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Review Article

A COMPARATIVE CLASSIFICATION OF POTTERY MOTIFSFROM THE PREHISTORIC SITE, AHMEDABADEKUZEHGARAN, IN VARAMIN, IRAN

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ABSTRACT
Situated at about 3 kilometers, west of Varamin, the Ahmed Abade Kuzeh Garan Site belongs to Age of the Advanced Ruralism (Because we did not find clues of copper in this site and many sites of this age within the Central Plateau of Iran, I have found this name more appropriate than 'Chalcolithic Period'. Based on this classification, the Age of Advanced or Late Ruralism overlaps with the Chalcolithic Age or Sialk III in the Central Plateau of Iran. In chronological table represented concerning the Central Plateau of Iran, all these classifications are shown) and close to the cultural period, Sialk III, based on a systematic field survey in 2012. The chronology of this site was determined via investigating pottery designs. These designs were classified into 30 classes, including kinds of geometrical, herbal and animal motifs. The most frequently-used pottery designs had been the herbal design, Harmala which is an index special to this period. Comparing pottery designs from Ahmed Abad Kuzeh Garan Site with those found in five other important Prehistoric Sites within the cultural fields of the Central Plateau of Iran that the technology and art of pottery in this site had been under the effects of the whole cultural field between the last centuries of the fifth millennium and the second half of the fourth millennium BC.

Keywords: *Ahmed AbadeKuzehGaran, Pottery Motifs, Comparative Analysis, Advanced Ruralism, Sialk III*

INTRODUCTION
Pottery is one of the most important handcrafts appeared around 8000 years ago during the Age of the Archaic Ruralism, which soon became popular from the point of view of both artistic and relative dating. In investigating cultural material from a prehistoric site, the main issue is to obtain information that can help us simulating the lifestyles of people from a special culture. From excavations, pottery gives us important information about trailing trade roads, comprehending cultural communications, determining social classes in a society, guessing people's diets and so on. Even groups of archaeologists believe that pottery motifs are important in transferring secret messages (McCarter, 2007). But researchers might make errors or change their aims in their investigations, i.e. in their analyses, they sometimes count on mere descriptive data such as size, weight and color of the pottery and this leads them astray. Furthermore, each piece of a broken pottery is considered as a cultural unit, especially when pieces came from an imprinted one, most pieces of information would be lost. If we focus on pieces of pottery instead of the whole designs, we will lose information about the basic units and the cultural behavioural structure (Alizadeh, 2004). These problems led some of archeologists to consider pottery as an inappropriate cultural material for analyzing the past; however, it is still possible to find pieces of pottery, buried under ruins and old graves, which because of its durability against corruption under soil (KambakhshFard, 2010), and is the most important cultural material from prehistoric people.
Based on results from a systematic field survey in winter 2013, the traditional site, Ahmed AbadeKuzehGaran, Varamin, were full of pottery motifs from the Advanced Ruralism age within the Central Plateau of Iran or the cultural period, Sialk III. In this paper, after introducing the site and explaining the methodology of our systematic survey, I classify the pottery motifs obtained from this site, and then I typologically compared them to five indexical prehistoric sites within the Central Plateau of Iran, Silk, Cheshmeh Ali, Shoghali, Ghabristan and Hissar (Image 1). I will consider the hypothesis that

this site had its own native motifs; although, the deep cultural effects of Silk on the site had been inevitable. The results prove this hypothesis.

Ahmed AbadeKuzehGaran Site

The ancient site, Ahmed AbadeKuzehGaran, is not a private property and is situated 3 kilometers in the west of Varamin. 500 meters northwest of the site is situated Ahmed AbadeVassat Village called Kuzeh Garan (Literally means 'potters). On the farmed surface of this site, which is close to a dry watercourse in eastern side, there are pieces of pottery, especially motif ones which are index of the Advanced Ruralism age in the Central Plateau of Iran. In the systematic survey (I am authorized by the ministry of Cultural Heritage of Tehran Province. I, BabakShaikhBaikloo, should heartly thank Dr. MortezaHessari for his assistant in the process of getting authorization, as well as Dr. Nemati. In this project Ms. Rosa Kowsarico-operated me directly. I have used the experiences of Mr. Hassan Akbari, the B.A. in stratigraphy and pottery from Shoghali site. Hamid Karami, Farbod Haji Mazdarani and Mohammad Khosravi have been cooperating so much in this field work. I should thank all of those cooperated in this project), the whole surface of the site, the area of which was about 2 Hectares, was divided into squares of 10 × 10m.

In the second phase, each square was divided into four squares of 5 × 5 m. Larger squares in horizontal side were named using A to Q, while those in vertical line were numbered from 1 to 23. Then the smaller squares were named using a, b, c and d.From each larger square, we collected the cultural material from smaller squares, a and d, which is 50% of the whole site (Images 1 and 2). Then we typologically investigated them. In this systematic survey we concluded that the prehistoric site, Ahmed AbadeKuzehGaran, had been a single-period habitant overlapping Sialk III, including all cultural material special to this period. In other words, Ahmed AbadeKuzehgaranSite had been inhabited at around the last quarter of fifth millennium BC to half of the fourth millennium BC (ShaikhBaikloo, 2014a,b; ShaikhBaikloo and Hessari, 2014a,b).

