecting Sun-god designated by Two Circles
From Hitto-Sumer seal of about 2400 B.C. (After Delaporte. Enlarged 2 diameters)**

This dual phase of the Sun's apparent progress westwards and back again eastwards was familiar to the Ancient Britons and Scots, as seen in the numerous prehistoric rock and other sculptures, and in Early Briton coins, where the Night or "returning" Sun is figured as a second

disc, joined by bars to the Day Sun (as the so-called "Spectacles" of Scottish archaeologists, Figs. in next chapter), or as a double Spiral, with the Night Sun figured as a Spiral in the reversed or "returning" direction (see Figs. 38 & c.).

It is also similarly figured in Hittite seals and on Phoenician sacred vases from the Levant, Crete and the Aegean, both as the conjoined double disc (see Fig. 37 & c.), and as the double Spiral with the second reversed or "returning" and this latter is sometimes shown in both the Hittite and Ancient Briton and Scot representations, as entering the Gates of Night (see Figs. 37 and 38), wherein the gates have the same latticed pattern, and it is also to be noted that, in these Irish Scot prehistoric sculptures, the Sun is represented by two cup-marks, as in the Hitto-Sumerian. This again evidences the Hittite origin of the Britons and Scots, and their common symbolism.

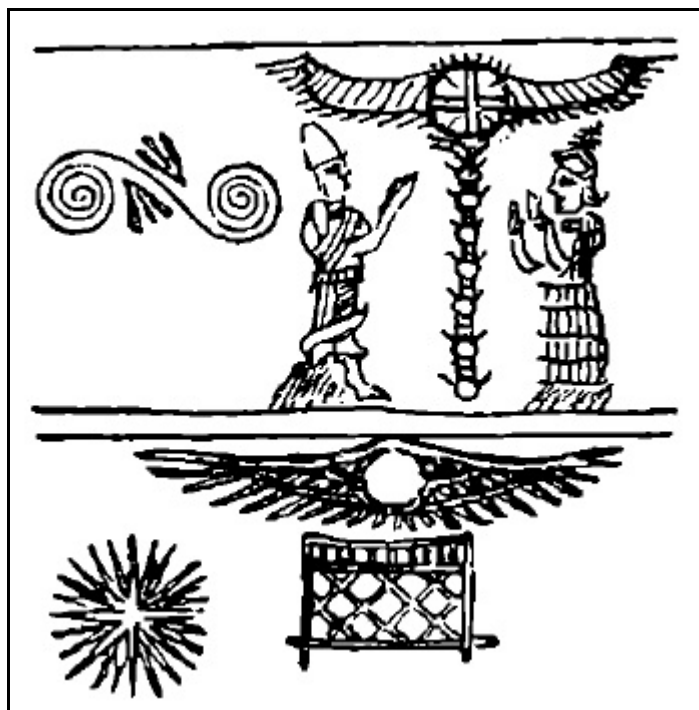


FIG. 37. : "Returning" or "Resurrecting" Sun entering the Gates of Night on Hittite seals. (Alter Ward.)

Note in top Seal the Night Sun as Reversed Spiral, and the Winged Sun with its "Celtic Cross", above a pillar of 7 fruits (= 7 days of week or 7 circles of Heaven).

The triad of circles, representing both 3 and 30, designates the Moon, presumably from its three phases of waxing, waning and dark, and also its lunar month of 30 days and they also appear to be defined as "Death" (Bat, i.e., "Fate"). And the triad means "Fate," named Sib (literally "the speaker" or sooth-sayer), thus disclosing the Sumerian origin of our word "Sibyl" and of "The Three Fates" and the "Three Witches" in Macbeth--a vestige of the matriarchist cult. And the "Seer of the Fates" is called Bat, thus showing the Sumerian source of our English words "Fate" and "Fat-al". It also means "Earth". As "Death," see Fig. 40.

(1. W.S.C., 863, HOO.

2. Another definition of Sib or Zib is "One who cuts or measures off Fate" (B.B.W., 191), which thus literally equates with the functions of the Three Fate Sisters of the classic Greeks, and discloses their Sumerian origin.

3. Hecate, the queen of Hell was 3-faced.)

The four-fold circles designate "Totality" (from the four quarters?), also the Mother Goddess, "Ma-a" thus disclosing the Sumerian source of the Earth Mother's name as Maia of the Greeks, Mahi and Maya of the Vedas and Indian epics, and the "goddess Queen May" of the Britons, and the source of our English "Ma" for "Mother," whilst she was also called "Ma-dur," now disclosed as the Sumerian source of our English "Mother". Her name also reads "Ga-a" the Sumerian source of her alternative Greek title of "Gaia"

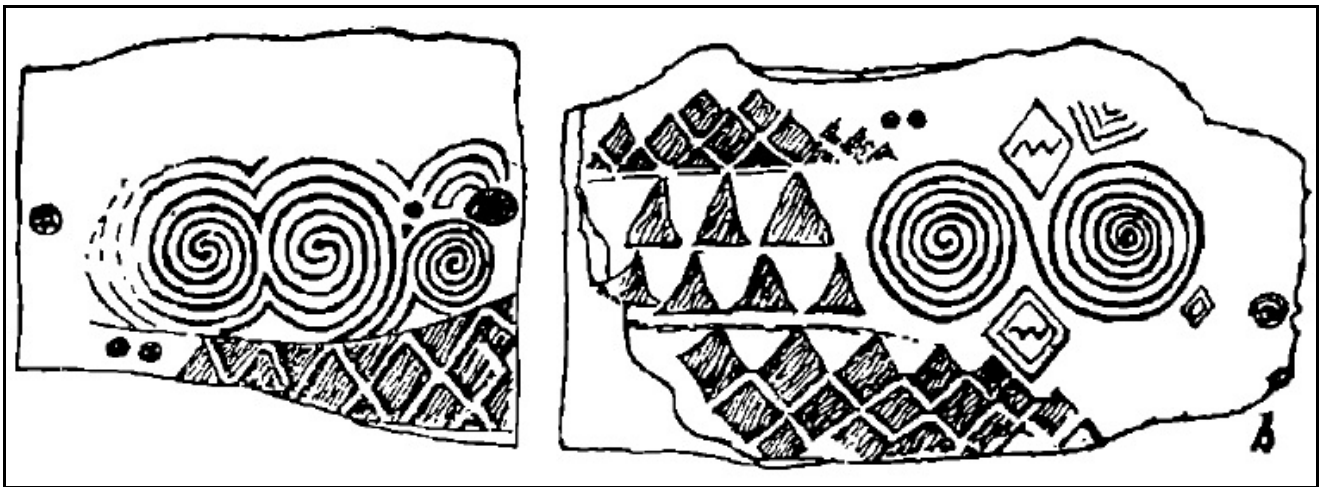


FIG. 38. : "Returning" or "Resurrecting" Sun, in prehistoric Irish Scot rock graving two cup-marks as with Reversed Spiral entering the Gates of Night. (After Coffey)

