

**A reassessment of royal Elamite Art in the framework of
Erwin Panofsky's Iconographical-Iconological approach**

**Applicant
Sara Hajinezhad**

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1 - Title of Research Project

A reassessment of royal Elamite Art in the framework of Erwin Panofsky's Iconographical-Iconological approach

2 - Scientific-disciplinary sector to which the project refers

L-OR/16 (Art History of Ancient Iran), L-OR/03 (Elamite Language)

3 - Project abstract

Researching about the artwork, investigating its interpretation and understanding the reason for its creation, demand a variety of fields of knowledge. An art researcher requires a method, which helps him and organises his studies to approach the genuine meaning of the artworks. Erwin Panofsky (1892 in Hannover – 1968 in Princeton, New Jersey) devoted his life and academic career to these aims and his work represents a high point in the modern academic study of iconography. His well-known approach, called Iconography-Iconology, can help art historians to reach logical conclusions about the meaning of the subject matters of study.

In the last decades, thanks to the researches carried on at “L’Orientale” and few other institutions across the world, it has become widely recognized that the history of Elam is part of the history of Iran and that Elam was not in the periphery of Mesopotamia but just another component in a multicentric and multicultural world. This new view has been only partially applied to Elamite art, a subject neglected in many books dedicated to the history of Ancient Near Eastern art. This is due also to the few essays specifically devoted to the subject (e.g. Amiet 1988), which are more a catalogue of objects, chosen for their monumental size and according to a modern aesthetic taste. Therefore, the suggested proposal aims to fill the lacuna in this subject. The applicant wants to focus on royal Elamite art, which is widely attested in the archaeological record, and discuss in depth the following questions: How can an art researcher interpret Elamite art without Mesopotamian sources? Is it possible to draw a specific line between Mesopotamian Art and Elamite Art? Does the Elamite Art, itself, owns an independent identity? Is our idea of Elam actually corresponding to the ancient idea of an artistic culture?

In summary, the applicant's dissertation will be as follows. In chapter one, Panofsky's method will be explained and the benefits of this approach for this project will be outlined. In the second chapter, the art history of Elam, which can be divided into three periods (Old Elamite, Middle Elamite and Neo-Elamite), will be introduced, and this chronological

periodization will be argued. The choice of the analysed artworks is very important. They should be related to the royal ideology, pertaining to all the known Elamite dynasties so to cover different representations of monarchic power.

The most important part of the proposed dissertation is the third chapter which is vital for the next three chapters. In the third chapter, the applicant will attempt to establish a direct and indirect connection between Elamite royal representation and Elamite text. Secondly, a similar connection will be established and discussed with Mesopotamian sources. All the artworks will be thoroughly investigated and interpreted within their respective context and function; afterwards, the history of styles, types and cultural influences will be dealt, becoming a kind of guidance tool for the following chapters.

The expected results, which will have a decisive impact on future research, will come in the next three chapters. In the fourth chapter, the applicant will discuss the concept of a "common pictorial encyclopaedia of the Ancient Near East". This concept will be applied to Achaemenid art in chapter 5, framing it as a development [or outcome] of Elamite pictorial sources. Some case studies, involving the revision of some misunderstanding about Achaemenid art, will be discussed.

Due to the wide range of artefacts, which are available in several museums of the world, the applicant should concentrate her study on the most important artworks that are vital for understanding the concept of kingship in Elamite dynasties. Accordingly, the following typologies will play the most significant role during this research: impressions of cylinder seals, monumental sculptures, objects belonging to the Elamite kings and stone reliefs of Elamite dynasties. To achieve this goal, the applicant will interpret some important and repeated Elamite motifs, which are available in the outline part of "Project description".

4 - State of the art

In "Elam between Assyriology and Iranian Studies" (Basello, 2004), Basello mentioned the importance of Elam in ancient historiography, while stringently tying Elamite studies to Iranian studies and Assyriology. This view was established by Potts in his 1999 monograph "The Archaeology of Elam", recently republished, and it has been developed in other relevant works on Elam like "The Elamite World" (2018).