Classification of Pottery Motifs from Ahmed AbadeKuzehGaran

Firstly, the designs were categorized, and then similar motifs from the point of view of structure and subject were inserted within groups. As a whole, three sets of herbal, geometrical and animal designs were divided, and then each set was separated in a series of groups. All designs were classified into 30 types, which I will describe their details in the following sections. In order to follow the numbers in text, refer to the tables for motif classifications (Tables 1, 2 and 3).

Type One: Herbal Motifs

1. **Harmala, wheat and flower motifs:** this set includes four kinds of Harmala, wheat and five-petal-flower motifs. Most of pottery motifs in Ahmed Abad were Harmala with big flowers (1), small flowers (2,3,4), dense ones (3, 4), spiral (1, 2), flat surface (1, 2, 3) and conical (4). Only one kind of wheat motif (5) was completely distinguished and one was similar to this motif. The some-petal-flower motifs, mostly five-petal flowers (6) were rarely found.

Second Type: the Geometrical Motifs

2. **Horizontal zigzag, S-shaped and curved rows:** this group includes zigzag shapes or small and big curves at outer edge of containers (5, 6), in the middle of them (1, 2), some small (4) and big (7) lines on the surface of container. These shapes are abundantly seen on the surface of the pottery. The S-shaped rows are observed to be in some small rows (3) but in fewer numbers. There is another special design within this type and that is the big zigzag shapes which starts from the edge of container and goes down in a thick line to middle of the container (8). This seems to be reticulated snakes in a geometrical design.

3. **Shaded horizontal stripes and zigzags:** this set includes zigzag designs (2, 3), the wide vertical wavy stripes (4) and some narrow snake-like ones (1) which fill the container from top to bottom. This is another frequently-used motif found in Ahmed AbadeKuzehGaranSite. Possibly, these motifs were inspirited from snake motifs which gradually were reticulated for simplicity.

4. **Shaded horizontal and vertical zigzags:** vertical zigzag stripes were drawn from top to bottom (2); a design similar to the 3rd set, 1st type, but with a fast fracture is changed into zigzags. It is considerable to say that the horizontal or zigzag stripes (1), in some overlapping samples from other sites, have the shapes

similar to heads and tails of snakes. Not observing such shapes in this site, we classify them as geometrical motifs.

5. **Reticulated horizontal and vertical flat stripes:** the name indicates that the designs contain reticulated horizontal stripes (1) and vertical horizontal stripes (2) with a parallel line at two sides of the stripe. These motifs are not conceptually similar to shaded horizontal and vertical stripes and are not inspirited from the snake.

6. **Solar and stellar designs:** these natural designs are considered geometrical motifs because of using lines and circles. Solar designs (1) had been drawn using a fuzzy circle and a white ring at central part. Stellar designs are observed with intersecting lines, at the end of each line is seen bold circles, whether independent (2, 3) or within the main circle (4).

7. **Single or collective reticulated and horned rhombuses:** this geometrical motif includes reticulated rhombuses, from the four angles of which two curves, similar to horns, pass, provided that it is single (1). If it is collective, possibly no horns pass the angles (2). Sometimes this design is considered to be a reticulated animal motif (Ghirshman, 1938), but I consider them as geometrical motifs.

8. **Thin and thick pectinated designs:** this simple geometrical design is usually inserted besides vertical wavy or zigzag lines.

9. **Horizontal and vertical wavy designs:** the vertical wavy designs (3) are usually combined with pectinated designs, but the horizontal wavy designs (1) are solely seen on containers. Type 2 does not seem to have the features of the third type, and its function is solely related to type 3, i.e. reticulated snake design.

10. **Horizontal and vertical zigzag designs:** vertical zigzags (2) were usually drawn by zigzag designs, but horizontal zigzags (1) solely covered the surface of the container. Zigzags had possibly been snake-like designs.

11. **Kinds of ladder-shape designs:** these designs include small ladder shapes (1), larger ones have thin lines (2), and small and bold semi-circular shapes falling from the ladder (3). In a special case, within this set, at the upper and lower steps of the ladder, there had been designed big and blank semi-circular shapes (4).

12. **Shaded and pasted or separated horizontal flat stripes:** the vertical rows of shaded horizontal flat stripes are sometimes pasted (1) and are sometimes separated (2).

13. **Short and long diagonal lines:** this simple design is sometimes found with long diagonal lines, covering the whole surface of the container (2) and sometimes short lines (1), similar to a wide shaded stripe which only includes small parts at lower the edge of the containers.

14. **The triangular and semi-circular shapes falling from the internal edge:** it seems that these designs are special to open-mouth containers and plates. The rows of triangles with straight angles (1), or circular angles, similar to semi-circulars (2) are falling from interior edge of the container.

15. **The rows of short lines falling from exterior edge of container:** these are fuzzy designs falling from the exterior edge of the container.

