



PRIMARY RESEARCH

# The study of reliefs upon Luristan's bronze Maces and Axes according to the best found examples in the Falak-Ol-Aflak museum in Khoram Abad

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## Abstract

In this research, Luristan's bronze weapons were investigated by the descriptive-analytical method and considered decorative aspects and functional. Based on the research's fundamental questions, mythological and religious beliefs are the most important decoration of Bronze weapons which reflect beliefs a nomadic ethnic moved back and forth in valleys and altitudes for constant centuries. Additionally, it should be noted that religious and cultural effects during the five centuries Kassites' domination in Babylon and the inspiration of Mesopotamia have appeared in bronze reliefs. By considering the research examples, it can be said that plant and animal reliefs were in priority on bronze weapons and tools and had more popularity for bronze instructors. The analysis of Luristan's bronze weapons reliefs and the impact on the Achaemenid and Parthian's weapons are likely to be the crucial findings of this research that open a new pathway to be done in future more research.

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## INTRODUCTION

The Bronze Age is still regarded as one of the most mysterious historical periods in Iran, predominantly due to the fact that it covers a wide geographical range extending from the Caucasus to the Zagros Mountains. Unfortunately, most of these bronze artifacts were discovered by local inhabitants and there could not have definitely analyzed due to the lack of the scientific foundations of excavation.

The world's most eminent bronze discoveries are excavated in Luristan (officially referred to as "Lorestān" in Persian). These bronze objects denote the attributes of a nomadic people who mostly sustained on raising livestock, cattle husbandry, and agriculture. An ancient people whose nomadic lifestyle entailed roving back and forth between plains and highlands in the Zagros area according to seasons.

Contemporary Lur people, who have been dominantly nomadic until recently, hold a high opinion of weaponry, like

their Kassite ancestors who were considered as relentless warriors. So, to speak, to the ancient nomadic inhabitants of Luristan, weaponry was not only the means of defense, but also a medium to express religious beliefs and conventions.

The diversity and the plenitude of weapons in different historical periods leaves us no doubt that the inhabitants of Luristan have been conversant with weapon craftsmanship, to the extent that these skillful products have been traced in several spots in Mesopotamia, an incontrovertible evidence of economic bonds between Kassite people and other adjacent civilizations.

The bulk of the researches pertaining to Bronze Age weaponry in Luristan have been carried out in the middle and late twentieth century, most notably by Louis Vandenberg and Roman Ghirshman. It must be added that the forenamed researches, lacking appropriate scientific tools and methods, have come up short in terms of demystifying

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many obscure aspects of the Kassite people. Having said that, in more recent years some scientific excavations have been conducted by Iranian archeologists in some parts of Luristan, such as Sang Tarāshān and Bābā Jīlān.

### INVESTIGATION OF LURISTAN BRONZE REGION

There are innumerable bronze remnants in the area, made by ancient Kassite craftsmen, including, but not limited to, knives, swords, maces, equestrian equipment, ornaments, tableware and certain utensils. Kassite, Mitanni, and Hittites, as nomadic peoples of Caucasian origin dwelling western Iran, had developed remarkable skills in making bronze objects in 2500 B.C (Ehsani, 1382; Ogunkunle, 2018).

"This people (Ancient History Encyclopedia, 2011) were more dextrous in horsemanship and manège than other Aryan families [inhabitants of the Iranian plateau]. Both Mitanni and Kashi [the Kassite] peoples, who, according to the advanced civilization of the time, namely Assyrians, had introduced a pure breed of horse to the Iranian plateau, a thoroughbred which possessed an overwhelming superiority that during the Achaemenid era, the regions [inhabited by the Kassite] were the particular horse training milieu for the Persian cavalry. Prior to the Achaemenid era these regions had the same functionality, especially under the Assyrian rule. With the immigration of the Kassite, which occurred before the second millennium BC, and the gathering of their craftsmen in their Iranian plateau, the skillful