Note : The dual cup-marks in both, and that it is the Returning Spiral on extreme right (or West) which enters the latticed Gates in a. while in b, the 7 wedges in the opening in the Gates = Heaven, the direction of Resurrecting Sun.

Compare with Briton Coins in FIG. 44. showing Sun-Horse leaping over the Gates of Night.

The pentad group of circles designated the archangel of God, Tas-ia, Tasup of the Hittites and Dasup Mikal of the later Phoenicians (who, we shall find, is the Archangel Michael of the Gentiles). His name Tasia, we shall find also, occurs freely in the Aryan titles of archangels in the Gothic Eddas (Thiazi), in the Vedas (Daxa, etc.), on Greco-Phoenician coins (as Tkz, Dzs, etc.), feminized by the later polytheistic Greeks into Tyche, and on the coins and monuments of the Ancient Britons (as Tasc, Tascio, etc.), and also usually associated in the Briton coins with the pentad group of circle marks, as we shall see later on.

He is represented sometimes by the pentad of circles (see Fig. 39), but usually in human form (as we shall see), and sometimes winged (see Fig. 40, etc., and numerous specimens on Phoenician Coins, and on Early Briton monuments and coins, figured in next chapters).



FIG. 39. : Pentad Circles designate "Tasia" (Archangel) on Seal of 3rd millennium B.C, (After Delaporte.)'

See description later. Note Cross above vase, horned head-dress, and Goat and Bull behind god.



FIG; 40. : Archangel Tasia (winged) invoked by Mother (4 circles) for Dead (3 circles)

From Hitlite seal amulet of about 2000 B.C. (alter Lajard.)

Note dead man (? husband) carries Cross above a handled Cross, and tied to wrist an amulet (picturing this seal ?). The Warrior-Angel has 8-rayed Sun and endless chain of Sun's revolutions at his side.

That his name was spelt "Tas" by the Phoenicians and Sumerians is evident, amongst other proofs cited later, by the Early Phoenician seal here figured (Fig. 41). This spells his name "Ta-as," in which the Sumerian word-sign of the right hand=Ta, and the six circles have their ordinary Sumerian phonetic value of As. He is here accompanied, as is very usual, by the Sun-bird (Phoenix), Sun-fish, and Goat (which latter we shall find is a rebus for "Goth") his votaries.

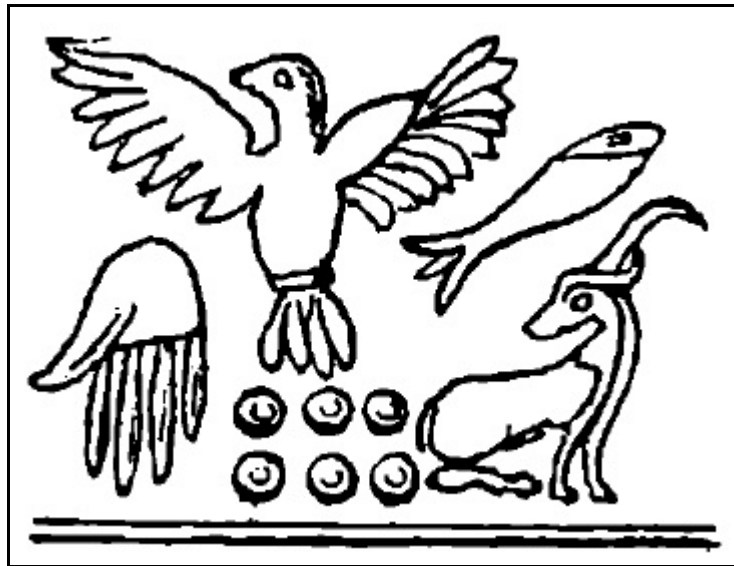


FIG. 41. : Phoenician Seal reading "Tas" (Archangel). From grave in Cyprus of about 3rd millennium B.C. (After A. Cesnol)

The seven-circle or heptad (a group or set of seven) group designated, as we have seen, "Heaven" (Imin), and occurs frequently in the Sumerian and Hitto-Phoenician seals and amulets (see Fig. 42), as well as in the cup-marked inscriptions in Britain.

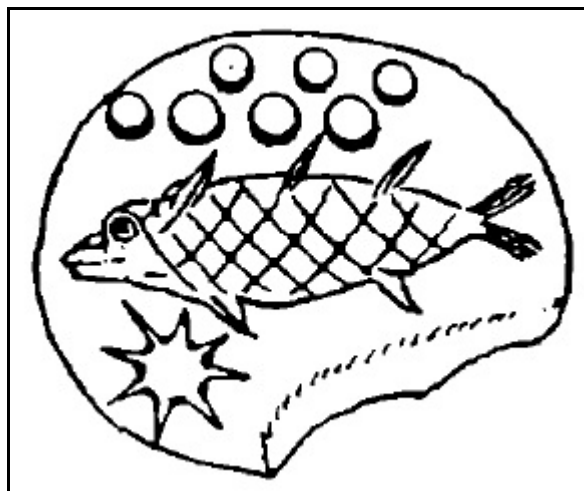


FIG. 42. : Heptad Circles for "Heaven" (Imin) on Babylonian amulet. (After Delaporte.)