16. **Chess-shape design:** this design includes conjoined and somehow regular bold and blank squares, designing a chess-shape design. This design usually covers part of the containers' surface.

17. **The combination of chess-like stripes with diagonal squares, together with and parallel to either reticulated stripes or rows of zigzags:** two kinds of these designs are classified within this set; one contains stripes of triangular chess-like designs, which within stripes of pasted and parallel designs were observed reticulated designs (1), and other includes chess-like stripes of parallelogram or rhombus, which at pasted and stripes close to it were observed zigzag lines.

18. **Net-shape triangular design:** this is similar to a net with triangular shape which is falling from the exterior edge of the glass, and in some cases, a line goes down from upper angle of the triangle down to the end of the surface.

19. **Horizontal parallel lines:** this is observed in two forms: one in horizontal flat, narrow and parallel lines (1) which are covered the container from top to bottom; the other are alternate wide and narrow lines (2) which are seen on the surface of the container.

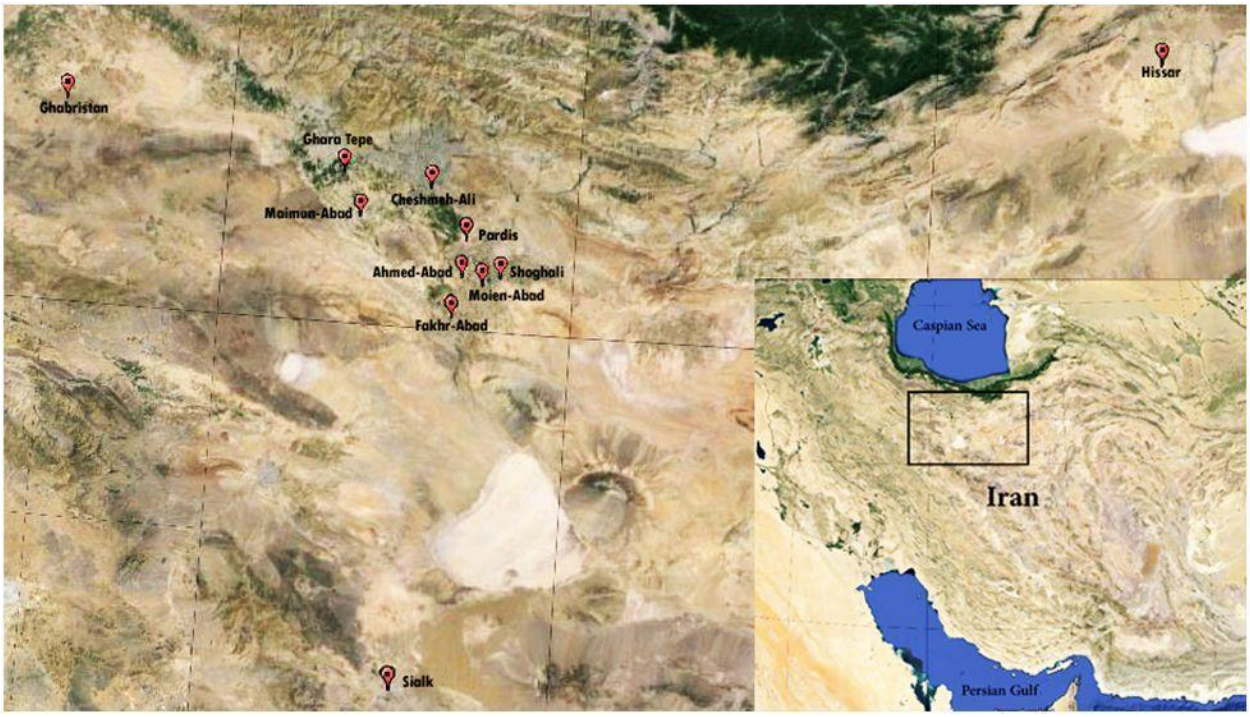


Image 1: Map of important prehistoric sites of the central plateau of Iran (by B. ShaikhBaikloo)

20. **The horizontal flat and wavy parallel lines:** in this design, a wavy line had been drawn parallel to some horizontal flat lines.
21. **Vertical stripes with zigzag designs:** a vertical stripe with two straight parallel lines is seen at two sides of it, which its interior is covered with zigzags. The design of interior stripe is similar to the skeleton of a fish.
22. **Vertical semi-ladder-like stripes with wavy lines:** this design contains two vertical stripes parallel to horizontal wavy lines similar to steps of a ladder, at their two sides which are seen two vertical parallel lines.
23. **Reticulated design:** in a sample, vertical lines cut off each other (2) and in another one, vertical parallel wavy lines cut off each other because of being so close, so that the result is a reticulated design (1).
24. **Dotted designs:** these designs are a set of spots like almonds or triangles, which cover the surface of the container. Only one example of such a shape was observed on the surface of a small delicate pottery.
25. **Shaded wavy stripes:** the horizontal one seen in this design is drawn in a wavy form, so that it continuously gets thin and thick.
26. **Rows of vertical cross-like designs:** this design is made via attachment of two thin diagonal lines at the upper side to create a shape like this (8). This design is repeated at vertical direction.
27. **Nonsense designs:** this set includes a series of irregular and nonsensical designs containing fuzzy lines (2) and a design similar to branches of a tree (1).