work of weaponsmiths and weaponry show up in the excavations pertaining to the era. The bronze objects, including rein, tether, saddle, mace, axe, dagger, and idolatry figurines, to name a few, of this time stem from the interest of the people in manège and horsemanship (Ehsani, 1382). The oldest reference of Kashi [the Kassite] tribes appears in the Elamite texts of the era (Puzur-Inshushinak) in 2400 BC, in which they have been mentioned as inhabitants of the Zagros mountains. This people were given to taking Mesopotamian subjects into captivity and as a consequence there was an ongoing conflict and hostility between them and Semitic tribes of Mesopotamia (Masoumi, 1388; Suhaili, Ahmad, & Ainah, 2015).

Since the beginning of the second millennium BC, the people living in the Zagros valleys had made a rapid progress into new levels of culture and civilization due to political, economic, and cultural exchanges with neighboring civilizations in the east and the west. The connection of these tribes with the Mesopotamian plains was just not only hostile, but a decisive factor in the natural and geographical privilege of the Zagros Valley, which provides for animal husbandry, hunts and, in some instance, farming for its dwellers. On the other hand, Mesopotamian trade routes crossed the eastern regions of the Zagros range (Figure 10), so although they were the sworn enemies of the Mesopotamians, they were forced to trade with the Kassite, and thus they were affected by their more civilized neighbors (Barzin, 1348)."



FIGURE 1. Eastern Mesopotamian trade routes (British museum, 2011)

## RELIEFS ON LURISTAN BRONZES

The motifs used in Luristan bronzes have a certain variety and complexity. The researchers have considered certain religions and customs for the Zagros tribes on the basis of the variety of motifs. The mysterious structure, the strange beasts, the different designs, are different from mainstream Iranian culture and customs of the time, exhibiting influence of the cultures of different ethnic groups leading to the introduction of different ideas in the analyses conducted on these motifs, all based on speculation. Because the people of this land were constantly migrating and husbandry and herding were their main occupations, most of their motifs constitute animals figures. Animals that are rooted in mythology, of course, are the motifs of gods and idols, but in no other place in the world there is no mixing between humans and animals. Gilgamesh and Enkidu have been legendary animals and of other milieus. Most likely, these motifs have been adapted from the Sumerian art, especially the pillars of the temples of Ur and Lagash in Sumer. The Kassites were polytheists, and considered each deity as a natural factor, both ideally and formally speaking. In other words, the Kassites were totem-worshippers and they worshiped the many statues they had built themselves. The Kassites combined the members of several animals, thus creating unique compilation sculptures. They were additionally On the Kašu of his great god, who oversees all celestial beings and affairs of life, sometimes the human and sometimes form of human-animal consolation and accepted his commandments in heaven and earth. The reliefs of a lion or statue of a lion attacking a cow (a sign from the Mithra or the Lord of the sun) or another horned animal is a sign of Mithra (referred to as Mehr in modern Persian) his attack on the Gryphon and its subsequent demise by Mithr. The sun-god in the Elamite of Nahunte, in Babylon Shamash-Šamaš, in Sumer Babar, in ancient Greece Apollon-Helios, in ancient Egypt Ra, in the Phoenicia Baal and among the tribes of Aryan, was named with the Mehr. Goff (1969) Animal reliefs are one of the most definitive and frequently discovered in many ancient civilizations, including Iran. Cassirer believed that in the course of worship of primitive human beings, we saw that in the human stage, animals were sacred and It worships, such as worshipping all kinds of phenomena and things encountered in its surroundings, toward divine deities (based on their interests and their function in life). (Cassirer, 1925) In this regard, Frazer (1890) an anthropological researcher who has conducted extensive research on mythology, divides his creation into two types: first-order or contagious magic (call law), and the second type, or the homeopathic magic (sim-

ilarity law) And, in the same vein, the ancient man, using the second magic, depicted animals for their magic and their hunt, and for increasing their numbers, and imaging of using the powers of their kind god, which is in the form of animals, human-Animals and etc... are found in ancient handicrafts. Frazer (1890) According to Jung, animals mean inhuman, instinct, and also means the realm of the unconscious of the human psyche. The more primitive the animal, the more profound its classification according to psychoanalytical method (Cirlot, 1388).