Note : The 8-rayed Sun is swimming eastwards with the Sun-fish (of 7 fins)' to Heaven (7 circles) above.

The nonad circle group designates the title of the Fathergod Bil or Indara as the "He-Goat" (Iilim), the totem or mascot of the Khatti or Getae Goths-the sacred Goat of the Cymri. And the He-Goat is a frequent associate of Thor or Indri-the-divine in the Gothic Eddas.

It will also be seen, in scanning the circle key-list in the table, that the first or single circle, or cup-mark, title for God, Ia or Jove, or "The One God," has the value A (i.e., the Greek Alpha): whilst the last title for Him is the large double O (i.e., the Greek O-mega-a name now seen to be also derived from the Sumerian Makh, "Great" and surviving in the Scottish "Muckle" and our English "Much" and "Magnitude" etc.).

It thus appears that the Early Sumerians and our own "pagan" Ancient Briton ancestors called the Father-God Ia or Jove by the very same title as God is called in the Apocalypse, namely "Alpha and O-mega, the First and the Last". Thus, while finding the essentially Gentile origin of that title, we also gain its original inner meaning.

Having thus recovered the keys to the religious and occult values of the circles or "cup-marks" in Sumerian, we are now able, through these keys, to identify for the first time with precision the respective images of God and his angels, or minor divinities, figured on the sacred seals of the Hitto-Sumerians, as in Fig. 33, p. 239.

In that seal, of which ten other specimens of the same scene are figured on other seals by Ward, it will be noticed that all of the personages wear the horned head-dress, like the Goths and Ancient Britons.

The Father-God in human form is seated on a throne under the 8-rayed Sun, below which is a crescent and facing him below is the hieroglyph of a head, which in Sumerian is the word-sign for his title of "Creator".

Next to him, as "Witness," stands the official designated by two circles, the Sun-god (see key-list)-the "all-seeing" Day and Night Sun. He is two-faced, facing both ways, Janus-like (as in Hittite and in some Briton monuments and coins) and bears the Caduceus rod (called Gid or "Serpent rod" in Sumerian, thus disclosing the Sumerian origin of the name "Caduceus") which is topped by the double Sun-circle with two subject Serpents of Death and Darkness attached-disclosing the Sumerian origin of the two Serpents attached to the Sun's

(That he is Ia or Indara is evidenced by his being figured in many seals of this scene with the spouting waters, as in Fig. 35.)

disc in Egyptian. The prisoner as a "Bird-man" by his lower parts of the tail and feet of a chicken, and the young puppy which he holds-is designated by these Sumerian hieroglyphs as "The Son Adamu (or Adam)," who gives his name to this famous Chaldean epic scene. His accuser, marked by 3 circles, is the Moon-god of Darkness and Death (see key-list); and the outer official is marked by a circle with a dot to its left top, which is the Sumerian word-sign for "A Spirit of Heaven".

Our key-list to this Circle script of the Sumerians thus discloses that the scene engraved on this sacred Sumerian seal is the famous trial scene in the Chaldean epic of "How Adam broke

the Wing of the Stormy South Wind" an epic of which several copies have been unearthed in Babylonia in cuneiform tablets.

This epic relates that "Adam, the Son of God Ia" was overturned with his boat in the sea by the stormy South Wind, and that he retaliated by "breaking the wing" of the stormy South Wind, and was arraigned before his Father-God for trial for this audacity.

It is, I find, a poetic version of the epoch-making invention of sails for sea-craft by the early Hittite historical king who is called in the still extant cuneiform documents of the third millennium B.C. "Adam(u) the Son of God," and a version of the same story is preserved in our Gothic Eddas.

This key-list will now, moreover, be found to apply equally well to the many other Hittite-Babylonian seals- containing diagnostic circle-marks for divinities, as well as those in which the circles represent the divinities without figured representations. It also explains for the first time the cupmarkings on the numerous "whorls" unearthed at Troy, the old capital of the Hittites, and now discovered to be amulets and it explains the corresponding circles on the ancient Briton coins (as figured later), and the cup-markings of prehistoric Britain.

The Trojan cup-marks on the amulets (see Fig. 31), now deciphered by means of the hitherto unnoticed Sumerian writing of about 3000 B.C. associated with them.' confirm and establish the Sumerian origin of these cup-markings, and extend our knowledge of their meaning and use. They are found in Troy solely with the Sun-cult, and associated with the same solar symbols and Crosses as are the circles on the coins and monuments of the Ancient Britons (see Figs. later) who, by their own tradition, came from Troy.

The Sumerian writing on the Trojan amulets is in the archaic script which is found on the earliest sacred Sumerian seals and tablets of about 4000-3000 B.C. And it discovers unequivocally that these cup-marks with their associated True Crosses and Swastikas are prayers to the One God for resurrection from the dead, "like the Sun" in its supposed resurrection from the nether regions of Death and Darkness.

This now explains why in Babylonia sacred seals, in series with these, were found attached to the wrists of skeletons in tombs, and why the seals from Cyprus, which frequently contain these circles, single and in groups, were found almost exclusively in Phoenician tombs of the Copper-Bronze Age and why, in Britain, the cup-markings are mainly found on sepulchral dolmens and on stones in funereal barrows.

The cups on these Trojan amulets (see Fig. 31, p. 238), and reduced sometimes to dots on the smaller ones, it will be noticed, are arranged sometimes single (r =God, The One), but usually in groups of 2 (= The Sun), 3 (=Earth or Death), 5 (= Archangel Tas or "Teshub Mikal, who, we shall see, is the Archangel "Michael") whilst 7 (Heaven) and 4 (Mother, quarters or "multitude") are also not infrequent.

The Crosses figured are in the form of the True Cross in elongated form (which is seen in a in the Figure to spring from the rayed Sun) or equal-rayed of St. George's Cross shape (d and g) or as Swastikas (straight-footed c, e, f, etc., or curved-footed a, b). And it is significant that these early

(In attempts hitherto at deciphering the writing on Trojan seals and whorls, it has been assumed that the script is a form of Cyprus writing (Sayee, S.I., 691, etc.), with more or less doubtful alphabet. But the script on the whorls here figured (a-d, j, k) is unequivocally Sumerian, as attested by the references to the signs in the Standard Sumerian of Brunow and Thureau-Dangin.)