Type Three: Animal Motifs

28. **Zigzag lines with frills similar to feet:** it's being animal design is questionable, because we cannot distinguish the whole shape via a small piece of pottery, but it seems that the motif belongs to an animal similar to a Pedi-snake creature.
29. **Rows of bird-like or beast-like animal designs:** this design is not clearly observed and we doubt whether it belongs to a beast or a bird. The repetitive horizontal rows of this design are similar to motifs of beasts or birds from Sialk III. The head and body of this animal is similar to a horse-like one, but possibly because horses and donkeys had not been domesticated in the Advanced Ruralism age, these

shapes might have appeared only 3000 years later in graves of Sialk (refer to Sialk and Ghirshman, 1938). This design is a bird-like design with three tall feet.

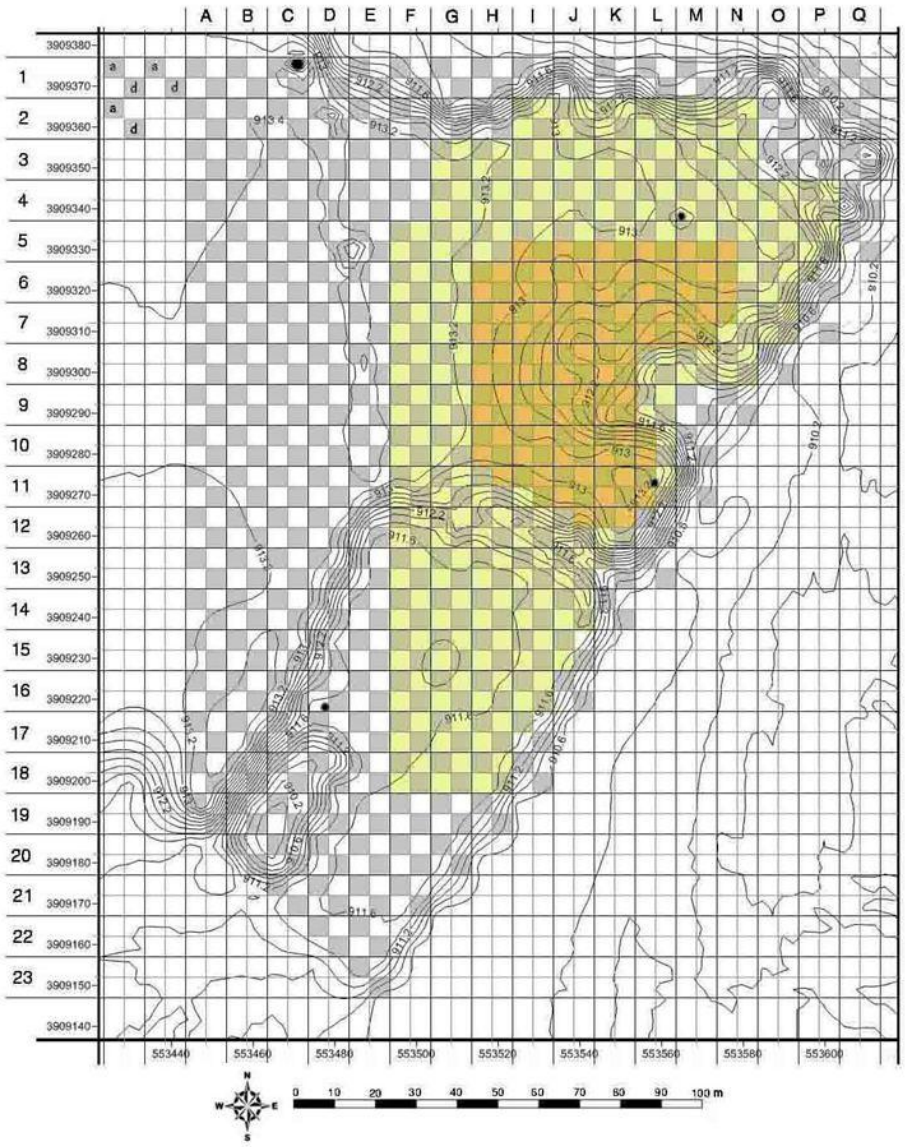


Image 2: Topography of AhmedAbadeKuzehGaran site. Most of the culcural materials were found on part in orange, and with fewer frequency on part in yellow (by B. ShaikhBaikloo)

30. **Snake-like designs:** this design relates to snakes with vertical and parallel wavy bodies which cover the whole container from top to bottom. Considerably, we could only find two examples of this kind from the tail of the snake among pottery in Ahmed Abad,but we could not find any examples from the head of the snake. But we consider these examples as snake, because they are similar to samples from Sialk III, therefore we categorize them as snake-like designs.