## FINDINGS AND DISCUSSION

In advance of human development and cache the new methods of this skill have grown and in the second millennium, people living in Luristan, who became famous for the renowned Kassites in the art of foundry. The people of Luristan, who were husbandry and migrant men, conquered Babylonia and traded with countries Adjacent civilizations such as Elam, Assyria, Babylon, Egypt, and other well-known civilizations, and the economic prosperity of this connection, became successful people. In fact, the people of Kassites showed their insights and evolution through the mixing of gods and animals in their bronze objects, whether they were gods who were their own religion, or gods like Zurvan or Gilgamesh, who were already known in Iranian plateau or Mesopotamia.

By studying and following the evolution of these tools, a few points are noted on them. First, the technique of making bronze is more advanced and more technical and proves to us that the industry at the time of Kassites has a coherence and A special structure backed up by the government. The next point is that, as we approach the first millennium, not only will these tools and weapons be increased, but their application will also be increased to religious ceremonies, idols, and vows. We see battles tools like axes in miniature cuts or headrests in different variations with particular motifs.

**TABLE 1.** Abundance of samples

Reliefs	Number	Percentage
Animal	14	63%
Plant	5	23%
Human	3	14%

According to the Table, it can be concluded that the major part of the bronze weapons of Falak-Ol-Aflak Museum are animal reliefs, and in the rest of the cases, inhuman reliefs, there are probably animal motifs, and this is self-evident It is that many animals at that time have found the aspect of holiness and goddess, and they have expressed symbolic

duties such as the birth and fertility or displacement of the seasons with their designs. After the animal's motifs, the plant motifs have placed an indication of the important position of these designs in the bronze medal. In fact, animal and plant motifs, when human motifs are not present, are great supplements to express the feelings and emotions of the creator of these bronze instruments. Finally, we reach the human reliefs that make up the smallest percentage of the bronze tools, all of which are on the bronze axes, which proves to us that the bronze axes have separate functions than other bronze tools, since only and only human reliefs are seen on these tools. Another thing is that the human reliefs have been combined in two cases with animal reliefs, which show that animal designs present more comprehensive subjects than plant motifs, and this can be due to the fact that in most of these instruments we see the combination of animal reliefs with other motifs.

According to the samples, which are based on the number of the most reliefs of animals carved on Luristan bronzes, it can be estimated that lion has the highest share among animal motifs, which means that this animal in cultural expression and thought of the people of Luristan have a special place, and then the snake and horse, the first symbol of fertility and the goddess of water, and the latter is the symbol of speed and the symbol of the expression of the Kassites. That The most engraved carvings are on our bronze instruments in Museum of Falak-Ol-Aflak.

On the other hand, plant motifs on the sample of bronze materials studied more specifically refer to the tree and the plant, which indicates the belief fertility. But by studying some of the motifs on the maces that refer to the two elements of the mountain, the tree can be pointed out, It was found that the mountain is the symbol of the holy mountain and the small world and the symbol of fertility and life that was interwoven with the motif of the snake, showing elements with unbreakable bonding, water and trees and mountains, which were actually three elements that brought the Kassites ancestors to the climax It refers to Luristan. It can also be interpreted that the earth is the mother of all beings with the character of fertility and the mercy of water.