During recent years, scholars, including Alvarez-Mon (2010a, 2018c) and Henkelman (2003, 2008a, 2008b and 2014), have considered the transitions between Persia and Elam during the Neo-Elamite period. From the variety of perspectives, this issue became the main subject of "Persia and Elam" (Alvarez-Mon and Garrison, 2011) which included papers about the re-evaluation of the role of the Elamite culture in Achaemenid studies. All the mentioned papers declare that Elam owns a distinguished role in the formation of the Achaemenid Empire.

Newly, a few notable studies were done by Alvarez-Mon on the history of Elamite art. The main subjects of his studies can be divided into three parts: (1) studies on Elamite stone reliefs (2010b, 2013, 2014a, 2014b, 2015b, 2017 and 2019), (2) papers about Elamite

garments (2009, 2010c, 2011a and 2015a) and (3) other miscellaneous researches basically on the history of Elam (2005, 2010a, 2018a, 2018b and 2018c). For the applicant's dissertation, the first part of his researches is the most relevant. Unfortunately, in the "Platform Bearers from KF III and VI" (Alvarez-Mon, 2010b) and "Platforms of Exaltation Elamite Sculptural Reliefs from the Highlands" (Alvarez-Mon, 2014) there is no in-depth comparative study with Mesopotamian art, and he devoted much of the contents of his paper to chronological estimation and descriptive discussions. This matter can be seen in his other papers like "A highland Elamite Archer from Kul-e Farah IV" (Alvarez-Mon, 2015b) and "Braids of Glory Kul-e Farah IV in Susa and Elam, Archaeological, Philological, Historical and Geographical Perspectives" (Alvarez-Mon, 2013). A drawback of his brilliant achievements is perhaps the lacking of methodological information and exhaustive references to Mesopotamian sources. In his recently published book, "The Monumental Reliefs Of The Elamite Highlands" (Alvarez-Mon, 2019), Alvarez-Mon provided the second historical book about the Elamite reliefs (the first book was published by Dr Sarraf in the Persian language in 2008) (Sarraf, 2008). In spite of the similarities between the two books, Alvarez-Mon's book is significantly efficient. He collects the conclusions of all his earlier papers and adjusts his data in chronological order, contrary to Sarraf's book arrangement based on the themes of the reliefs. To summarise, from the applicant's perspective, despite the mentioned shortcomings, "The Monumental Reliefs of the Elamite Highlands" is a good start for further studies of the history of the Elamite art.

The largest part of "The Elamite world" (Alvarez-Mon, Basello and wicks, 2018), the latest published book, is an introduction to an in-depth inquiry into the art of Elamites. The part VI, called "The material culture", has nine descriptive papers about architecture, ceramics, metal arts, vitreous materials, origins of monumental sculpture, sculptural arts, glyptic, dress and textiles. As Pittman mentions, the future researchers of the Elamite art should highlight the role of the written text in the interpretation of the Elamite objects and should note that even when Susa was under control of Mesopotamia, it has its own styles and iconography (Pittman, 2018). In the last part of the book, in the paper "The Elamite Artistic Heritage of Persia", Alvarez-Mon summarizes various aspects of Achaemenid art that are directly related to Elamite art. He emphasises that artistic and ideological doctrines of the appearance of Persian art arise from Elamite artistic heritage (Alvarez-Mon, 2018c).

In recent decades, the research about the Elamite world, including aspects of archaeology, linguistics and history, has quickly increased. However, the books on Iranian pre-Islamic art have not been updated and a comprehensive book on Elamite art has not been written to describe and interpret the valuable Elamite works of art. Furthermore, unfortunately, many recently published papers and books were dedicated to the iconographic procedure, without a methodical approach of iconography, and unluckily they did not allocate in-depth studies about iconology. Therefore, the proposed research project of the applicant is highly needed for the advancement of Elamite studies in general.