Comparative Analysis of Motifs

Within this section, I will compare the pottery motifs from Ahmed AbadeKuzehGaran with those found in five indexical sites from the Central Plateau of Iran (or central north of Iran). The traditional sites mentioned containing cultural materials from the Advanced Ruralism age are: GhabristanSite in Ghazvin Plain, Shoghali Site in Varamin, Cheshmeh Ali Site in Rey Plain, Hissar Site in Damghan, and Sialk in

Kashan (Image 1). Furthermore, in comparative tables provided, 18 main pottery motifs which are index of Ahmed Abad were compared to those from other sites (Tables 4 and 5).

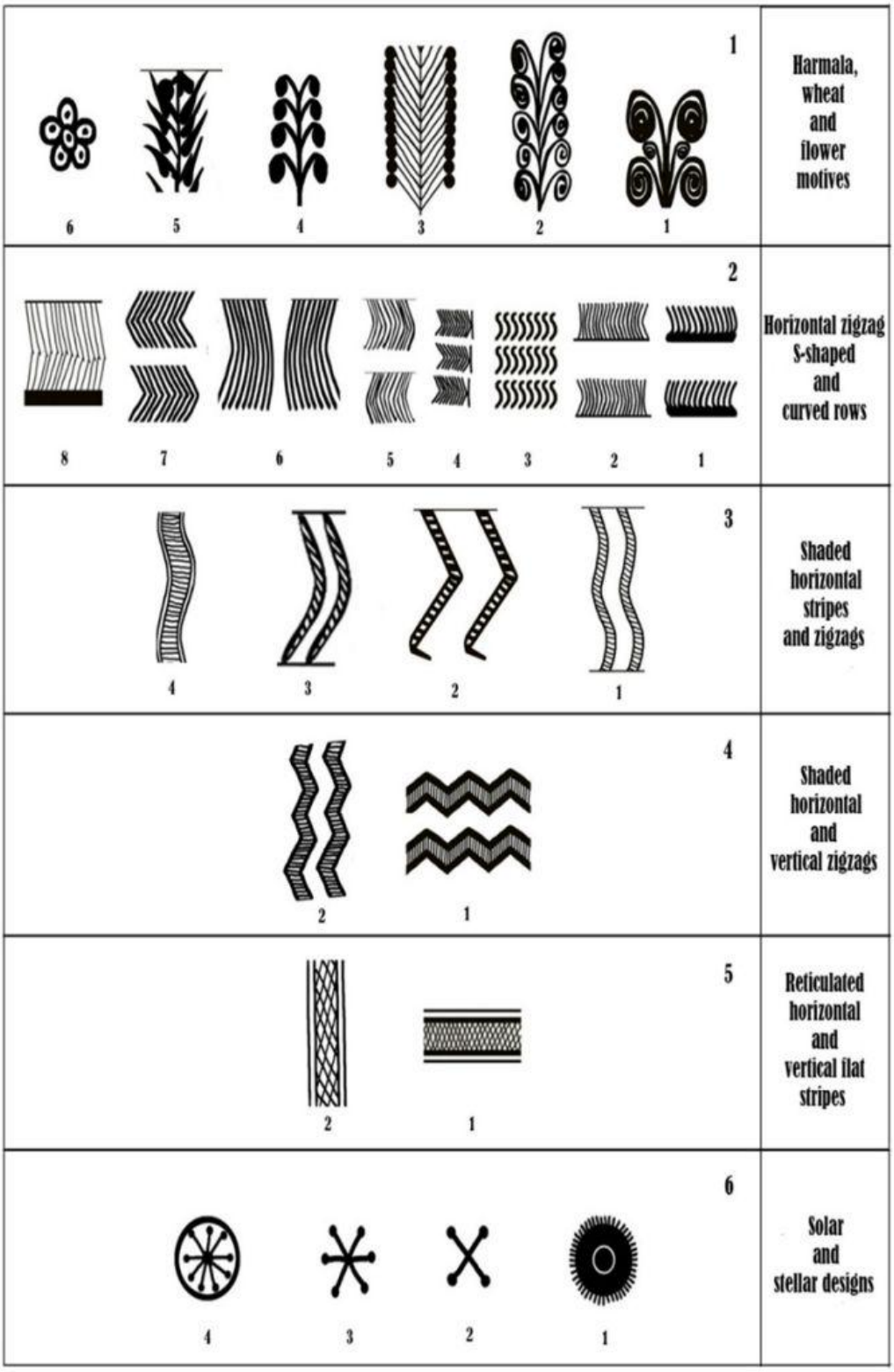


Table 1: Classification of motifs (By B. ShaikhBaikloo)

