



Analyzing the form and shape of Brazier since 3000 BC to 330 BC

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ABSTRACT

Fire has been one of the greatest and most important discoveries of the mankind in ancient times which has changed the human life in different aspects and has brought him evolution and dynamism. Moreover, throughout the history, it protects human from theria and enemies and has provided him security and peace. Human always looked at the fire as an extraordinary phenomenon which was sacred and respectable. By investigating the relief of the brazier in the reliefs and seals of the ancient periods, the tangible and undeniable position of fire can be understood. Purpose of this scientific research was to analyze and investigate various forms of braziers used in religious and nonreligious ceremonies from 3000 BC to 330 BC. By investigating the form and shape of brazier, it was concluded that shape of the braziers has been changed during this period of time and on the other hand influence of ancient ritual on Zoroastrian religion can be realized. The braziers have been classified in terms of their form and shape into six categories: 1. censer; 2. terrestrial; 3. cubic; 4. stepped; 5. columnar; 6. Stratified. Moreover, the above mentioned braziers have been analyzed in terms of their subject. The investigations indicated that brazier and censer have been used respectively in religious levee ceremony and nonreligious levee ceremony.

Keywords: brazier, censer, religious levee scene, nonreligious levee scene, Elam, Medes, Achaemenid

1. INTRODUCTION

Khuzestan, Lorestan and a part of current Kurdistan had formed the Elam country. According to the investigations by "Contemau" and professor "Ghirshman", Elamites were from Asian race which is neither related to the Semitic, nor to Indo-European categories. Before 4000 BC, they had resided in Iranian Plateau in the south-western region and their capital, Susa, was always an important factor in economic and social progress (Tajbakhsh, 2002: 106). At the late of fourth millennium or early third millennium BC to about 644 BC, Elamites ruled the south-western region of Iran, during which they had struggles and conflicts with their western neighbors in Mesopotamia area (Sarraf, 2005: 6-7).

Medes were from Aryan race and probably they came to Western Asia from Caspian Sea coastlines about one thousand BC and resided in Iran. During Medes era, majority of the population was farmers and ranchers who had a major role in the economy of the country (Tajbakhsh, 2002: 118-121). When Medes were coming from the east, they probably moved along the ancient road that

passed Hamadan and Kermanshah from Damghan Hill through Saveh and it can be said that it was during the time of Sargon II (705-721 BC) that Medes resided in north among Mannaeans and Elamites resided in the south (Prada, 1958: 191).

The rise of the Persian was also an important event because they established a government and kingdom that dominated the entire ancient world with the exception of two-thirds of Greece. Persian were from Aryan race and it is not clear when they came to the Iranian Plateau, but "Parsua" was mentioned for the first time in 834 BC in the Assyrian annals of Shalmaneser III, as people living in the south and southwest of Lake Urmia (Sarfarazi-Firouzmandi 2002: 105). Persian Kingdom in Iran, included Mesopotamia area, Syria, Egypt and Asia Minor along with its cities and some Greek islands, "Thrace" and some parts of India with Cyrus the Great being the founder of this great empire (530-559 BC), (Prada, 1958: 200).

By investigating relief of the brazier in the reliefs and seals of the ancient periods, the extent of sanctity of fire can be understood in the life of ancient human. In this study, relief of the brazier in the reliefs of Kurangan and Kul-e Farah (Elam), Qiz Qapan, Essaquad (Medes), Pasargadae, Persepolis, Naqsh-e Rostam etc. (Achaemenids) has been analyzed and graphical analysis has also been conducted on the relief's form and shape in the above mentioned monuments. Moreover, location and position of the brazier in the rituals, religious and nonreligious traditions of the people of that time such as worship scene, animal sacrifice, religious and nonreligious levee scenes etc. have been evaluated. Purpose of this study was to provide improvisation for the position and importance of fire as one of the four constituent elements of the universe. This article also displayed particular view of the human in his important moments of life about this wondrous phenomenon and demonstrated its high position as one of the most important mass media of that time such as reliefs and seals.

1.1. Creation of Fire

Historically, one of the greatest discoveries of human in the ancient periods was creation of fire; because the discovery of this sacred element brought major developments in the life of early human such as cooking various food, providing hunting tools or protecting themselves from the enemy and animals (Azargashb, 1974: 4). Among the obtained works which were attributed to the "Neanderthals", fragments of burned coal and bones have been observed and it should be mentioned that history of creation of the first fire by the human is traced back to forty thousand years ago (Tajbakhsh, 2002: 341).

1.2. God of Fire

God of fire is one the most important gods in the Indo-Iranian religion. The fire has been praised by most of the ancient nations; for example, some traces were found in China indicating sanctity of an eternal fire. Sanctity of fire can be seen in many parts of Asia, and god of fire was regarded as a man for the people of India and Europe while it was considered is a woman (goddess) for the people of Greece and Rome (Shamisa- Bahar, 2009 : 44-45).

Numerous stories have been told and written about creation of fire in the world, but what is really related to the Iranian and the ancient Iranians believed in was that creation of fire was attributed to Hooshang, the Pishdadi King (Azargashb 1974: 3).

Izad Azar is among Zoroastrian gods and the god of fire in Avesta booklets and was also attributed to the god of light and it always was referred to as Izad Azar, the son of Ahura Mazda in Avesta and because of his high rank, a special room was built in Zoroastrian temples, called Azaran which was allocated to him (Demesteter, 2003: 66).

"Quintus Curtius", who lived in the first century, stated: "Iranian oath in front of the fire was of great importance". Also, "Strabo", a Greek historian, pointed out: "For Iranians, blowing the fire was regarded as guilt"; old historians also pointed out that Iranians circulate the fire in the braziers in the celebrations (Tajbkhsh, 2002: 345).

"In first passage of Yasna, volume 36, Azar has been regarded among the Gods and the mediator servants to the Izad entrance." The entire Yasna 62 is written about praising the fire. (Fire worship) which is the special prayer from the mentioned Yansa is extracted from 195th passage. In Mazdaism rituals, Azar is one the greatest blessings from Izad which has been sent from the sublime world to the underworld for profit and benefit of the human." (Tajbakhsh, 2002: 346).

1.3. Fire and its functions

Since Azar means fire, in the day of "Jashn-e Azargan" or "Azar Jashn" which takes place in the month of Azar (November-December), Zoroastrian went to fire temples and worshipped the unique Ahura. Nowadays, Zoroastrian in Iran and Egypt still go the fire temples and worship Ahura in Azar 9 (November 30) (Azargashp, 1993: 237).