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6 - Project description

Over the centuries, the boundaries of ancient Elamite dynasties changed, but the core of its religious domain was almost consistent. The ancient Elamite art is a manifestation of the royal-religious conceptions and the cultural notions of Elamite dynasties. The history of ancient Elamite art is the main object of this suggested proposal. To achieve a good result, the researcher must use all available sources, including the Elamite inscriptions, the Mesopotamian inscriptions, the Mesopotamian imagery tradition, and secondary sources like archaeological books, writing concerning the art history of the ancient Near East, etc. The applicant must be careful about the shortages and limitations of her sources, and to get a better result, she must understand the importance of perception Elamite and Akkadian inscriptions and should be able to use archaeological sources correctly.

Furthermore, all suggested subject matters which are available in the description part demand comprehensively and thoroughly studies which should be documented by detailed photos and line-drawings. It is a great fortune that the applicant, herself, is an amateur photographer, so she is capable of recording the details precisely and can extract the delicate details in line-drawing, because of her excellent knowledge in the software of Adobe Inc.

6. I - Background of Research

Ranging from "Sumer, Die mesopotamische Kunst von den Anfängen bis zum 12. vorchristlichen Jahrhundert" (Parrot, 1960), "Assur, Die mesopotamische Kunst vom 13. vorchristlichen Jahrhundert bis zum Tode Alexanders des Grossen" (Parrot, 1961), "Die Kunst des Alten Mesopotamien Vol. I (Moortgat, 1982) and Vol. II" (Moortgat, 1984) to the "On Art in the Ancient Near East Vol. I (Winter, 2010a) and Vol. II" (Winter, 2010b), numerous books and papers were published about Mesopotamian Art. Off-and-on, art historians of Ancient Mesopotamia reminisced about Elamite Art and culture. This condition is also true concerning the sources, which are written about the art history of ancient Iran. Compared with the long history of the Elamite dynasties, an only limited section of the book of "The art of ancient Iran" (Porada, 1965) is allocated to the Elamite art.

The earliest studies of Elam history have been carried out by Cameron (1936), Hinz (1971 and 1972) and Labat (1975). These studies continued with specialized researches on Elamite art by Porada (1965, 1970, 1971 and 1990) and Amiet (1972, 1973, 1980, 1986, 1987, 1988, 1992, and 1994). In his unpublished dissertation (1976) and six papers (1972a, 1972b, 1973, 1979, 1981 and 1989), Waele studied the Elamite rock reliefs of Shekaf-e Salman and Kul-e Farah. However, due to the lack of photographic documentation and line-drawing, they form not a comprehensive study. To describe the main characteristics of excavating and the history of the different dynasties through the centuries based on available archaeological evidence is the main objects of this substantial book: "The Archaeology of Elam" (Potts, 1999). In some instances, Potts described and analysed subject matters in a summary manner, but for sure, the intention of the author was not the analysing or interpretation of Elamite artworks. With a newly revision, this book was published again in 2015 (Potts, 2015).

In 1992 to 1993, during the exhibition "The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre" at the Metropolitan Museum, the volume "The Royal City of Susa" (Harper, Aruz, and Tallon 1992) was published. The mentioned book provides information about the objects, which are kept in the Louvre Museum. In some cases, the authors analysed the objects and they came up with new ideas, but the main drawback of the book is that it only deals with objects in the Louvre museum. It did not provide a deeper understanding of Elamite art. In the year 2008, a book entitled "The Elamite stone reliefs" in the Persian Language (Sarraf, 2008) was published by Dr Sarraf in Iran. The author has classified the reliefs by their themes. The most important neglect of the author is disregarding to contemporary up-to-date sources, and in some instances providing incorrect chronological estimation and not properly describing the motifs of reliefs.

The Teispids dynasty and the Achaemenid Empire were the true heirs of Elamite civilization. Until now, a methodical approach about Elamite art has been rarely used by scholars to reinterpret Achaemenid art. Furthermore, studies were only marginally interested in the concept of art during the Teispids dynasty. Calmeyer in "Zur Genese Altiranischer Motive" (Calmeyer, 1973) pointed to the role of Elamite art in the creation of Achaemenid art. He implies that the rock reliefs at the Kul-e Farah (III and VI) have the same meaning as the tomb facades of Darius. The significant role of Elamite art was almost disregarded in the

"The King and Kingship in Achaemenid Art: Essays on the Creation of an Iconography of Empire" (Root, 1979).