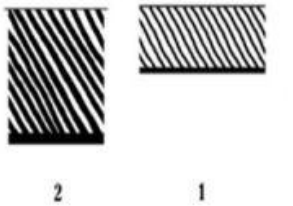
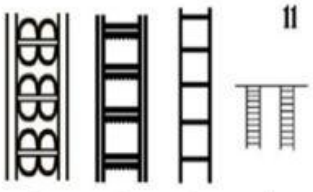
13  2 1	Short and long diagonal line	7  2 1	Single or collective reticulated and horned rhombuses
14  2 1	The triangular and semi-circular shapes falling from the internal edge	8  2 1	Thin and thick pectinated designs
15  1	The rows of short lines falling from exterior edge of container	9  3 2 1	Horizontal and vertical wavy designs
16  1	Chess-shape design	10  2 1	Horizontal and vertical zigzag designs
17  2 1	The combination of chess-like stripes with diagonal squares together with and parallel to either reticulated stripes or rows of zigzag	11  4 3 2 1	Kinds of ladder-shape designs
18  1	Net-shape triangular design	12  2 1	Shaded and pasted or separated horizontal flat stripes

Table 2: Classification of motifs (By B. ShaikhBaikloo)

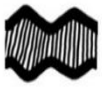
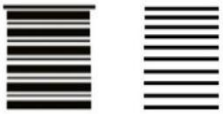
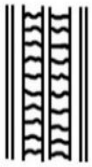
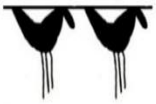
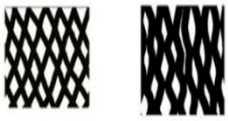
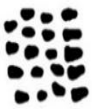
25  1	Shaded wavy stripes	19  2 1	Horizontal parallel lines
26  1	Rows of vertical cross-like designs	20  1	The horizontal flat and wavy parallel lines
27  2 1	Nonsense designs	21  1	Vertical stripes with zigzag designs
28  1	Zigzag lines with frills similar to feet	22  1	Vertical semi-ladder-like stripes with wavy lines
29  1	Rows of bird-like or beast-like animal designs	23  2 1	Reticulated design
30  1	Snake-like designs	24  1	Dotted designs

Table 3: Classification of motifs (By B. ShaikhBaikloo)

Ghabristan	Cheshmeh-Ali	Hissar	Shoghali	Sialk	Ahmed-Abade Kuzeh-Garan
 1				 1	
	 1		 1	 2	
				 3	
 2	 2	 1			
 3	 3			 4	
 4	 4		 2	 5	
 5	 5	 2	 3	 6	
 6	 6	 3	 4	 7	
	 7		 5	 8	

Table 4: Comparative table of potterymotifs (by B. ShaikhBaikloo)

For Sialk: Ghirshman, 1938, Pl. 63, S.368 (1), Pl. 65, S.1822 (2), Pl. 62, S.1693 (3), Pl. 76, A19 (4), Pl. 76, D3 (5), Pl. 66, S.1766 (6), Pl. 64, S.1782 (7), Pl. 62, S.395 (8); For Shoghali: Hessari et al., 2007, Pl. 8, 96 (1), Pl. 4, 11 (2), Pl. 6, 56 (3), Pl. 3, 4 (4), Pl. 3, 1 (5); For Hissar: Schmidt, 1937, Pl. IX, H3478 (1), Pl. XXII, H4676 (2), Pl. XI, H3474 (3); For Cheshmeh-Ali: Isfandiari, 1999, drawings 76 (1), 97 (2), 89 (3), 58 (4), 88 (5), 80 (6), 70 (7); For Ghabristan: Majidzadeh, 1976 (1 and 4), Fazeli, 2006, P. 178, 11 (2), P. 154 (3), P. 188, 41 (5), P. 188, 43 (6).