Moreover, "Jashn-e Shahrivaregan" which takes place on the fourth day of Shahrivar (August 26) and "Jashn-e Chaharshanbe Suri" which takes place in the last Wednesday of the year could be among ceremonies praising fire (Tajbakhsh, 2002: 350).

Throughout the history of Elam, Medes and Achaemenid, the braziers had different functions such as religious, economic, political and social with religious functions having the highest figures and statistics in these time periods. Many of these braziers

served different functions at the same time. The lowest number of braziers belonged to the economic functions which was only limited to Achaemenid period, used in the form of a censer. In the reliefs of Persepolis, presentation of gifts by various races to the Achaemenid king during Nowruz ceremonies can be observed that emphasized on the economic functions of the braziers (censer). In each of these reliefs and seals of the historical periods where king and courtiers are present, the political aspects of engraved braziers are emphasized which can also be found in all the three periods.

Achaemenid braziers such as Pasargadae and two stone braziers had social functions besides the religious functions and people performed their ceremonies outdoors around these braziers. In other periods, where people seek to be in the presence of king, the social functions of braziers became clear.

2.1. Definition of brazier

In archaeology, brazier is defined as a container inside which the fire is kept. "Mo'een Dictionary" also defines it as: 1. A container for the fire: barbecue, stove; 2. Oven, chimney starter; 3. A special container in the temple in which the sacred fire was burnt (Mo'een, 2009: 29).

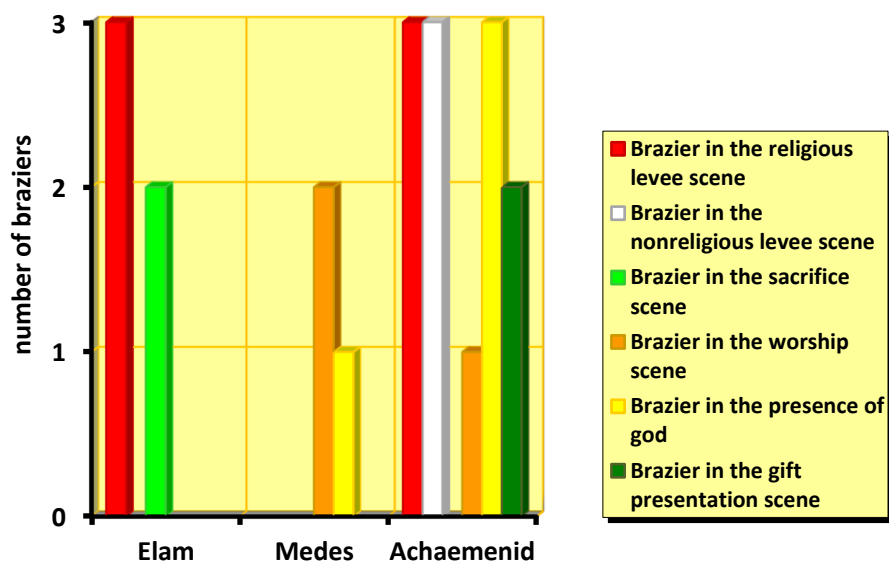
2.2. Types of braziers

In Mazdaism ritual, worship of fire was performed outdoor. For this purpose, some of the braziers were constructed in the nature with ceiling or fence and the sacred fire was burnt in the stoned or metal braziers with its blazing flames being always conspicuous. Considering the shape, form and location of the braziers, they were divided into two groups, including independent and dependent braziers. Independent braziers were built as a complete separated building in the natural environment, while the dependent braziers were engraved in seals and reliefs.

Table 1 Various independent and dependent braziers

Various braziers	Sample of braziers	
Independent braziers	1. The brazier of Pasargadae (Achaemenid) 2. Two stone braziers (Achaemenid)	
Dependent braziers	1. Brazier in the religious levee scene	A. Brazier in the relief of Kurangan (Elam) B. No.1 brazier of the reliefs of Kul-e Farah (Elam) C. No.5 brazier of the reliefs of Kul-e Farah (Elam) D. The brazier of relief of Naqsh-e Rostam E. The brazier in the second sample of cylindrical mud seals (Achaemenid) F. Censer in the second sample of cylindrical mud seal (Achaemenid)
	2. Brazier in the nonreligious levee scene	A. Censer in the relief of the Throne Hall in Persepolis (Achaemenid) B. Censer in the relief of the Apadana Palace in Persepolis (Achaemenid) C. Censer in the second sample of cylindrical stone seal (Achaemenid)
	3. Brazier in the sacrifice scene	A. No.1 brazier of the reliefs of Kul-e Farah (Elam) B. No.5 brazier of the reliefs of Kul-e Farah (Elam)
	4. Brazier in the worship scene	A. No.1 brazier in the relief of Essaquad (Medes) B. No.2 brazier in the relief of Essaquad (Medes) C. The brazier in the third sample of cylindrical mud seals (Achaemenid)
	5. Brazier in the presence of god	A. The brazier of relief of Qiz Qapan (Medes) B. The brazier in the first sample of cylindrical stone seals (Achaemenid) C. The brazier in a sample of flat stone seal (Achaemenid) D. The brazier in the first sample of cylindrical mud seals (Achaemenid)
	6. Brazier in the gift presentation scene	A. Censer in the relief of the Throne Hall in (Persepolis Achaemenid) B. Censer in the relief of the Apadana Palace in (Persepolis Achaemenid)

Diagram 1 :
Various dependent braziers



2.3. Dependent hearths

Dependent braziers are works which are visible in religious and nonreligious scenes of reliefs and seals and are not considered as an independent building. These hearths are classified into 6 categories in terms of the subject:

1. *Brazier in the religious levee scene;*
2. *Brazier in the nonreligious levee scene;*
3. *Brazier in the sacrifice scene;*
4. *Brazier in the worship scene;*
5. *Brazier in the presence of god;*
6. *Brazier in the gift presentation scene.*

The levee scene is described as a meeting where a group of people are allowed to be in presence of the king of a country and performing the ritual ceremony of each race and presence of symbols of Ahura Mazda, Mehr Mitra and Anahita turn this scene into a religious levee scene.

2.4. Independent brazier

In Medes, Elam and Achaemenid periods, only two independent braziers are seen which are related to Achaemenid era. Both stone Achaemenid and stepped Pasargadae braziers are independent hearths related to Achaemenid era and their construction date is traced back to the sixth century BC. This indicates that the construction of these braziers was common in Achaemenid era and was only exclusive to this period.