Trojan Sumerians prayed to God and to his angel-son Tas or Tasia, to resurrect them through the "Wood" Cross of which they figure the effigy on their amulets. And we know, from the old Sumerian psalms, that the Sumerians credited the Son of the Father-god-("The Son Tas or Dach" or "Mar-Duk") with resurrecting them from the dead, as in the following line :-

"The merciful one, who loves to raise the dead to life-Mar- Duk" [Son Tas.]

Let us now read the contracted inscriptions on these Trojan amulets by the aid of the standard Sumerian script and its therein associated cup-mark cipher script, and hear the prayers offered by these pious Early Sumerians, and ancestors of the Britons of Troy, to God, whom they beg to resurrect them through his "Wood" Cross like the resurrecting Sun. In these contracted prayers, in which the intervening verbs and connecting phrases have to be supplied, the old idea of the moving and returning, or subterranean "resurrecting" Sun is repeated.

Important point :

- a) "O One and Only God (1 cup), as the returning Sun (Swastika with two feet reversed) passes through the quarters (4 cups), through the Earth or Death (3 cups), through the multitude (4 cups) of the Waters (curved line word-sign for "water "), through the multitude of the Waters (repeated word-signs with doubled dot), and resurrects above as the Risen Sun (2cups above the Waters on East or left hand), over the Earth (3 cups), so resurrect me by this Sign of thy Cross of the Sun (Cross springing from rayed Sun)".
- b) "O God (1 cup), as the returning Sun (Swastika with reversed feet) passes through the quarters (4 cups) cutting through (Sumerian Y-shaped word-sign for, cut through ') to Heaven (7 cups), so resurrect me, O la (love or Induru, by word-sign of elongated /) by this sign of thy Cross (Cross sign)".
- c) "O perfect God (1 large cup), as the returning Sun (Swastika with reversed feet), the good and perfect Sun (2 large cups) passes from (Sumer word-sign for 'from') the caverns of the Earth (word-sign), so resurrect me, O la, Lord of the Waters (word-sign)".
- d) "By thy Wood-bar (i.e., Wood Cross by its Sumerian word-sign) O God (large cup), through the Waters (by Sumer word-sign) of the quarters (4 small cups), through Earth or Death (3 cups), O Only God (linear sign) and thy Archangel Tas (5 cups), resurrect me to Life (Sumer word-sign for Tree of Life)".
- e) "As the revolving Sun (Swastika Cross) passes through the Earth (3 cups), as the revolving Sun (Swastika) passes through the caverns of the Earth (word-sign), so pass me".

- f) "0 Archangel Tas (5 dots) of the Sun (2 dots), Lord (1 dot) of the returning Sun (reversed Swastika), as Tas (5 dots) passes through the quarters (4 dots) to Heaven (7 dots), so pass this man (word-sign) 0 Lord (1 dot) Tas (5 dots)."
- g) h) and i) In similar strain.
- j) "0 Infinite God (large circle with dot), the Harvester (word-sign) of Life (word-sign), cut through, cut, cut (word-signs) by thy Sun Cross (Cross and 2 dots) the Earth or Death (3 strokes) for my resurrection".
- k) "0 Lord (1dot) from (word-sign) Mother Earth (4 dots), this Seer (or Physician) man from the temple (word-sign) of the Sun (2 dots), pass through the Waters (word signs), resurrect like the Sun (2 dots) by this Cross (sign of Cross)".

This discovery that these Trojan cup-marked "whorls" of the Sumerian Trojan ancestors of the Britons of about 3000 B.C. are solar amulets, inscribed with prayers or Litanies for the Dead, couched in exalted literary form, and invoking Ia or Jove for resurrection through the Sign of the Cross, whilst of far-reaching religious importance in itself, now explains why sacred seals containing such "cupmarkings" were buried with the deceased in Phoenician tombs, and why the Cup-markings are chiefly found associated with tombs in prehistoric Britain.

Even still more striking and historically important is the archaic Morite tablet of about 4000 B.C., in mixed Circle and linear Sumerian script, like the Trojan amulets, in Fig. 43.

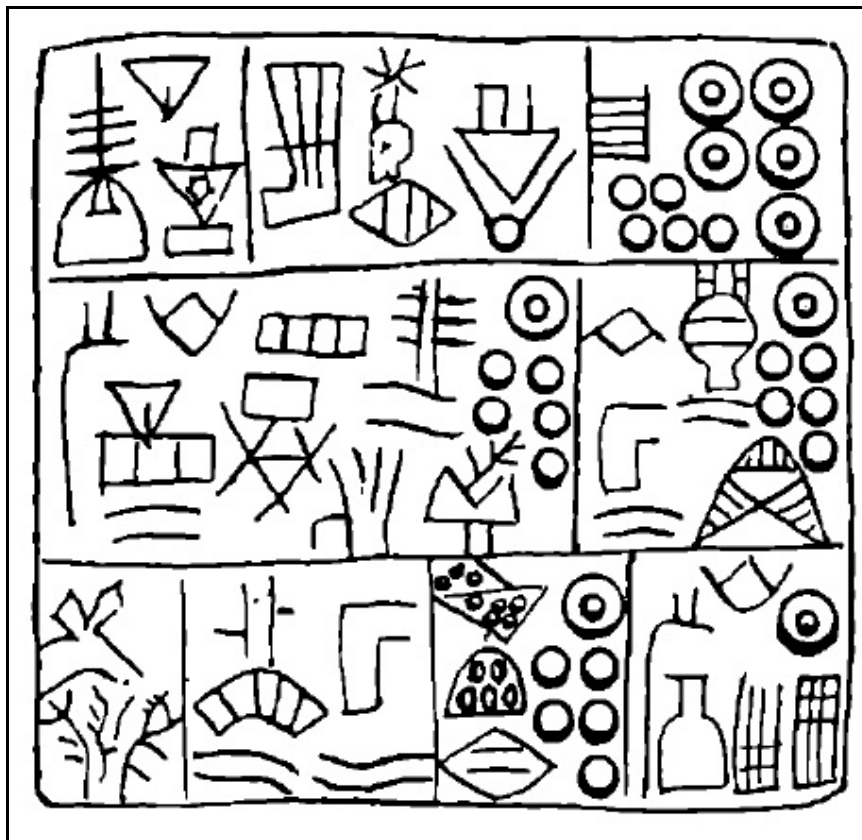


FIG. 43. : Muru or "Amorite" archaic tablet of about 4000 B.C. in Circle and Linear Sumerian Script. From Smyrna. (E. A. Hoffman.)