To sum up, the applicant wants to stress that apart from a few sporadic analyses, the royal art of Elamite has not been examined methodically in detail for understanding the purposes and the reasons for its creation. The applicant, similar to Root (Root, 1979) about the official Achaemenid art, believes that besides the whole inscriptions of Elamite dynasties, the royal-official art of Elam is like the first-handed source of imperial preoccupation, rituals and religious beliefs. One more thing to keep in mind is that despite the structural differences during the various Elamite dynasties, the main theme of Elamite art is almost constant and revolves around religious themes.

6. II - Introduction to the Iconographical-Iconological approach of Erwin Panofsky

When it comes right down to the interpretation of artworks, do we have one meaning or numerous possible meanings? What was the purpose of the artist when he creates it? What did it mean for contemporary people? Is it possible that the meaning of it changed over the thousand years? How can the art researchers approach it nowadays? A useful tool for studying and understanding art and its reason for creation is iconography and iconology. Panofsky was one of the most significant art historians of the 20th century, he aimed to conjoin the symbolic meaning of artworks and written sources by suggesting iconography and iconology method and interpreted works of art based on a particular philosophy of life or conception of the world of the artist and its contemporaries. According to Mannings, without the complete disintegration, Panofsky's approach is capable of cutting a path through the complicated area of meaning (Mannings, 1972). Erwin Panofsky discerns three specific stages of meaning in the case of the interpretation of artworks. The method of Erwin Panofsky consists of the pre-iconographical description, the iconographical analysis and the iconological interpretation (Panofsky, 1955).

The first level, the pre-iconographical description, deals with the primary or natural significance of the subject matters. Based on practical experience, an art researcher identifies and describes artworks' objects and events represented by lines, colours and volumes, which organize the world of motifs. While the art researcher confronts the representation of an outdated and unknown tool, he has to consult an expert. A controlling principle named "history of style" meaning forms under varying historical conditions can help the art historian through the first level of meaning (Ibid).

The iconographical analysis, the second stage of meaning, pertains to the secondary or the conventional significance of the visual images. Instead of motifs, it deals with images, stories and allegories. This level of meaning requires acquaintance about specific themes or concepts, which are transmitted through literary sources, as a matter of fact, the researcher should familiarize himself with what the creators of the artworks had known or read. Due to the lack of suitable literary sources and contradictory sources, the scholar cannot depend on literary sources alone. With the help of "history of types", varying historical conditions, he can examine and reclaim his knowledge of literary sources (Ibid).

The object of iconological interpretation is intrinsic meaning or content constituting the world of symbolic values. The art historians want to grasp the basic principles, which underlie the choice and presentation of motifs, images, stories and allegories. In doing this, they need a mental faculty, synthetic intuition, similar to a diagnostician. The interpreter deals with “symbolic values”, which are possibly unclear to the artist himself and different from what he intended to express. The basic attitudes of a nation, a period, a class and a religious or philosophical persuasion were unconsciously combined into an artwork by the creator. The researcher inquires the subject matters in a deeper sense called Iconology. His synthetic intuition must be controlled under varying historical conditions called the history of cultural symptoms or the general and essential tendencies of the human mind (Ibid).

Many art historians have criticized and evaluated the benefits and disadvantages of Panofsky’s procedure, including Gombrich (1972), Mannings (1973), Holly (1985) and Woodfield (2008 and 2011). The applicant, herself, has three papers about the using of the method of Panofsky to interpret Iranian artworks. One of these papers is about the Motif of Winged human-headed Bull (Hajinezhad, 2016), another paper studies the "Keyumars's court" painting by Sultan Mohammad (Hajinezhad, 2017). The last one is analysing the Motif of Sacred Tree in the golden Marlik Beaker (Hajinezhad, in press). Furthermore, the applicant studies “Efficiency of Iconographical - Iconological approach of Erwin Panofsky in the analysis of the art of Ancient Iran” in her MA treatises. Therefore, the applicant is familiar with the method. Alongside a comprehensive study of the history of types and history of styles, the most challenging part of the chosen procedure is the lack of relevant sources of the subject matters, which are studied. Alongside Elamite Inscriptions, the applicant should conduct her research in close relation with Mesopotamian studies, especially with the help of the relevant ancient Near Eastern texts, including Sumerian Royal Inscriptions and the royal inscriptions of Mesopotamia (RIM) etc.