3.1. Relief of braziers in Kurangan reliefs

The most important relief from Elam period was carved on Kurangan rock in Bakhtiari Mountains and is located in the northwest of Shiraz in high cliffs. In the main scene, located inside the box in the right corner, a god sits on rings of a snake and holds the snake's neck by his hand. He also has a container in his hands from which two rivers are flowing; one of them formed a canopy over the head of the god and the goddess behind him, and the other one is flowing to the tall and slender worshippers who are getting close to the gods in long dresses (Prada, 1958: 82).

Then, it can be observed that on the left side of the mentioned god, a glorious goddess sits on another throne; she also wears a horn cap, made especially for the gods, and a long dress and her hands are folded in front of her as she is praying. A brazier is

blazing in front of the gods and some people, wearing long dresses, stand behind or in front of them (Sarraf, 2008: 10-11) (Figures 1 and 2).

In this figure, the relief of brazier can be seen, in front of which a human-like god is standing. This is a dependent and terrestrial brazier with unclear flames which is only found in Elam era among different periods we studied. As it can be seen, this brazier is one of those used in the religious levee scenes and indicative of Elamites worshiping the fire in 2500 BC.



Figure 1 The relief of brazier in Kurangan (URL2)



Figure 2 The linear form of brazier in Kurangan (Image source: the author)

3.2. Relief of brazier in the reliefs of Kul-e Farah

The sacrifice scene for the gods is the second religious court among reliefs of the Elam. Elamite sculptors chose Kul-e Farah Mountains located 7 km from the northeast of Izeh (Malāmīr) to draw this religious ceremony. There is a total of 6 Elamite reliefs in Kul-e Farah, four of which are related to the sacrifice scene for the gods and two other reliefs are associated with religious and nonreligious subjects (Sarraf, 2008: 13-14).

Here, only two reliefs of Kul-e Farah which have the brazier relief are discussed. Brazier is the reason that holy priest exists. Also, in the relief No.1 "Ayapir", special hunter of "Hani", can be seen who had the duty of bringing the most beautiful hunted animals in the sacrifice ceremony to the altar. Beneath his feet, someone stands with a short dress in front of the brazier facing the ruler Izeh and they are facing the animal while he is performing religious rituals such that the first one holds the animal horns and the second one drives the animal forward. This was a sacrifice for the god of Tiruytur, or Tirutur, the mighty Vulcan and the supporter of the land and Hani, the ruler of the Ayapir, attends this ceremony along with minister, butler, hunters and musical performers while the great priest performs religious obligations in front of the sacred fire (Sarraf, 2008 24-25) (Figures 3 and 4).



Figure 3 The relief No.1 of Kul-e Farah (URL 3)



Figure 4 The linear relief of the hearth in relief No.1 of Kul-e Farah (Image source: the author)

In the relief No.5 of Kul-e Farah, sacrifice of animals and religious ceremonies in front of the brazier are depicted. As seen in the figure, in addition to the main images, linear images of the braziers are also displayed. These braziers are classified as the columnal braziers, having a simple form and a tall pillar. This relief represents the worship of fire in the third millennium to 2700 BC (Figure 5, 6).



Figure 5 The relief of hearth in the relief No. 5 of Kul-e Farah (Sarraf, 2005: 196)



Figure 6 The linear scheme of hearth in the relief No. 5 of Kul-e Farah (Image source: the author)

4.1. Relief of brazier in the Essaqqwand Rock Tombs

Essaqqwand area is located in a distance 15 km away in the west and southwest of Harsin Bakhtaran, Kermanshah. Three cliff artifacts have been detected from Medes era where the third rock tomb is higher than the 2 other rock tombs. In this rock tomb, a man who is identified as Median from his clothes, is praying while his hands are raised and two braziers are burning in front of him. The history of this rock tomb is dated back to 521 BC by Herzfeld assessment who considered that this picture belongs to the Gautama (Sarfaraz- Firouzmandi, 2002: 65).



Figure 7 The relief of two braziers in the relief of Essaqwand (Sarfaraz- Firouzmandi, 2002: 65)

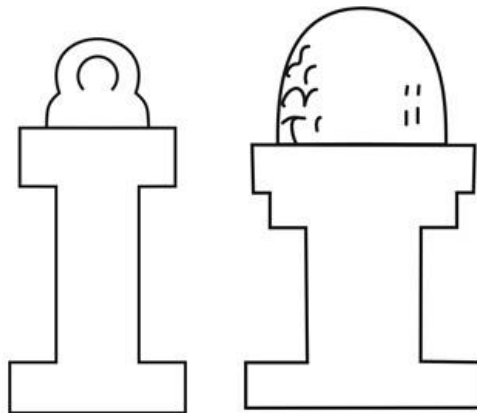


Figure 8 The linear representation of two braziers in the relief of Essaqwand (Image source: the author)

The two engraved braziers in Essaqwand have pillars and are located next to each other in the size of small and large. Their flames have been shown as semicircle. Rock braziers of Essaqwand are columnar braziers which have been formed in the worship scene (Figures 7, 8).

4.2. Relief of braziers in Qiz Qapan Rock Tombs

In Suradashi village, near Sulaymaniyah in Iraq, another rock tomb has been discovered from Medes era, called Qiz Qapan where the outer surface of this rock tomb is of columnar type and its entrance view (facade) is divided into three parts by two vertical columns. And on top of each column, there is a large capital of the "Ionic" or Palmet type, influenced by the Assyrian art.

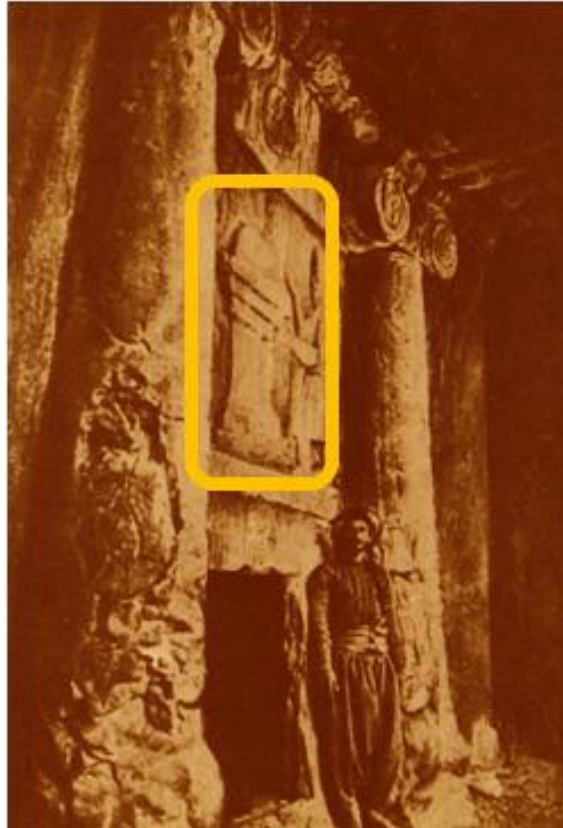


Figure 9 Qiz Qapan rock tomb (Ghirshman, 2011: 88)