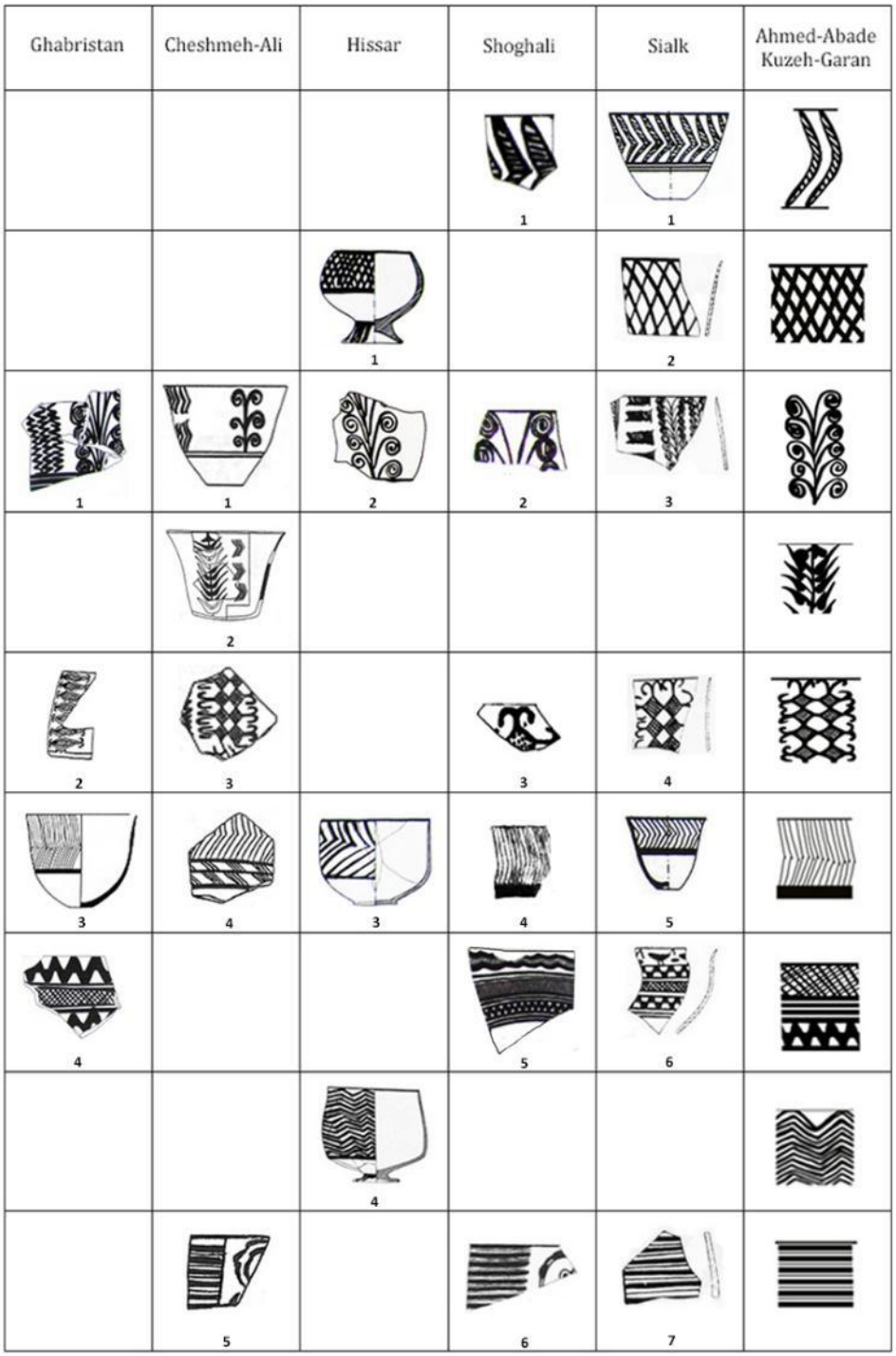


Table 5: Comparative table of potterymotifs (by B. ShaikhBaikloo)

For Sialk: Ghirshman, 1938, Pl. 63, S.1807 (1), Pl. 76, D21 (2), Pl. 77, A16 (3), Pl. 78, A1 (4), Pl. 64, S.1777 (5), Pl. 79, B8 (6), Pl. 78, D16 (7); For shoghali: Hessari *et al.*, 2007, Pl. 7, 68 (1), Pl. 4, 1 (2), Pl. 5, 25 (4), Pl. 6, 56 (5), Pl. 5, 26 (6), The archaeology institute of Tehran university site (3); For Hissar: Schmidt, 1937, Pl. XXII, H4549 (1), Pl. V, DG69, 6.5.32 (2), Pl. XXII, H4350 (3), Pl. XXII, H4569 (4); For Cheshmeh-Ali: drawings 63 (1), 77 (2), 71 (3), 60 (4), 91 (5), 111 (6); For Ghabristan: Fazeli, 2006, P. 196, 85 (1), P. 161 (3), P.184, 29 (4), Majidzadeh, 1976 (2).

Ghazvin Region	Damghan Region	Varamin Region	Ray Region	Kashan Region	Dating (BC)	Ruralism Periods
Ghabristan Ismael-Abad Ozbeki	Hissar Ic	Ahmed-Abad Shoghali Sofalin Chaltasian	Cheshmeh-Ali Sadegh-Abadi Maimun-Abad Mahdi-Khani	Sialk III6-7b	3700-3400	Late Ruralism
Ghabristan Ozbeki	Hissar Ib	Ahmed-Abad Shoghali Pardis	Cheshmeh-Ali Sadegh-Abadi Mahdi-Khani Morteza-Gerd	Sialk III4-5	4000-3700	
Ghabristan Ozbeki Ibrahim-Abad	Hissar Ia	Ahmed-Abad Shoghali Pardis Fakhr-Abad Pouinak	Cheshmeh-Ali Sadegh-Abadi Mahdi-Khani Morteza-Gerd	Sialk III1-3	4300-4000	
Zagheh Ozbeki Ibrahim-Abad	Shir-Ashian Delazian Ghoumes Khourian Chakhmagh	Shoghali Pardis Pouinak Moien-Abad	Cheshmeh-Ali Sadegh-Abadi Mahdi-Khani Ghara Tepe	Sialk II	5000-4300	Middle Ruralism
Zagheh Ozbeki Ibrahim-Abad	Chakhmagh	Shoghali Pardis Moien-Abad	Cheshmeh-Ali Sadegh-Abadi	Sialk I	5300-5000	Early Ruralism
Chahar-Boneh	Chakhmagh		Mehran-Abad	Shourabeh	5300-6000(?)	Archaic Ruralism

Table 6: Chronology of different regions of the central plateau of Iran (by B. ShaikhBaikloo)
For datings (BC): MalekShahmirzadi, 2012, P. 32, Table 1.