6. III - Outline

The sample motifs of the proposed study are as follows. The applicant wants to stress on these subject matters and similar themes because all of them are worth to be investigated deeply. As the limit of characters, a restricted number of subject matters will be introduced here, and there is no doubt that more subject matters will be interpreted in the dissertation. The applicant does not intend to enter the chronological and interpretation discussions of the following examples and presents various scholars' views. They are simply referred for understanding the overall process of the dissertation.

6. III.1 - The motif of the priest-king

The first Elamite presentation of a strong individual or institution, which has political power becomes obvious in the fourth millennium (Fig. 1) (Fig. 2). This motif, namely priest-king can be seen in the series of the cylinder seal impressions from Uruk, Susa and Choga Mish (Potts, 1999). According to Amiet, the appearances of this motif confirms that far from Uruk,

before of appearance of state in Sumer, there was a political and religious institution in Susa and Choga Mish (Amiet, 1986). Alongside the priest-king motif, there is a building with three pairs of horns in Fig. 1. Potts and Amiet argued that the adorning with horns indicates holiness and divine power (Potts, 1990; Amiet, 1987). Both of these motifs are worth of interpretation.

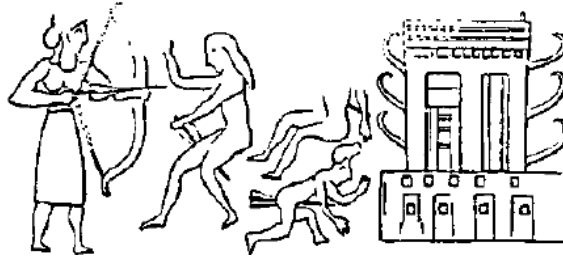


Fig. 1. The motif of the priest-king (After Potts, 1999)

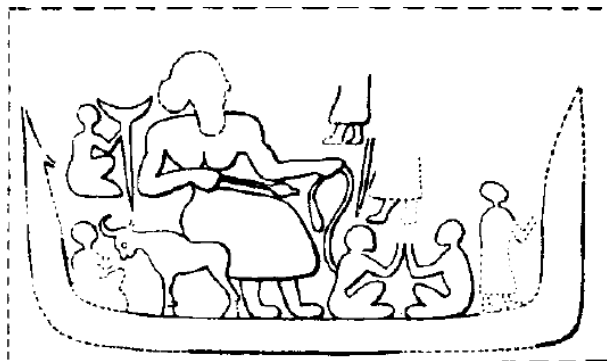


Fig. 2. The motif of the priest-king (After Amiet, 1986)

6. III.2 - Idaddu II on a cylinder seal

In spite of different states of Seidl (Seidl, 1990) according to Vallat, Idaddu II is the son of Tan-Ruhurater who is the eighth king of Shimashki. Idaddu II on a cylinder seal (Fig. 3) given to Kuk-Simut, the chancellor of Idaddu II, is described like this: Ensi of Susa, beloved of Inshushinak, son of Tan-Ruhurater (Vallat, 1996). In her research project, the applicant wants to investigate this subject matter. Who are the two figures of the right part? What are they doing? The invocation gesture of the rightmost person is common among the Elamite reliefs.



Fig. 3. Idaddu II on a cylinder seal (After Lambert, 1971)

6. III.3 - popular Elamite seals

As reported by Amiet, a specific glyptic style, “popular Elamite”, called “Anshanite” (Fig.4) is observable in seals, which were discovered in early second millennium contexts at Tal-I Malyan (Amiet, 1992 and 1994). From the author’s point of view, the characteristic features of these seals are relevant logically and the figures of these seals are doing a distinctive religious ritual. Some of the mentioned motifs will be repetitive during future dynasties.