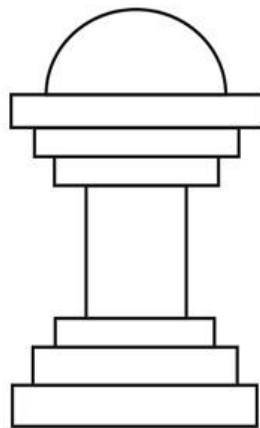


Figure 10 The linear representation of braziers in the relief of Qiz Qapan (Image source: the author)

Although this rock has been damaged, the upper left corner of the stone portal is not damaged and most of the damages occurred at the bottom of the reliefs. In the upper half, two people are shown around a brazier, facing the brazier (Sarfaraz-Firouzmandi, 2002: 67).

The relief of Qiz Qapan is related to Medes era, where the symbols of Ahura Mazda and Anahita (moon) and Mitra (Sun) are observed. Therefore this brazier is of type "presence of the god". The engraved brazier has a clear and distinct shape. This brazier has a tall stone column that has a regular and similar stratified capital and pillar, with its flames being carved as semicircle like the Essaquad brazier which demonstrates the importance and worship of fire, Mehr and Anahita in Medes era (Figures 9, 10).

5.1. Pasargadae (Achaemenid)

Pasargadae is located at the corner of north western of Murghab plain, “holy area”, behind the hills overlooking the prison Solomon. There is a rectangular and stepped altitude with low height placed over a pair of stone platforms, i.e. an altar or temple. These braziers are formed by a large white rock and a few smaller boulders, both of which are based on a foundation with at least 1 m depth, providing a surface like pavement to the surrounding area (Shahbazi, 2000:105).



Figure 11 Pasargadae temples (8th century BC) (Ghirshman, 2011: 134)

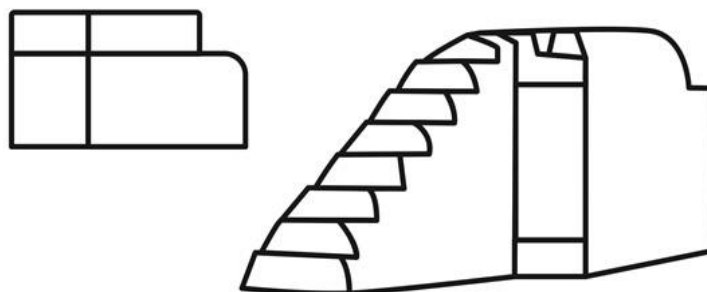


Figure 12 The linear representation of Pasargadae temples (Image source: author) 2000: 105).

The braziers of Pasargadae are made of stone with the northern brazier having 9 steps and the southern one being devoid of any steps; they both are stepped braziers. This type of brazier was used in ceremonial and religious rituals and had a religious and social aspect (figures 11, 12).

5.2. Relief of brazier (censer) in the Apadana Palace

The most important palace in Persepolis, in terms of extent, height and the performance of architects, is Apadana or Darius the Great palace which is one of the masterpieces of Achaemenid era. Apadana Palace is located on a high area of Persepolis platform, over the vast plain of Marvdasht and on smooth rocks of Rahmat Mountain (Sarfaraz-Firouzmandi, 2002: 128-129).



Figure 13 Apadana Palace (URL 1)

The biggest plan of Darius was to build a new shrine in the heart of Persia to represent his position as a ruler of a large kingdom to the people under his command. So, he ordered his men to provide a rectangular platform in the “Rahmat Mountain” range with width of 300 m, length of 455 m and height of 15 m. For this purpose, a part of stone range surface was used and a bulky wall surrounded a large area especially in the western and southern direction which is higher due to the location of the area that must be the levee great hall of Darius and later references called it Apadana which was built over that hall (Koch, 1997: 95) (Figures 13, 14, 15).

The censers of Apadana have a tall pillar that narrowed upward decorated with some horizontal grooves in the body. Cover of this censer is of stepped type and there is very delicate bloom on its top that is connected with a chain to the decorative leaves of its upper part.



Figure 14 Relief of brazier in Apadana Palace (Koch, 1997: 109)

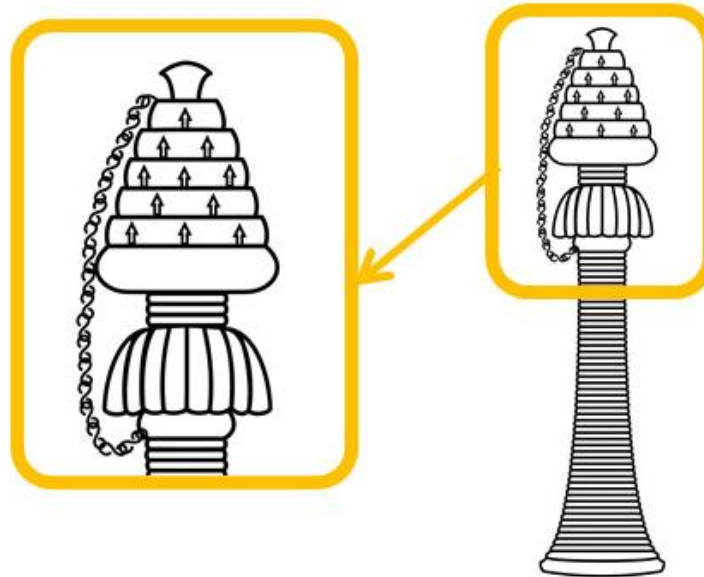


Figure 15 Linear representation of brazier (censer) in reliefs of Apadana Palace (Image reference: author)

5.3. Relief of brazier (censer) in the Hall of a Hundred Columns

The biggest guest hall of Persepolis is the Achaemenid stone Hall of a Hundred Columns with the interior surface area of about 4900 square meters (70*70m) and is composed of a hundred stone columns that are located in groups of 10 columns, where each column is 12 meters tall. This hall has eight entry and exit portals and is also called the Throne Hall. Artaxerxes I, the grandson of Darius completed the construction of this hall (Sarfaraz- Firouzmandi, 2002: 135).