But in the case of human motifs that have the smallest number of reliefs on bronze samples, it can be said that most of these motifs refer to animal goddesses or horned goddesses who have been implanted in order to preserve blessings and fertility on these tools. Considering the abundance of motifs and types of tools, one can conclude that human reliefs are all on the axes, which may be a kind of alert for the gods, but not in one example. The two wrestlers are ac-

tually somehow the inscription is a historic one. Because in the territory of Kassites there is no art as advanced as metal-working and also among the rest of the industry, none of the central government has had the same level of attention and support as the industry, so the maker of the work has used an axe to express a show historical event of the same metal-work on an axe. Unfortunately, no inscription and There is no place anywhere in this work to express the reality of this work, and this is one of the biggest disadvantages of Luristan bronzes, which has been recorded a very little historical record, and this is one of the reasons why we have little information about the Kassites. In general, human motifs are much less than animal reliefs in Luristan's bronze works, and this show of metal works of Luristan have been caused to the symbolic look of their works. The Kassites intellectual world reflected in the bronzes is highly abstract, and in order to understand this world, it requires a broad understanding of the areas of mythology in the Near East. but this abstract world has by no means far from the lifestyle of these peoples. In explaining this claim, it should be noted that people who have been flocks and herds for centuries, migrating between the southern and northern lands, are not at all disturbed by the goddess for many natural disasters or special gods, or, in order to objectify their abstract world, to strange their forms It is a combination of goddesses with animals that have been working for centuries, and somehow believe in their holiness, and each of them represents a symbol of incidents outside their jurisdiction.

It is imperative for us, in order to understand this strange world, first of all, to understand the way of life and action of these people over centuries of life in the mountains, and then to reach the reader of their creation.

## DISCUSSION AND CONCLUSION

The Mesopotamian area and the Iranian plateau as the oldest settlement of civilization have witnessed many of events of utmost historical importance, such as invention of pottery and pottery wheel, discovery and exploitation of copper and bronze, and the creation of the first human gatherings and communities. In this case, the Kassites civilization can be seen through a few of The centuries of governance in Babylonia and the presence of at least two thousand years in this region, according to historical documents, expected its own culture. The bronze weapons discussed in this study are belong to Khoram Abad's Falak-Ol-Aflak Museum and are divided into two main categories.

### Mace

According to many texts of the mace, it has been named as the oldest human weapon. The maces have been used differently and in Kassites' civilization is considered to be the main tool because the number of maces found is very high. Bronze maces in Luristan probably had wooden handles, because most of them had been eroded and severely deteriorated. For a better understanding of this subject, we will outline some examples of these maces:

- Firstly, we come across a cylindrical wedding that has vertical studs in the upper part with the diagonal mode in opposite pillars (Figure 2). The presence of these treads will increase the power of knocking out more weapons. But among

the two rows of these treads, a role is played by a snake with a spiral moving upward. Taking into account stunds, it can be understood that its injury would be fatal. The bottom of the jumper that connects to the handle is smaller than the upper mouth, which makes it heavier in the upper part, can have a direct effect for hitting. According to the reliefs on the mace, one can say that referring to the fertility of the earth, the mountain and the tree by the goddess of fertility, which is through the precipitation of her blessing.

Since the snake in the ancient world was a symbol of rain and water and the clouds and the rains were dominated by the snake (Cirlot, 1388).



**FIGURE 2.** Bronze head maces for late 2th Millennium BC

It can be seen from this motif that the studs play a role as the pieces of snow and snake as the water and blessing precipitating from the sky to the ground. In the central and lower part of studs, the snake motif is laid horizontally, which can be a symbol of fertility and growth in the spring. De Beau-corps (1989) In general, it can be understood that the earth will once again give birth to the green spring through the rainfall. and the burgeoning of the greenery and fertility of nature will be brought about. From the above motifs, it comes to the following, this head mace as a sacred object is likely to be used in religious places or religious ceremonies for the fertilization and descent of the sky. Other wind that has sharper and taller treads than the previous one. Among these treads, two snakes are placed, they climb both upwards, which is still a sign of fertility. But another point in this work the use of a strip between these motifs is similar to the rope, which divides the wind into several parts, like the painting frames. In the lower part, there are

dual treads that put between a tree trunk resembling a palm tree. The palm tree in ancient Persia was considered a sacred tree, because its fruit had a fertility aspect, and during the Achaemenid and Sasanian times the tree Life was famous. In addition to this, the palm tree was also a symbol of the kingdom. (Mobini & Shafei, 1394). In the last part, which is not prominent compared to other parts, it only carries the role of successive triangles pointing to the top. This figure points like the holy mountain above that are the pillar of the sky and are actually the relationship between the earth and the sky. To interpret these motifs, we need more information about these designs, so that the oldest sacred place we know is in the small world, a view of rock, water, and trees, (Eliade, 1985) or the link of tree, stone, mountain, and water are three parts of the Holy View.