Fig. 4. Popular Elamite seals (After Porada, 1990)

6. III.4 - The small Statue of Horned deity

From the grand regents of Elam and Susa period, two small bronze statues of horned deities were found. One of them was plated with gold and the other one (Fig. 5) was seated in a chariot (Potts, 1999). In the author's opinion, these small figurines can be studied comparatively with similar Mesopotamian cases.

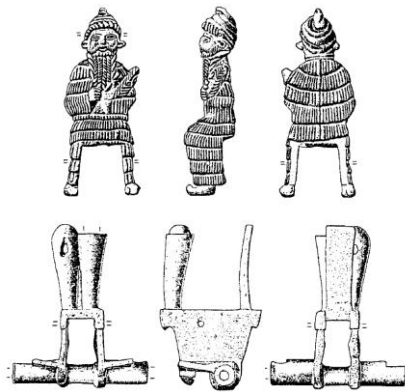


Fig. 5. The small Statue of Horned deity (After Tallon, Hurltel and Drilhon 1989: Pl. II)

6. III.5 - The Kurangun relief

By the side of a male deity seated on a coiled serpent throne, in the central panel of Kurangun relief (Fig. 6.), there is also a female deity wearing kaunakes garment. Both figures wear a horned crown and have a pair of a serpent in their left hand. The male deity holds "flowing vase" in his right hand. The "flowing vase" is a theme recurred during different Elamite dynasties. Beyond any doubt, this mentioned theme is a religious scene. The connection between glyptic styles of "popular Elamite" seals and the Kurangun relief was proved by Amiet (Amiet, 1980) and de Miroschedji (de Miroschedji, 1981).



Fig. 6. The Kurangun relief (After Alvarez-Mon 2019)

6. III.6 - The inscribed stele of Untash-Napirisha

The fragments of an inscribed stele represent Untash-Napirisha in four conditions and symmetrical compositions (Fig. 7). The king before a seated god wearing a horned crown (I); Napir-Asu, Untash-Napirisha, and the priestess U-tik (II); two goddess with horned crowns holding the streams emanating from a number of flowing vases (III); and two standing mountain goats with bearded, human faces grasping the leaves of a tree (IV) (Potts, 1999). Besides the reason for choosing these themes together, the election of Mesopotamian religious imagery for depicting Elamite mythology (Harper, Aruz and Tallon, 1992) is deserving to a careful analysis.



Fig. 7. The inscribed stele of Untash-Napirisha (After Harper, Aruz and Tallon, 1992: 128–9)

6. III.7 - Sit-shamshi

Perhaps the most valuable artefact of the reign of Shilhak-Inshushinak is “sit-shamshi” (Fig. 8). In the inscription of this object one can read: I, Shilhak-Inshushinak, son of Shutruk-Nahhunte, beloved servant of Inshushinak, king of Anzan and Susa, enlarger of Susa, Enlarger of my kingdom, protector of Elam, I have made a bronze sunrise (sit-shamshi). The concept of “sit-shamshi” is not clear until now. It is possible that the two persons are priests and doing ritual cleaning at the place of sacrifices and libations (Harper, Aruz and Tallon, 1992). On the other hand, Malbran-Labat considers another meaning that represents a ceremony of king funereal (Malbran-Labat, 1995).



Fig. 8. Sit-Shamshi (After Harper, Aruz and Tallon, 1992: 138)

6. III.8 - Kul-e Farah III

Presumably, the builders of the relief of Kul-e Farah III (Fig. 9) and Kul-e Farah IV (Fig. 10) want to represent a religious ceremony that is common among Elamite people. There is a statue of a god on the top of the platform carried by bearers. The significant role of these reliefs is for the studies of religious ceremonies that include animal sacrifices, music playing and public feasts (Waele 1973, Henkelman 2008 and Alvarez-Mon 2010b). The applicant, like the (waele, 1976) believes this ceremony has a connection with the “bit akitu”. Accordingly to the Calmeyer (1973) and Henkelman (2008a), this ceremony has a strong relationship with the relief of Darius the Great’s tomb.