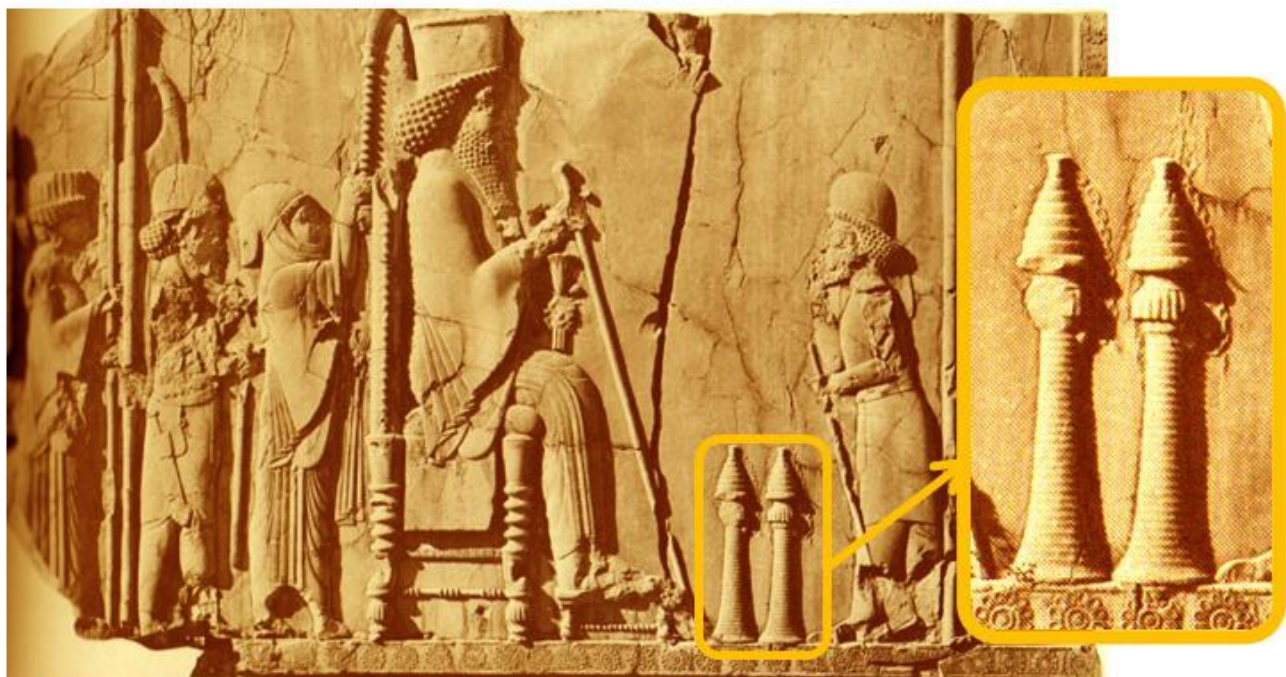


Figure 16 The relief of brazier (censer) in the relief of the Throne Hall (Schmidt, 1963: tablet 97)

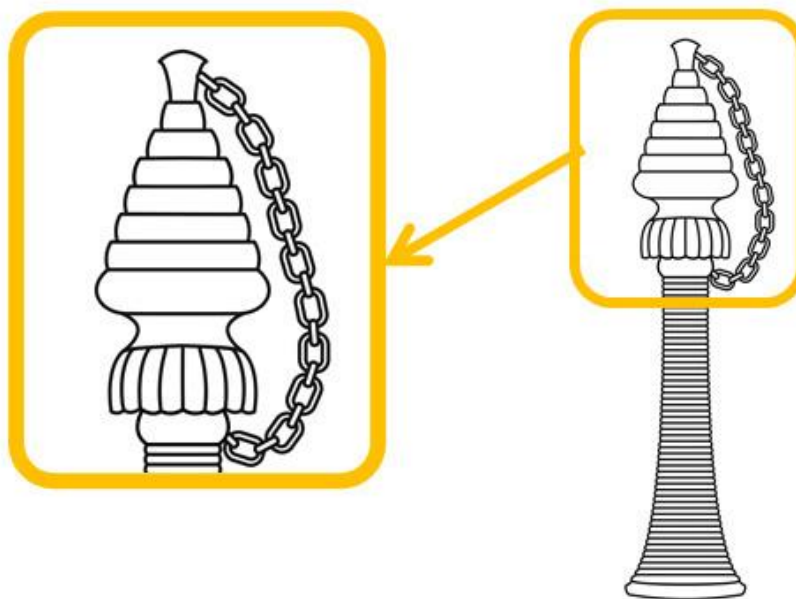


Figure 17 The linear representation of brazier (censer) in the reliefs of the Throne Hall (image source: the author)

Here we can see the picture of engraved braziers in the Hall of a Hundred Columns which makes it possible to compare these two braziers. In the reliefs of Persepolis, the braziers are of dependent type where by examining them it can be concluded that brazier represents the presence of king in a religious levee scene in two groups where some gifts are being presented, and since there is no symbol of god, it is considered as a nonreligious levee ceremony.

The braziers used in the nonreligious levee scene are metal braziers or censers with cylindrical shape and tall pillars decorated with horizontal and curved lines, as if a lotus flower is located on top of them. Also, they have a pyramid-shaped vessel with a cap. In these figures, the difference of Achaemenid censers is shown and as it can be observed, the difference of these two types of censers is in the vertical grooves in the first type (Apadana Palace), while the second type of censer (the Throne Hall) doesn't have these grooves. Also, the chain of the first type censer is in the form of the letter S while the chain of the second type censer is in the form of a ring (figures 16, 17).

5.4. Relief of brazier in Achaemenid seals

Among other industries of Achaemenid era was the seal carving, which has often been done on precious stones; such that this industry could also be called miniature sculpture, with this difference that it was carved in the small stones instead of huge carvings. Cylindrical seals, which are called "cylinders" in Latin with various drawings being carved on them with complete elegance and beauty, are one of the oldest documents of Ancient Persia. Fortunately, these seals which are abundant in the Museum of Ancient Persia and private museums can help researchers and historians in understanding the art and culture of Iran (Tajbakhsh, 2002: 186). Furthermore, the braziers were classified into royal and non-royal categories. In royal or national seals, the king was placed against the three religious symbols, namely Mitra (sun), Anahita (moon) and Ahura Mazda; while, in royal seals there is no picture of the king and only the brazier can be observed.