Comparative Analysis of Herbal Motifs
As it is observed in the comparative tables 1 and 2, in all selected sites, we could find harmalamotifs. This shape is one of the most frequently-used pottery motifs in the Central Plateau of Iran during the Advanced Ruralismage. Wheat motifs are only observed in catalogues of pottery from Cheshmeh Ali Site. The sixth kind of this set is some-petal flowers which is one of the most frequently-used motifs (refer to Cheshmeh, 1999: 98, 99, 100, 106, 107; Ghirshman, 1938: A12; C5; Ghabristan, 2006: 17, 179; Hissar, 1937, Pl. XII: 46; Shoghali, 2007: 35, 42, 55).
Comparative Analysis of Geometrical Motifs
Repetitive zigzag, curvy and S-shapedmotifs together with zigzag, wavy stripes and horizontal rows of shaded zigzag designs are frequently seen in geometrical motifs from Ahmed Abad which are similarly seen in all five sites, especially in Sialk, Shoghali and Cheshmeh Ali. Similar to motifs of horn-like reticulated rhombus which is one of the most indexical motifs in the Central Plateau of Iran is abundantly observed in Sialk, Cheshmeh Ali, GhabristanandShoghali. Furthermore, similar motifs such as bold triangular and reticulated shapes falling from the edges of containers or thin and thick parallel lines were found in the four sites mentioned. The vertical stripes with zigzag shapes similar to skeleton of fish were

found in Hissar, Cheshmeh Ali and Ghabristan. The reticulated designs were seen in Sialkand Hissar. The vertical wavy lines are from among the designs found in all sites, while chess-like designs were found in motifs from Sialk, Cheshmeh Ali and Ghabristan.

Minor-used motifs such as horizontal zigzag lines covering the whole surface of the container is mostly seen in Hissar. Solar and stellar motifs are from among the most frequently-used motifs in the Central Plateau of Iran, cases of which are abundantly seen in almost all sites (Refer to CheshmehAli, 1999: 102; Sialk, 1938:B3, 5, 7; A7, 13, 19; Ghabristan, 2006: 4, 44, 75, 52, 49; Hissar, 1937, PlXII:69, 6, 7). The dotted designs are observed on pottery from Sialk and Shoghali (Refer to: Sialk and Ghirshman, 1938: S142; 247: S147). Two nonsensical designs are found which are possibly created because of some carelessness.

Comparative Analysis of Animal Motifs

The snake-tail design is seen among motifs according to Table 5, which is comparable to those were found in Sialk. It is possible to find such shapes in Shoghali, which is the closest site to Ahmed Abad Site, but no clues of such shapes were found in catalogues represented in the first chapter of the paper on excavations in Shoghali (Hessari *et al.*, 2007).

The next motif is of a three-legged animal, examples of which were not found in other sites. I believe that this is a unique copy of horizontal motifs of birds from Sialk. Similarity of this animal to horses and donkeys is considerable, because still no beasts were domesticated by that time, and they were unknown to people from the Central Plateau of Iran. Therefore, it remains the possibility that this shape belongs to birds. All beasts drawn on pottery from Sialk III, especially those of grazing ones, such as oxen or goats have horns, but this one lacks horns. Another design is that of a semi-beast animal – a beast like a snake with three zigzag lines which has paws with three fingers – is unique to the site. Probably, these two animal motifs from Ahmed Abad were invented by native potters.

CONCLUSION

The culture of pottery in Sialk III, Kashanin fifth and sixth millennium BC has been so considerable, that its dominance is observed in all sites within the Central Plateau of Iran. Ahmed AbadeKuzehGaranis no exception to this process, and as is seen in this survey, this site is strongly under the cultural effects of Sialk. Although it is not clear howcultural origins of this site during the Advanced Ruralism age promoted to a very advanced level, the effects of this site upon the art of this age is considerable. Although, almost all pottery motifs of this period were found in eight layers of the south tepe of Sialk, their features are the basis for relative comparison and chronology for all sites within the Central Plateau of Iran; however, we should bear in mind that potters from other sites, such as Ahmed AbadeKuzehGaran, were not mere followers of the culture called Sialk III, they used their native and personal aptitude as well.

The Harmala motif, kinds of curvy and zigzag designs, horizontal zigzag shapes and shaded stripes, shaded zigzag stripes, horizontal and vertical wavy and flat lines and the horn-like reticulated triangular shapes were from among the most frequent kinds of shapes used in Ahmed AbadeKuzehGaran, which are comparable to those found in other sites. Despite these shapes, wheat motifs, vertical rows of horizontal zigzags, S-shaped designs are among the rarest motifsthat examples of which are rarely found in other sites. The animal motifs found in this site are of a low frequency. Except for snake-like shapes, semi-snake with feet and semi-beast animals or birds is special to this site, and no examples of such animals were observed in other sites, although the latter is abundantly seen with a more recognizable animal motif in Sialk. Therefore, features of pottery motifs found from AhemdAbadeKuzehGaran, in the Central Plateau of Iran, places this site in table of chronology within domains of the Advanced Ruralism age (Table 6).

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