Note : The initial word-sign for "tomb" is the picture of the ancient barrow of the Indo-Aryans with its finial called "thupa" or "tape".



Smyrna, Turkey

It is said to have been found at the old Hittite sea-port of Smyrna on the Aegean to the south of Troy, with prehistoric Hittite rock-gravings and sculptures in its neighbourhood.

It contains a beautiful and pathetic prayer for the resurrecting from the dead into paradise of a princess and Sun-priestess of the Bel-Fire cult, named Nina, and who is significantly called therein an "Ari," i.e., "Arya-n" and "Muru," i.e., "Mor" or "Amorite" It invokes the archangel Tas for the aid of the resuscitating "Underground Sun" and the "Wood"-Cross, and reads literally as follows :-

"Tomb of the good girl.

Master! Hasten unto the Underground Sun (this) vessel of (thy) assembly!

O Tus-a (Mar-Dach), Tas, all perfect Tas !

"O Caduceus (-holder) of the Sun take up O Lord, all perfect One,

The princess Nina (by) the Wood Mace (Cross) uplifted (in thy) hand!

O Tas hasten (thine) ear!

The sick one of Bil's Fire-torch, O all perfect One, O Tas,

The Ari [Aryan] the Muru [Amorite] (take up) !

"Horse(-man) hasten, the faithful one lift up !

Cut, O Shining One, O Tas, the earth from her amidst the mound!

All perfect One Tas !

Caduceus (-holder) of the Sun, All perfect One!

In the house of Tax-the-angel (let her) abide."

And it is significant that a large proportion of the words of this Morite tablet of about 4000 B.C. are radically identical with those of modern English, thus the second and third words, "good girl," occur literally in the Sumerian as "kud gal" (for further details see Appendix VI., pp. 411-2).

Turning now to the prehistoric Cup-markings in the British Isles, in the attempt to unlock their long-lost meaning and racial authorship by these keys to the circle-script of the Sumerians, confirmed by the associated ordinary Sumerian script on the Trojan amulets, we find that the localities in which these cup-marks occur are precisely those which we have found associated with the early invading Hitto-Sumerians, Barats or Brito-Phoenicians. They are found engraved upon some of the stones of the Stone Circles, but mainly on funereal dolmens and stones of barrow graves usually in their neighbourhood and on rocks near Ancient Briton settlements.

The original and simpler form of the grouping of the cup-marks is best seen in the stones unearthed from funereal barrows and stone cist coffins of chieftains, which preserve the original group numbers of the cups more clearly than the exposed standing stones and rocks, which often have had many straggling groups of cups added by later generations, which tend to confuse the recognition of the group number of the cups. And here, it is to be noted that we are dealing solely with the true "cups" and cups with the single or double ring, and not with the many-ringed or multi-concentric circles (confined to the British Isles and Sweden), known as "Rings," which are clearly later than the cups, and carved with metal tools, and which appear to be conventional forms of the solar spiral, now seen to be a symbol of the dual Sun, as the circling "Day" and returning "Night" Sun, as we shall see in the next chapter.

These Early Briton cup-markings, as seen in their simpler and original forms (see Fig. 30, p. 237), are arranged generally in the same groupings as in the Hitto-Sumerian seals and Trojan amulets. They are found to be substantially identical with the Sumerian cup-marked solar amulets of Early Troy, and thus to be Litanies for the resurrection of the Dead by the Sun Cross, and couched in almost identical words, and thus confirming the Trojan origin for the Britons as preserved in the tradition of the Early British Chronicles.

Reading the prehistoric British cup-markings by these new keys, we find that the specimens illustrated in the Fig. pray in the same contracted Hitto-Sumerian and Trojan form, and are addressed to the same "Solar" God and his archangel Tas, as follows :-

- a) "O Archangel Tas (5 cups) of the Sun Cross (the cups are arranged in form of Cross) "save me!"
- b) "O Archangel Tas of the Sun Cross (5 cups cross-wise), as the Setting Sun (2 cups) passes through the under-world region of Death (3 cups) and resurrects as the Rising Sun (2 cups), so resurrect me!"

- c) "O Thrice Infinite God Ia (Jove or Indra, 3 large circled cups), from Death (3 cups), from the Darkness of Death (3 cups with falling lines)" unto the Infinite (2 circled cups) O Infinite Ia (large double circled cup), deliver me, O God (1 cup) !"
- d) "O Infinite Ia (large circled cup), by thy Archangel Tas (5 cups) pass me through Death (3 cups), the double Death (6 cups), as the Sun (2 cups) passes to Thee, Ia (large circled cup)". [The other 3 large circled cups and their associated small cups on the lower left-hand border have evidently been added at a later period but they repeat the same theme. The solitary cup in the bottom left-hand corner would be the concluding "O God!" (1 Cup)]

(1. This cross, formed also with circles, is figured upon the body of the Archangel Tai on Phoenician coins; see Figs. later on.

2. The falling lines of these cup-marks resemble those of the Sumerian word-sign for Darkness; see D.R.C., 262; B.B.W., 380. And the Akkad name for that sign is Erebu, disclosing source of Greek Erebus, "Darkness.")

- e) This is essentially the same as d, with 2 later additions the large circles with associated small cups-and as end word of the lower most "Heaven (7 cups) of the Sun (2 cups)".
- f) This single line of 6 cups may be an invocation or votive offering by a sailor prince to the Sea-Storm-wind Spirit Mer or Muru for his safety or rescue at sea or his personal name Mer or Muru, which was a personal clan name of the sea-going Hittites of "The Western Land of the Setting Sun" or the coastland of Syria-Cilicia-the "Mor-ites" or "Amor-ites" of the Hebrew Old Testament.