5.4.1. First sample of a cylindrical stone seals

In the first sample of cylindrical stone seals which are now held in the collection of Paris National Library, a brazier can be seen between the king and the crown prince. Also, the symbolic presence of Ahura Mazda, (a winged creature) and its sanctification by the king and crown prince in front of the brazier created a spiritual atmosphere. The bow and arrow and a weapon hung on back of the two mentioned persons, implies that they prepared themselves for a battle scene and are now demanding help from Ahura Mazda in front of the brazier and praising him. As it can be seen, this brazier is located in a religious and political atmosphere. The engraved brazier in the first cylindrical stone seal was convoluted and crenate with a tall pillar and is classified in the category of columnar braziers. Despite the relief of Achaemenid king and Ahura Mazda, this brazier is classified in the category of the braziers which are in presence of god and royal seals and no brazier has ever been seen like this elsewhere (figures 18, 19).



Figure 18 The first sample of cylindrical stone seals from the collection of Paris National Library (Parrot, 2007: 208)

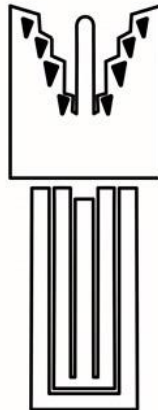


Figure 19 The linear representation of the first cylindrical stone seal (image reference: author)

5.4.2. Second sample of cylindrical stone seals

In the second sample of cylindrical stone seals which are kept in the Louvre Museum in Paris, a high rank woman leaned on the throne-like seat with a lotus flower in her hands, just the same as the way a king presents himself in the levee court (Persepolis). She wears a royal dress of Achaemenid, and her hat is just like a crown with a covering on top of it, and a maid stands in front of her with long and woven hair and has a bird in her hands. In this picture, there is a larger than usual censer which is a conscious imitation of Barshahi court in the reliefs of Persepolis (Koch, 1997: 283-284).

The second female servant, who stands behind the brazier, holds a container similar to a censer in her hands and this scene can also be seen in the reliefs of Persepolis, with this difference that instead of a female servant, there is a male servant with an incense container in his hands. It seems that this picture has been an imitation of the reliefs in Persepolis; but instead of the king, a woman has been carved as queen and the brazier in front of her is of one of those Achaemenid censers and its shape is very similar to

Achaemenid censer and is among from the braziers in the nonreligious levee scene. Moreover, this seal is considered as one of the royal seals because of presence of the queen (Figures 20, 21).

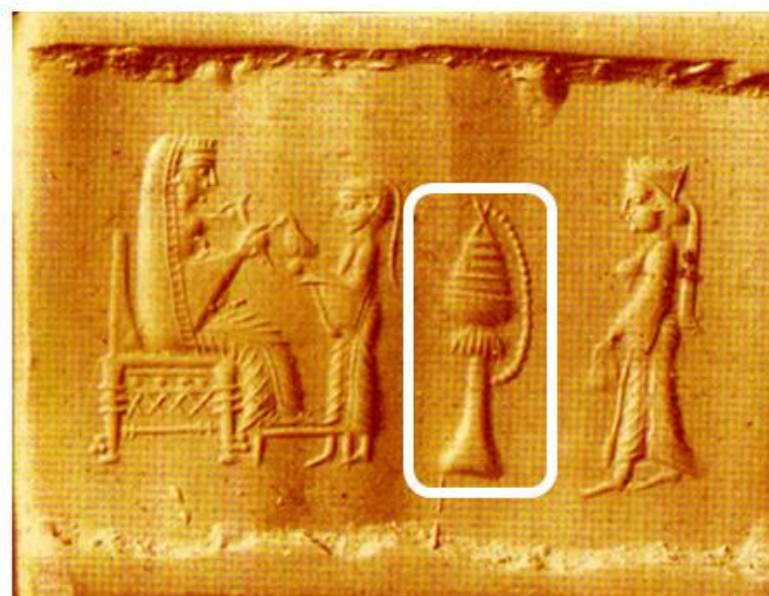


Figure 20 The second sample of cylindrical stone seals (Koch, 1997: 283)



Figure 21 The linear representation of censer of the second cylindrical stone seal (image reference: author)

5.4.3. First sample of cylindrical mud seals

Mud seals have been one of the seals used in Achaemenid era, three samples of which with brazier relief were studied here. The first sample of the cylindrical mud seals has a religious atmosphere in which the king sat on a luxurious throne and is praying in the presence of gods such as Mitra (sun) and Anahita (moon). Also, there is a blazing brazier in front of him. It seems that this ceremony has taken place outdoors and out of the palace because the brazier and the throne both has wheels which made them mobile. This brazier was completely religious for the presence of the gods such as Mitra and Anahita, while the presence of the king and his attendants established a political environment. The engraved brazier in the first cylindrical mud seal was mobile and classified in the

category of columnar braziers. Flames of this brazier formed irregular and crooked lines which have not been seen in other braziers. This brazier is of type “brazier in the presence of god” and is one of the royal seals (Pictures 22, 23).



Figure 22 The first sample of cylindrical mud seal (Tajbakhsh, 2002: Figure 78)

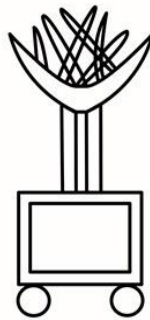


Figure 23 The linear representation of the brazier of the first cylindrical mud seal (Image source: the author)

5.4.4. Second sample of the cylindrical mud seals

In the second sample of cylindrical mud seals, the levee court can be seen with the presence of king similar to what is in Persepolis with the difference that in this scene, Ahura Mazda is in front of the King and the censer has a tall column and a footstool. The brazier of this seal is considered in the category of columnar braziers. In addition, it is considered as one of the braziers of religious levee scenes and the presence of the king and courtiers has given a political aspect to the brazier and censer. Brazier and the engraved censer in the second cylindrical mud seal are classified as the brazier of religious levee scene due to the presence of the king, courtiers and the gods such as Ahura Mazda, Mitra and Anahita and this seal is considered as royal seals for the presence of various gods and king (Figures 24, 25, 26).