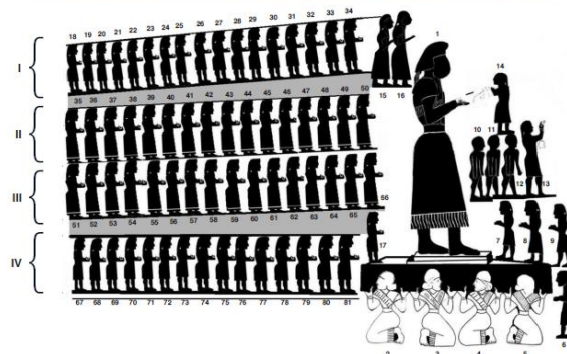


Fig. 9. Kul-e Farah III (After Alvarez-Mon, 2019)

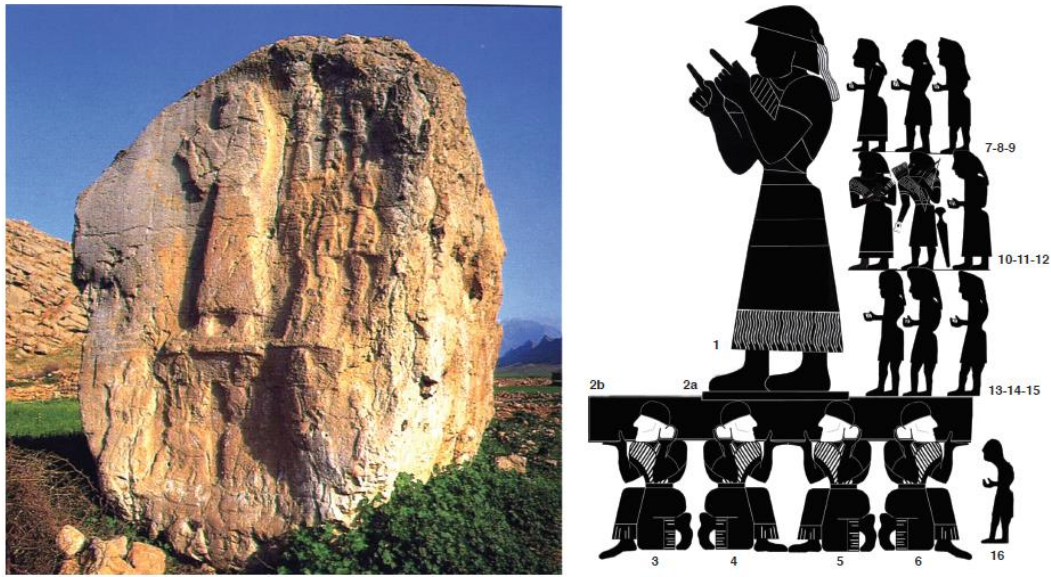


Fig. 10. Kul-e Farah IV (After Alvarez-Mon, 2019)

6. IV - Why the L'Orientale University of Naples is the best institute?

According to the procedure of Erwin Panofsky, for the best interpretation of artworks, we should have access to the “History of Types”, “History of Styles”, “History of cultural symptoms” and the most relevant written or even verbal sources. An art historian interested in Elamite Art and wants to have a good perception of motifs should gain knowledge in different and connected fields. He should know the Elamite language fluently, for the usage of Mesopotamian sources, he should be capable of understanding Mesopotamian inscriptions, and therefore, he should have a piece of good knowledge in Sumerian and Akkadian. In addition, with the help of an expert who is Ancient Near Archaeologist, he should have a precise and correct chronological perception of the ancient regions of Elam and its neighbours. The accomplishment of the suggested proposal requires an institute like the University of Naples “L'Orientale” that has a wide range of scholars whose researches are focused on ancient Near East and ancient Iran from different perspectives, including history, archaeology, art history, epigraphy and linguistics, as it is attested by courses like “Archaeology and art history of Iran”, “Archaeology and art history of the ancient Near East”, “Assyriology”, “Semitic philology”, and, most importantly for this project, the Elamite language courses. Therefore the University of Naples "L'Orientale" is actually the unique university of the world that, with the help and supervision of its academic college, is capable of hosting this multidisciplinary and comprehensive research.