The belief in a future life of bliss associated with the Sun, entertained by our "pagan" Briton ancestors, in whose tombs such cup-markings are found, is evidenced further in the next chapter.

The date and authorship of these cup-markings in Britain are seen to be presumably the same as for the erection of the Stone Circles. That is to say, the Cup-markings were evidently engraved by the earliest wave of pioneer mine exploiting Phoenician Barat merchants of the Late Stone and Early Bronze Age from about 2800 B.C. (or earlier) onwards and many centuries before the arrival of Brutus and his Trojan Phoenician Barats in the later Bronze Age.

It will thus be seen that my new evidence for the Hitto-Phoenician origin and solar character of the cup-markings

Phoenicia and Asia Minor have not yet been explored for cup-marks, but similar cup-marks to those of Ancient Britain have been found in Palestine, which was invariably called by its Babylonian suzerains "The Land of the Hittites," Dr. Macalister found at Gezer and neighbourhood numerous cup-markings on rocks, monoliths, dolrncns and tombs of neolithic age (Bliss and Macalister, Escaus. at Geser, Figs. 65, 66 and p. 194, etc.), and others were found at Megiddo (north of Isreal) by Schumacher. Those figured by Macalister, especially of former figure, are in large and small cups, and in groups of 1 and2 chiefly, also 5, 4 and 3. (See also H. Vincent, Canaan d. l' Exploration Recent. Paris, 1914, 92, etc., 128, etc., 253.)

In the Phoenician Grave Seals from Cyprus, the Circles are mostly simple or ringed, and in groups of 2 (The Sun) but other groups also occur (see C.C. plate 12-14). And it is noteworthy that perforations (which appear to be deeper "cups" on the Standing Stones in Cyprus are also found in the Menan Tol in Cornwall and in a number in Gloucester (W.P.E. 194).

in Britain and Scandinavia, etc., establishes, from altogether new and independent data, the truth of the conjecture for a Phoenician origin of these cup-marks formerly hazarded by Prof. Nilsson of Sweden, a conjecture which was rejected by contemporary and later writers for want of any concrete or presumptive evidence in its support.

Thus we find that the prehistoric Cup-markings in Britain on many of the Stone Circles and standing stones, dolmens and other tombs of the Late Stone and Early Bronze Age, and on the rocks in their neighbourhood are of the same Sun-cult as the Stone Circles, and presumably made by the erectors of the latter. The Cup-marks form a cryptic Hitto-Sumerian religious script used as invocations, prayers and charms.

These British Cup-markings, as well as the Circles and associated pre-Christian Crosses on Ancient Briton coins, are discovered to be identical with those found on the solar amulets of the Trojans, accompanied by explanatory archaic Sumerian, now observed and deciphered for the first time. The god-names, moreover, in these prehistoric British Cup-markings, and in the ancient Sumerian, as well as the numeral names, as used by the Sumerians and Hitto-Phoenicians, are the identical chief god-names and numeral names, as used by the ancient Aryans, the classic Greeks, Indo-Aryans, Goths and Ancient Britons and in English.

We have thus gained still further positive and conclusive proof of the Aryan Origin of the Sumerians and of the Hitto-Phoenician Origin of the Britons and Scots; and further solid evidence connecting the Early Britons with the Trojans, as recorded in the Early British Chronicles.



FIG. 43A. : Tascio or Dias horseman and horse of the Sun on Briton coins of 1st cent. B.C., with Cross and Circle marks. (After Poste.)

This is the Horse invoked in last stanza of Amorite tablet, pp. 257-8.

Note the 5 circles of Tascic, and cp. figs. on pp. xv., 285, etc.

5. Triangle :



Triangle and Square

The Triangle may represent divinity as Pyramids are also in Triangle shape or a symbol of female. The Square contains some inscription.

6. Arrows :



Arrows from Goddess Tanit Stele

If we look closely at the image of the arrow we see one is pointing downwards and another pointing upwards with 2 circles above it.

- a) "Ti" was also the Sumerian word for "arrow," scribes began using the "arrow" symbol to represent "give life to".
- b) In Egypt they had a symbol of very great significance, called the Arrow of Ra.

In some plates the arrow parts are separate, but sometimes they are joined together, and then one gets the effect of an arrow, whence it is named the Arrow of Ra, the Sun-God, who was also called Horus of the Double Horizon.

The lower portion of the arrow refers to descent into matter. The upper arrow then indicates that she ascended or rose again.

- c) Since there are 2 circles above the arrow it means that she ascended to Sun-God as "Companion of God", also called Buzur, Ra or Zal (= "Sol"), also Nas-itya in Hittite and Sanskrit. Is dual - or 2 faced - the visible Day Sun and Night or "returning Sun".

7. A lady standing with her hands raised :

Here, in the stele of Goddess Tanit we find that she has raised both her hands.

Goddess Tanit was a Punic and Phoenician goddess, she was the chief deity of Carthage alongside her consort Baal-Hamon. She was adopted by the Amazigh people.

Phoenicians were Aryans. The Crescent Moon represents Chaldean culture and the dot on it represents Sun of the Aryan Sun worshipper.

The 2 hands raised symbol represents Ka.

The k (ka) was the Egyptian concept of vital essence, which distinguishes the difference between a living and a dead person, with death occurring when the k left the body.



Ka Symbol



Goddess Inanna

Raising hands during prayer can be found in Judaism, Christianity, Islam and Aryans.

To know more about Ka and Raising Hands During Prayer use the below link :

<https://rootshunt.com/angirasgautam/raisinghandsduringprayer/raisinghandsduringprayer.htm>

8. Crescent Moon, Sun, Tilak / Tika and Sindoor :



Yemen



Istanbul



Arabian Altar



Ethiopia

A common thing found on Tombstones is Crescent Moon which represents Chaldean Culture and the dot on it represents Sun Worshipper Aryans.