Figure 24 The second sample of the cylindrical mud seal (Tajbakhsh, 2002: Figure 78)

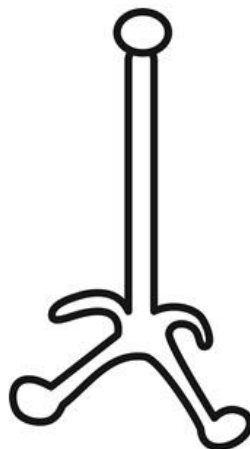


Figure 25 The linear representation of censer of the second cylinder mud seal (Image source: the author)

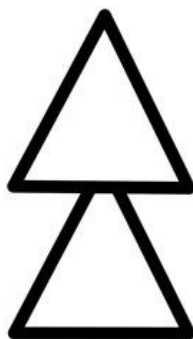


Figure 26 The linear representation of the brazier of the second cylindrical mud seal (Image source: the author)

5.4.5. Third sample of the cylindrical mud seals

In the third sample mud seals, two Achaemenid courtiers with different ranks have been carved and this difference is specified by their hats. Among them, a stratified brazier can be seen and the Achaemenid gods aren't present in this scene; but it is clear from their hands that they are praying, therefore this seal is religious and classified in the category of brazier in the scene of worship. Prayer of these two characters and their hands position make this seal be classified in the category of religious seals and due absence of the king this seal is not classified in the category of royal seals (figures 27, 28).

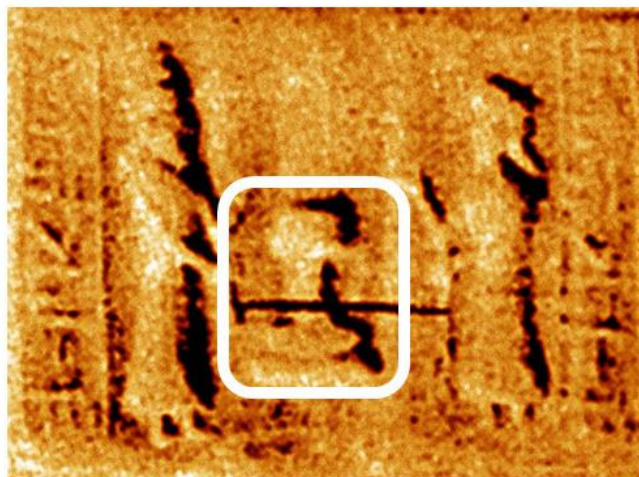


Figure 27 The third sample of the cylindrical mud seal (Tajbakhsh, 2002: Figure 78)

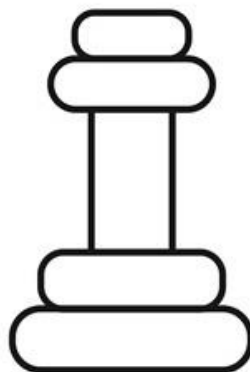


Figure 28 The relief of brazier in the third mud cylinder (Image source: the author)

5.4.6. A sample of flat stone seals

Aside from cylindrical seals, cylindrical flat seals are also used in the Achaemenid Empire where relief has been carved not only on their top cylindrical surface, but also on their bottom surface (Prada, 1958: 252).

The represented seal is one of the flat seals; however it is not classified as a cylindrical seal and is made of stone. In these samples of flat seals from Achaemenid era, a priest can be seen with a barsom in his hands who is praying in front of a brazier and Ahura Mazda. The flames of this brazier are completely clear and linear. In addition, a table is located in front of him with a container on it which is probably is a container for incense, like other reliefs of Persepolis. The presence of Ahura Mazda makes the atmosphere of this seal religious (Figures 29, 30).



Figure 29 A sample of flat stone seal, the relief of Achaemenid priest in front of brazier



Figure 30 The relief of brazier in the flat stone seal (Image source: author)

5.5. Relief of brazier in Naqsh-e Rostam

At a distance of 6 km from north of Persepolis and in the heart of Haji Abad Mountain, there are reliefs, called Naqsh-e Rostam, which are related to three periods, namely Elam, Achaemenid and Sassanian. They are base of studies on the reliefs of braziers in Achaemenid era. Elamite reliefs in Naqsh-e Rostam area indicated the importance and sanctity of the area. Therefore, Darius decided to build his family tomb in this area. With a clever decision following his previous policies, Darius started to rebuild Tachara Palace and decided to place his grave in the heart of the Haji Abad Mountain in order to record a historical performance and promote his native land. Size of the columns, the entrance door and the view of his tomb were similar to the view and sizes of Tachara Palace in Persepolis and he ordered his men to carve his relief on the top of the entrance door of the tomb (Tavangar Zamin, 2003: 83 -84).

It must be understood that after the Tomb of Cyrus in Pasargadae, the Tomb of Darius I in Naqsh-e Rostam is the most important and most glorious tomb. Also, the exterior view and the style of building of four tombs in Naqsh-e Rostam and two tombs in Persepolis are similar to each other.



Figure 31 The relief of brazier in the reliefs of Naqsh-e Rostam (Tavangar Zamin 2002: figure 14)



Figure 32 The linear representation of hearth in the reliefs of Naqsh-e Rostam (Image source: the author)

On the Tomb of Darius I, a court of the various nations representatives was carved in two lines carrying the Achaemenid king on the throne of the kingdom in front of three sacred symbols " Faravahar", sun and the fire; while Darius raised his hand as a sign of prayer and there is a bow on his other hand (Sarfaraz- Firouzmandi, 2002: 148).

The engraved brazier in Naqsh-e Rostam which is related to Achaemenid era is of type "in the religious levee court" where the god appeared on top of the scene as Ahura Mazda symbol. Shape of this brazier is similar to the Qiz Qapan brazier with a tall column and stratified capital and pillar and a semicircle flame (figures 31, 32).

5.6. Two Achaemenid stone braziers

Pasargadae is located at a distance of 1.5 km from the west of Persepolis, where there are two stone braziers in front of it which have been lightened by the fire brought from the temple. It is a square-shaped tower that is made of stone and there is a building like this temple in Naqsh-e Rostam with not visible damage (Ghirshman, 2011: 134).