These three important elements were largely related to the great Lady goddess, the tree of life, the water of life, and the holy texts. These three aspects are in the vast expanse of the

ancient Middle East, Egypt and The Mediterranean East has expanded (James, 1966).

#### Axes

- Secondly head mace that has a symmetrical ram on four sides. Figure 3 Since the ram is one of the oldest motifs in ancient Iranian history. The above wand is made by a cast-

ing method and has a high accuracy in all directions. Considering the position of the handle and the wand and the weight of the part that is on the top, and the ram's type of processing has increased the severity of the impact, there is also the possibility of using the wand in the war. The ram in Luristan has been a symbol of endurance and power, and its horns were a symbol of fertility. (Hatam, 2005).



**FIGURE 3.** Bronze head mace for late 2th Millennium BC

The ram motif was abstracted and, according to its horns are easily recognizable, and this indicates artist's craftsmanship, who had been thoroughly conversant with the motif carving it quite simply and yet attractively on the bronze surface.

- Thirdly head mace, we can see dual lion tapes in front that will remind us the motif of Gilgamesh. the solid section is on the bottom of the mace, and the level of the end of the wind is smooth and so that it is easy to fit on one the smooth

surface is positioned. The parallel strands of the strings are both above and below the edges, and they produce asymmetry in the general form of the effect. However, the same strip has continued and show a shape like a triangle pointed above in the body (Figure 4).



**FIGURE 4.** Bronze mace for 1th Millennium BC

This upward triangle shows the overall effect, and since the above of head mace is empty, it's hard to believe that this wand has a war function because the direction of the work is such that the band should be from the top of the work to The body of the wind is connected and this is an elegant design so that this mace was also likely to have a decorative or ritual aspect. Lion is likely to be a symbol of the sun and power, and since there is a close connection in the Luristan with the sacred Mehr, thus considering a ritualistic conception for this wand. Ghirshman (1968) The lions are designed in such a way that at their neck there is a circle around the wand that, according to the direction of the head the wand can be thought of as having been kept by the chains. On the motifs of the lion and the triangle, which seems like a mountain, it can be seen that it also refers to the Luristan climate, because of Luristan always It is referred to as a mountainous land, and the lion, which is the sun and the light, and in general, refers to the sanctity of the land of Luristan and the kingdom of the ruler. Certainly, the largest and most diverse bronze weapon found in Luristan can be considered as different types of axes, so it can be said that this variety and quantity is unique as compared to other weapons. Axe is one of the most widely used human weapons in all ancient civilizations especially play an important role in Kassites civilization, because many of these axes were used in rituals and religious ceremonies, and somehow the sanctity of these axes made us to watch the unmatched variety and designs that it has been differently investigated.

Luristan axes are divided into several major types:

- Axes with vertical blades
- Axes with two heads vertically and horizontally
- Axes with a horizontal blade
- Axes with a crescent blade

In the first object, the axes that have vertical blades themselves are very diverse. In some of these axes, the blade is rectangular and in some, it is a trapezoid, and in others, it is a half crescent. In some of these On the opposite side of the blade, several rods is generally parallel to the length of several centimeters, but the precision cannot be commented on the application or decorative aspect of these designs. In some other axes, the axial blade crater slipped and sharpened. But in the mouth of the circle, the blade breaks the blade out of hand. In this case, there is definitely no comment about its function. The whole was especially given (Figure 5).