The Indian prefixes Vri and Dhri were obviously added for descriptive purposes by the early Indian scribes who converted the Sumerian syllabic pictographic writing into the Indian alphabetic writing. For Vri in Sanskrit = "to cover, check, conceal" that is the sense of "a seal" which this Tekhi literally means in Sumerian. And Dhri has the analogous meaning of "keep down, restrain, preserve" (which are also secondary meanings of this Sumerian " seal" word. Indeed Dri-Tikr is a Sanskrit word for" seal" and we shall find that Sanskrit frequently intruded an r Cockney-wise into the old Aryan or Sumerian roots.

This Takhi "seal" word is also obviously the source of the modern Indian Tika for the caste mark on the forehead of Hindus.

And incidentally this Sumerian "seal" word, which has also meaning "written tablet" is as I have shown under its Dikh, Tikh and Dukh values, the parent of English words "Tick-et, Token, Dock-et, Docu-ment," etc., and the corresponding words of this form and meaning which run throughout the Aryan family of languages I-another instance of the Sumerian origin of the Aryan languages.

When Adam / Thor / Ikshvaku married Eve there was peace between Sun and Moon cult and after death Adam / Thor / Ikshvaku Moon cult and its customs merged with Sun cult the best example of it is Egypt and Purans written in Hinduism.

This Tilak / Tika does not exist in other Aryan cultures and countries like of Persia, Egypt, Iraq, etc. the reason behind this that the Sun worshipper Aryans and Moon worshippers (Chaldees and Edenites) have Brahmins (priests) and Kshatriyas (warriors). When these people travelled outside Near East they needed a way to easily identify each other and hence the mark of Tilak / Tika came into existence.

The Aryan Brahmins and Kshatriyas use kumkum (red powder) while other communities and religions in India use kumkum (red powder) and/or sandalwood paste.

There are primary 2 types of Tilak / Tika in Angiras / Ali dynasty Aryans first is round and second is straight.



**Tilak / Tika used by
Aryan Brahmins**



**Tilak / Tika used by
Aryan Kshatriyas**

The Round Tilak / Tika represents Sun and the straight Tilak / Tika represents Snake because the Moon cult (Chaldees and Edenites) also worshipped Snakes which we can see in Egyptian statues.

The Sun worshipping Aryans i.e. Angiras / Ali dynasty married within the priestly community and kept Sun as their symbol in form of Tilak / Tika and the Kshatriyas born out marriage between Thor and Eve (Eve who was a Aryan Goth but was raised by Moon cult (Chaldees and Edenites)) kept Snake as their symbol in form of Tilak / Tika.

The Kshatriyas had done matrimonial as well as various other alliances with Moon cult (Chaldees and Edenites).



**Pharaoh Snake Representing
Moon Cult**



**Hawk Representing Aryan Sun and
Snake Representing Moon Cult**

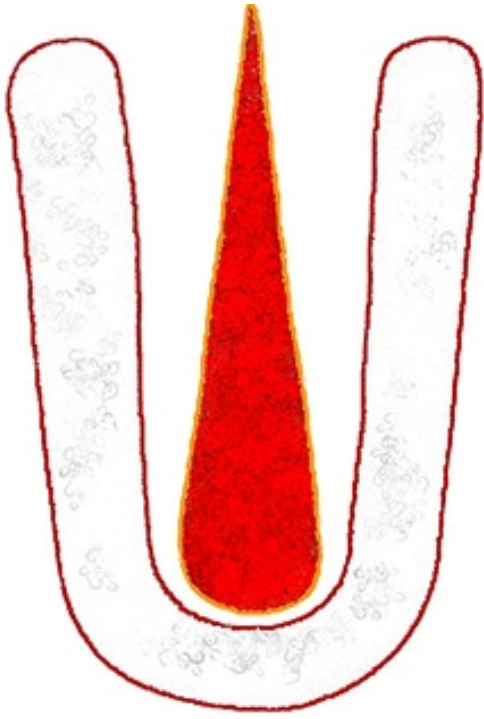
Various types of Tilak / Tika :



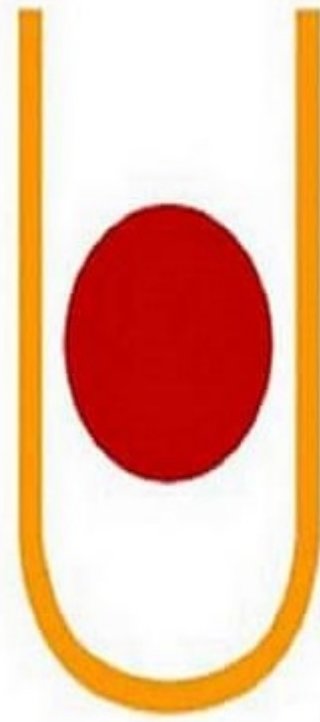
**Trinity (Thor / Eve / Cain)
along with Sun Cult**



**Trinity (Thor / Eve / Cain)
along with Moon Cult**



**Crescent Moon with Snake
used by Non-Aryans in India**



**Crescent Moon with Sandalwood
Paste with Sun used by Non-
Aryans in India**



Scythian Maratha King Shivaji with Crescent Moon, Trinity and Sun Tilak / Tika



King Khamu-Rabi's Law-code stele, c. 2000 B.C.



First Aryan-Sumerian King deified as the Sun-god,
on King Khamu-Rabi's Law-code stele, c. 2000 B.C.



Scythian Maratha King Shivaji with Crescent Moon, Trinity and Sun Tilak / Tika

One more thing to observe from the given photographs is that King Shivaji called himself Surya Vanshi i.e. of Sun Dynasty and we can find his cap and First Aryan-Sumerian King deified as the Sun-god, on King Khamu-Rabi's Law-code stele cap similar.



Stele with inscription dedicated to the Sun Goddess Shams. Kingdom of Sheba (Yemen), 1st c. A.D. Discovered south of Sana'a. Limestone, 49 cm tall, 30 cm wide, 7 cm deep. Inv. no. YM 1965 Sanaa, National Museum

Here, we can find Crescent Moon along with round dot which represents Sun.

To know more about Sun Goddess Shams use the below link :

<https://rootshunt.com/angirasgautam/tilaktikabindiandsindoor/sungoddessshams/sungoddessshams.htm>



**Stele with Tanit's Symbol in Carthage's Tophet,
Including a Crescent Moon Over the Figure**

Here also we can find Crescent Moon along with round dot which represents Sun.