Figure 33 Two stone braziers near Pasargadae (Sarfaraz- Firouzmandi, 2002: 121)

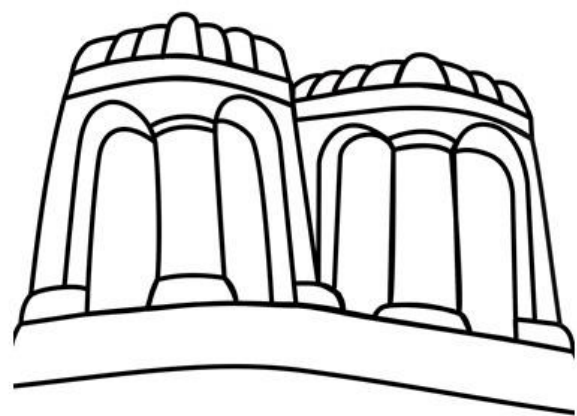


Figure 34 The linear representation of Two stone braziers near Pasargadae (Image source: the author)

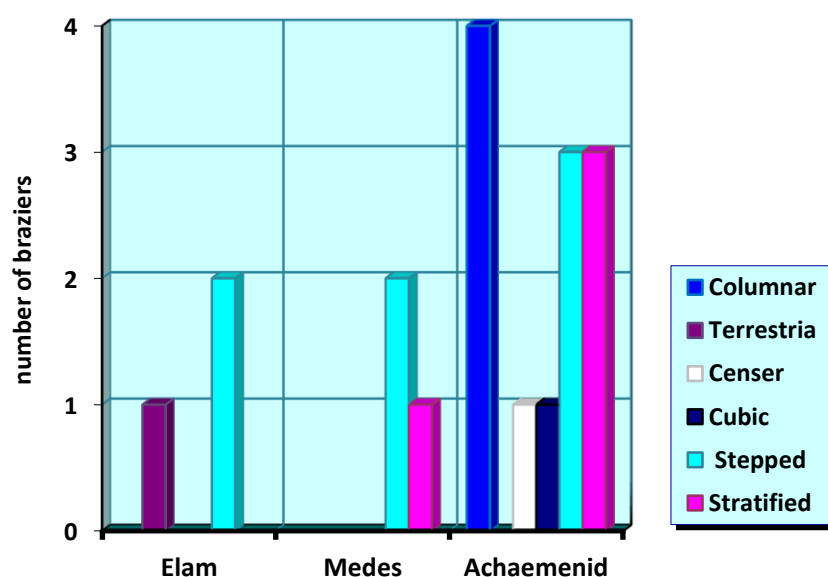
After crossing by the eighth relief (coronation of Ardashir- the last relief) and by moving along the roadside, these two braziers are completely visible and both have been well-carved from the stone. These two braziers have been used in the special fire ceremonies of the area and especial vows (Tavangar Zamin, 2003: 98). These hearths are cube-shaped and are considered as independent braziers (figures 34, 33).

Table 2 Various of braziers

Various forms of braziers	forms of braziers
1.Columnar	
2.Terrestrial	
3.Censer	
4.Cubic	
5. Stepped	
6. Stratified	

Table 3 Various forms of braziers

Various forms of braziers	Example of braziers
1. Censer	A. Censer in the relief of the Throne Hall in Persepolis (Achaemenid) B. Censer in the relief of the Apadana Palace in Persepolis (Achaemenid) C. Censer in the second sample of cylindrical stone seal (Achaemenid) D. Censer in the second sample of cylindrical mud seal (Achaemenid)
2. Terrestrial	A. Brazier in the relief of Kurangan (Elam)
3. Cubic	A. Two stone braziers (Achaemenid)
4. Stepped	A. The brazier of Pasargadae (Achaemenid)
5. Columnar	A. No.1 brazier of the reliefs of Kul-e Farah (Elam) B. No.5 brazier of the reliefs of Kul-e Farah (Elam) C. No.1 brazier in the relief of Essaqqwand (Medes) D. No.2 brazier in the relief of Essaqqwand (Medes) E. The brazier in the first sample of cylindrical stone seals (Achaemenid) F. The brazier in the first sample of cylindrical mud seals (Achaemenid) G. The brazier in the second sample of cylindrical mud seals (Achaemenid)
6. Stratified	A. The brazier of relief of Qiz Qapan (Medes) B. The brazier of relief of Naqsh-e Rostam C. The brazier in a sample of flat stone seal (Achaemenid) D. The brazier in the third sample of cylindrical mud seals (Achaemenid)

Diagram 2 :forms of braziers

6. CONCLUSION

By investigating the relief of braziers from the third millennium to 330 BC, we found that various changes have occurred in the shape and size of the braziers with some similarities and differences that were examined in the above study. Most of the braziers were carved on seals and reliefs with different forms and sizes, and some of them glow on the mountain walls, palace walls, remained monuments and seals. But some of the monuments formed a brazier which are classified in the category of independent braziers. All of the braziers are classified in six categories in terms of their form and shape: 1. Censer; 2. Terrestrial; 3. Cubic; 4. Stepped; 5. Columnar; 6. Stratified. The most common form of brazier is columnar and the first braziers remained from this period of time belongs to Elam era which were classified in the terrestrial braziers and eventually ended in the evolved form of censer in Achaemenid era with remarkable decorative motifs and geometrical features. Form and shape of the braziers during Achaemenid era were variable, such that the independent braziers were made as stepped braziers at the time of Cyrus like the brazier of Pasargadae; however, in the middle of Achaemenid era, the braziers were built in cubic and crenate shape such as Achaemenid stone braziers. By investigating the braziers, we came to this general conclusion that in the nonreligious levee ceremony, the censer was used such as Nowruz national ceremony in the reliefs of Persepolis, but in the religious levee ceremony in the presence of gods, a brazier with a different shape was used which was only examined in one of the cylindrical mud seals of Achaemenid era. In the religious levee scene, both the censer and brazier are present at the same time and the form of this censer is different from other censers.

Footnotes

¹ G.Contemau

² Roman Ghirshman

³ Terrace or Thrace: the northern part of ancient Greece which is now located in the south of Bulgaria, northern east of Greece and a part of Turkey.

⁴ Neanderthals: A species of humans who lived in Europe and some parts of Western Asia, Central Asia and the north of China (Altai). The first signs of early Neanderthals are related to 350 thousand years ago in Europe.

⁵ Quintus Curtius

⁶ Strabo

⁷ Ayapir (Izeh): In the period of Elamites, the land of Elam and also the special hunter of the king was called Ayapir or Anshan.

⁸ Hani: He was the king and one of the independent rulers of Ayapir

⁹ Tirutur

¹⁰ Ernst Emil Herzfeld

¹¹ Ionic capital: this type of architecture is attributed to the land of Ionia, located on the coast of Asia Minor (Turkey) and has a high level of strength and stability with unknown origin.

¹² The altar: The place of sacrifice; place of slaughter

¹³ Barsom: a cut branch of (pomegranate or tamarisk) that the Zoroastrian priests hold in their hands at the time of praying.

¹⁴ Faravahar (Fravashi) is one of the inner forces which according to the Mazdaism, had existed before the creation of creatures and would go to the upper world after the death and destruction of creatures and there remains permanent. This spiritual force can be described as the essence of life.

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Conflict of Interest

The authors declare no conflicts of interests any matter related to this paper.

Data and materials availability

All related data have been presented in this paper.

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