**FIGURE 5.** Bronze Axe belongs to late 2th Millennium BC

This particular type of axes can hardly be applied to it because it has a design that does not have a sharp blade that has the ability to cut it and not the blade in such a way that it can be cut with the object and or targeting. The most likely option is to use these axes at a ceremony because on the blade body and to the lower tiers, the carvings of plants are carved on most axes. Perhaps the role of this plant It refers to a special ceremony that It's not clear to us.

• On one of these other axes on the top of the blade, there is a small role likely to be like a leopard. Figure 6 How to stand the leopard when it's staggering and in a state of tranquility (Hodder, 2006). The tiger is a mysterious animal, symbolizing power and speed and violence and sexual power (Cooper, 2012). The type of leopard and the visualization of the hands and head and neck on one side and the legs and tail on the other side, which is symmetrical, is very attractive and innovative of its kind. The axis of the blade is more spacious than the previous one, and the length and the location of the smaller handle is such that the writer, after touching the axe and placing it in the hand, made a sense like the cane.



**FIGURE 6.** Bronze Axe belongs to late 2th Millennium BC

It probably is thought that axe put into a certain ones' hand as a head cane, it could be a more likely option than we thought it was a tool used on this axe In the war, the location of the handle is very small, which makes the handle of the axe in terms of the small diameter, and this small handle allows the use of the tool to eliminate this axe since its power of knocking is very weak.

- The other type of these axes has a narrow vertical blade and a handle with treads on the opposite side of the blade like a tumbleweed (Figure 7). In general, these types of axes are similar to the rooster, and in some cases, even their eyes are engraved on the handle. Due to the small size of the blade, one can guess that these types of axes have not been utilized, and probably given that the rooster in ancient Iran had been numbered from the holy fowl and had been a Courier Soroush, and that the Mehr religion also gave the rooster to Mitra (Dadvar & Mobini, 2010).



**FIGURE 7.** Bronze Axe belongs to 1th Millennium BC

It can be said that these axes had a sacred and ritual aspect and used them in their ceremonies. The handle of the axis forms a major part of it. In the design of the harness, the innovation category is seen in comparison to the other axes. The vertical axis of the axe will not be able to function properly and eventually, it can be digging the surface, which is obviously due to the lack of erosion effects on the blade and the small size of the axis, which has not been used. There had been possible that the axe was used as a cane because the long harness blade span is perfectly in the hand and is suitable for the support. The metal lining is drawn from below the blade to the back of the third tread, which may be a symbol of the domestication of the rooster and Being in service.

This axe has a narrow vertical blade with a groove in the middle and divided into two ends at the end of the blade. But the most important part of the axis is on its handle. The two men are solid and massive, which are almost weighted from the mode of showing the muscles and the type of processing are quite clear that the head and neck have each other and are wrestling (Figure 8). This kind of processing was due to familiarity with the rules and regulations of the wrestling at that time in the Luristan community. There are two men in a bare state, each with an opponent's neck with one hand. The muscles of back and thighs of the body and legs are, at the same time, they are carefully created and quite typical of the sport. There is no specific role on the axe blade, and only one groove of the strip begins and extends to the crater of the blade, where it is divided into two parts, and the blade crater up and down connect.





**FIGURE 8.** Bronze Axe belongs to 1th Millennium BC

Although the Greco-Roman wrestling is known as a French sport, this object reveals that the wrestling is mainly rooted in the Iranian culture.

- The axe has a horizontal blade with vertical blades on the opposite side, on which it is also a motif of a plant. Looking

for a blade that is more damaging than rings and destructive effects because it is linked to the ground and Moisture and stone have created deep scratches on this blade. On this blade, there is a picture of a goddess with two horns, which is probably carved with a sign of sympathy (Figure 9).



**FIGURE 9.** Bronze Axe belongs to 2th Millennium BC

Another important point is the placement of parallel scratches in the opposite ranks on the body of the blade, which creates a certain harmony on the whole.