6. V – Chapters

1. Introduction
2. The Catalogue of Chosen Items
3. The Interpretation of subject matters
4. Common pictorial encyclopaedia of the Ancient Near East
5. Revising on the concept of Achaemenid art
6. Conclusion

6. VI - Time Table

Although the schedule defined below shows the necessary stages as a linear process, the applicant will have to work on all parts co-ordinately. The partial results of the research will be discussed at conferences in front of a renowned international audience and will be published in relevant journals.

Year	Part of the Dissertation Project
1	Learning Elamite and Akkadian languages. Arranging chosen subject matters and themes. Drafting Chapter 2.
2	Learning Sumerian. Gathering the primary and secondary Elamite sources by the state of the art. Developing the interpretative and theoretical framework of research. Drafting Chapter 3 and 4.
3	Drafting chapters 1, 3, 4, 5 and 6. Gathering the primary and secondary Mesopotamian and Achaemenid sources in accordance with the state of the art. Revising and editing all the chapters.

The estimate of Total time needed: 36 months

7 - Expected results and application effects

In the fourth chapter of her dissertation, the applicant wants to deduce a new perspective toward the pictorial studies of the Near East. By the result of interpretation of the history of Elamite art and based on the available information about the history of art during the Mesopotamian dynasties and the Achaemenid Empire, she wants to describe a new concept called “Common pictorial encyclopaedia of the Ancient Near East”. Therefore, the author will find profound answers to these questions: Alongside reproducing recurring motifs in a new civilization, are the beliefs behind them the same like the beliefs of the former culture? Do we have a common pictorial encyclopaedia for all civilizations of the Near East?

The applicant believes the answer is close to yes. It is complicated for an art researcher to grasp the genuine meaning of the rock relief at Kurangun, but for ancient people that was obvious. At a glance, he could recognize the god and goddess, maybe he whispers some verse of holy poems and he evokes all the gods and goddess. The most important question, which the applicant wants to find an answer for it is the following one: How were these common motifs transferred among these civilizations?

The correct interpretation of the subject matters of the Elamite artworks would be like a key for understanding the function of Achaemenid pictorial sources. With the help of a comprehensive perception of nature and the function of Elamite art, the applicant wants to focus on some misunderstanding about Achaemenid art in the fifth chapter of her dissertation. Surely after this, the applicant can formulate some reconsiderations about Achaemenid art. Based on the available ancient information, we can also propound considerable suggestions about Achaemenid political-religious attitudes too. For example, according to the relief of Kul-e Farah III, the relief of Darius the Great's tomb and examples of the adoration gestures, it is possible that the closer one gets to the Achaemenid period, the more human way of earlier rituals is displayed. In summary, the Achaemenid king is like a Mesopotamian or Elamite deity. It should be noted that the differences between Elamite and Achaemenid gestures in the reliefs and the absence of the serpent in the Achaemenid iconography imply the different worldviews of them.

Due to the good knowledge of the applicant in the history of Iranian painting and Iranian literature, the researcher is capable of pursuing some of the Elamite themes until the Islamic period in classic poem books of Iran like Shahnameh by Ferdowsi. Potts clearly states that there may be a connection between Zahhak, a tyrant king with a snake emanating from each shoulder, and the attributed statue to the god Napirisha, the patron deity of Untash-Napirisha, or serpent throne of the Sukkalmah era.

However, the expected results of the proposed research project will not end here, after getting acquainted with the function of such objects as "sit-shamshi", one can bring up more hypothesis about the place where it founds. This can also be generalized to other objects. Based on the new information, in the sixth chapter of her dissertation, the applicant wants to argue about new viewpoints on the kingship-religious concept during the Elamite dynasties. The author aims to demonstrate the mentioned hypothesis during her dissertation and believes it is necessary for further studies. May this dissertation will highlight the rich heritage of the Elamites and will be published as a first book about the history of Elamite art.