In Ancient India (Bharat) as time passed by various new religions were formed by copying the Aryan scriptures and because they were impressed by Brahmins and Kshatriyas of Angiras / Ali Dynasty known as Aryans they copied this Tilak / Tika mark on their forehead and modified it. There are various other styles of Tilak / Tikas but I am only showing which are widely used.

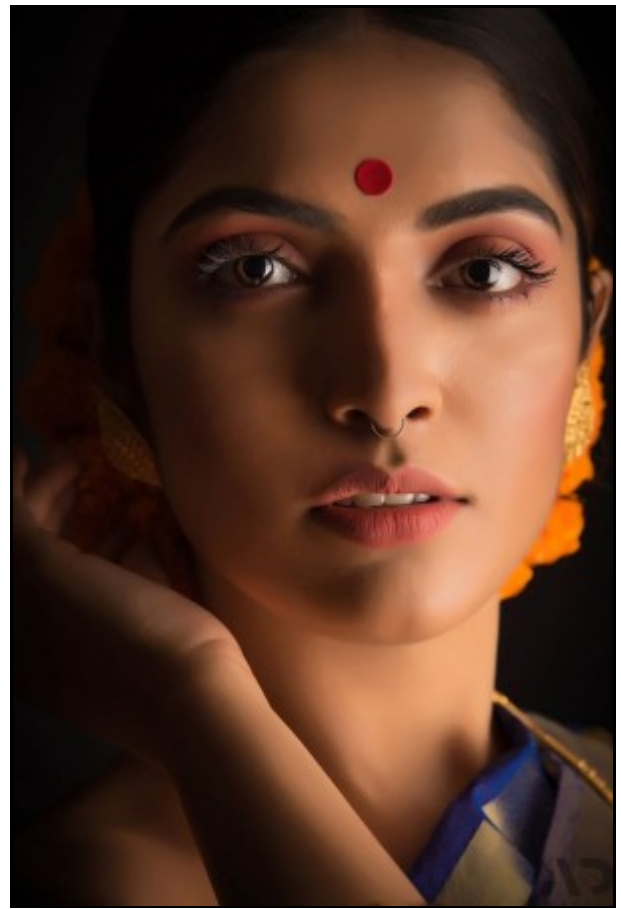
This way if you are Indian you can see the Tilak / Tika and come to know which religion / community they represent.

Various types of Bindi used by Indian Woman representing Sun and Crescent Moon :

Bindi is put on by married as well as unmarried Aryan woman in India. This is now copied by women of other religion and communities and now they also apply Bindi on their forehead.



**Indian woman in Red Bindi
representing Sun**



**Indian woman in Red Bindi
representing Sun**



Scythian Maratha Woman with Crescent Moon Bindi

There are various other various other shapes of Bindi used for fashion purpose but the above Bindi images shown are used since ancient times.

Sindoor used by Aryan Indian Woman representing Snake :

Sindoor is put on by only married Aryan woman in India. This is now copied by women of different communities and now some of them also apply Sindoor on their head.

We can see statues of Royal Queens of Egypt have Snake on their crown.

Aryan Kings also ruled Egypt and we can find a transfer of culture from West to East by Aryans.

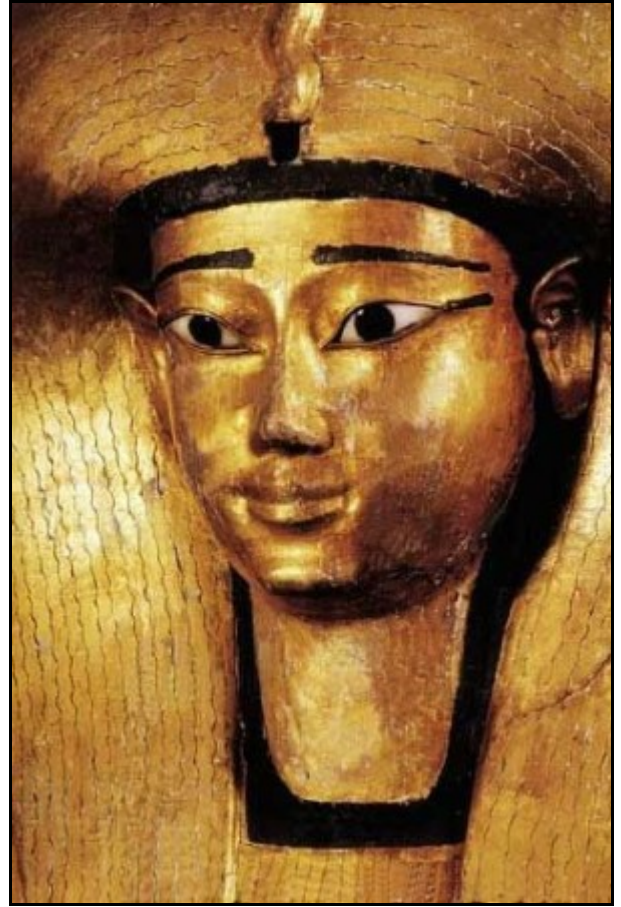
In India Aryans call their wife Queen of their heart and house. Whenever a newly wedded bride enters the house she is given the house keys and Safe Locker / Cash locker keys and every decision related to house is taken by the wife hence, in a way she is the Queen of the House and hence, Sindoor on head represents Snake as symbol of Queen.



Indian Married Woman in Bindi representing Sun along with Long line of Red Sindoor on head representing Snake of Moon Cult



Queen Nefertiti
Snake Representing Moon Cult



Queen Ahhotep I
Snake Representing Moon Cult



Queen Ahhotep II
Snake Representing Moon Cult



Queen Ahmose-Nefertari
Snake Representing Moon Cult

By the above examples we can understand how the culture moved from West to East through Aryan Civilization.

To know more about Tilak / Tika, Bindi and Sindoor use the below given link :

<https://rootshunt.com/angirasgautam/tilaktikabindiandsindoor/tilaktikabindiandsindoor.htm>