- The first sample, the axe consists of an anchor-looking crescent blade and at the end of which a relaxed bird can be guessed from sitting down, like a bird on the egg (Figure 10). The bird type according to the bird's beak and type Sitting and placing at the highest point of the bronze object may refer to the eagle, which is a symbol of freedom and

power and immortality. Barzin (1348), But the interesting thing about this axe is that there is no place as a bunch or hook that shows that this ax has a sacred and ritual aspect and it is not a practical aspect for it. The size of the axe is very small, which ultimately can be used as a plaque and decorative object. From the bottom of the bird, two parallel tapes are connected to the two ends of the head, which, of course, are very abstract and difficult to diagnose, but the head is like a lion and one's head like a snake.



**FIGURE 10.** Bronze Axe like an anchor

Lion as a symbol of the sun and light and the snake can be referred to as the symbol of rain, fertility. In general, the object refers to a cycle of creation in such a way that the bird is high in the state of birth and lion as the sun and Snake as water is all as the main symbol for breeding.

- These axes mentioned below, the lion is made to sit, and on the blade side, which has been coming out from the mouth of another lion, the eight-leafed flower came out of the mouth, which was engraved on the blade's body (Figure 11).



**FIGURE 11.** Bronze Axe belongs to 1th Millennium BC

Lion is the symbol of the sun and the Mithra, and in the ancient traditions of Iran, the Nymphaea flower is considered to be the preserved seed of Zarathustra. Therefore, Nymphaea is closely related to the Mithraism ceremonies (Shams, 1379). Nymphaea flower in ancient Iran is a sign of life and creation, and since the Nymphaea is moving on water and is open at dawn and close at sunset, it resembles the sun. Hence, the flower of Nymphaea also represents enlightenment, creation, restoration, and immortality (Mobini & Shafei, 1394). Another Axe that has the same structure as the previous axe, but this time in the handle instead of the lion, the cow sitting mode is used, and in the part of the blade, which leaves fourteen blades of Nymphaea coming out from his mouth.

Considering the lion and flower of the Nymphaea and the cow likes in a dying state, it is likely to refer to the ritual sacrifice of the cow in the Mithraism or the season of spring, and the birth and fertility of nature again. At the top of the axe, the tail of the lion is made in such a way that it creates a loop that makes it possible to hang the head. Then It can be concluded that basically these axes were used not only as axes but also as pendants and in fact multiple users. As a result, we can guess that these axes, according to the need and ceremonies and prayers can be used for them. The important point about both the effect of the affinity and the proximity of these works with the Mithraism ceremonies that such works are fixed.

- On the other axe, which still has a crescent blade, it is on the blade a person with a long beard, which is probably a goddess, and perhaps the goddess of the horse's keeper is Mirizir, and placed on the opposite side of the horseshoe is sitting position. According to the belief of the people of Kassites who buried the horse for the warrior, it is likely that this work is to point the Kassites people (Figure 12). The horse's hoof is designed to create a loop. The horse's neck also has a marked tether It is a sign that the horse has been domesticated which One of the most important features of the Kassites that they consider them to be the first horse-

domesticated of the horse, and this effect Standing horse show.



FIGURE 12. Bronze Axe belongs to 1th Millennium BC

### CONCLUSION

In light of such background and the evidences obtained from excavations, it can be safely asserted that in the course of time culture of Luristan people has evolved to cherish weapon as a token of tribal identity. In fact, weapons are some kind of an exaggerated response to the vote of these peoples has been to create applied or ritualistic works. This miscellaneous variety of armament reveals that Kassites considered weaponry as one of the most important achievements of their civilization, and these achievements demonstrate the evolution of ethnic thoughts and cultural tenets that dominated the vast area of the West of Iran plateau for five centuries, reflecting their military status in a region conceived of by many archaeologists as the cradle of civilization.

As Mr. Vandenberg believes, double-sided axes are embroidered with fingers and some of them have a man or animals' motifs, some of which have been opened from the mouth and a lion has come out of it. The deviant angle between the blade of the axe and its location of the handle is so easy to imagine that it was used in a special ritual such as mourning (Izadpanah, 1350).

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