

Introducing the rock art sites of the Teimareh (Serkoobeh region in Iran) and the feasibility study of organizing these sites in the form of the museum site

Abstract

Rock art is one of the oldest works of art and history left by mankind. It is one of the best windows to get to the distant past through which various perspectives of the lives of the people of those ages can be seen. These works are handwritten documents that introduce researchers to translate cultures in different climates and times.

One of the important areas of Iranian rock art is located in Markazi province, Khomein and a region called Teimareh, which contains vast resources from ancient Iranian rock art.

Rock art in the world is valuable and important from a variety of perspectives and thus extensive efforts are being made to maintain and introduce them nationally and globally.

The main purpose of this study is to present rock art areas and explore the possibility of constructing a museum site in this region. Because if you know the rock art rightly and organize them, while preserving them for the future, you can take a great step in sustainable development and tourism development in the country. The present study was conducted to investigate the rock art of Serkoobeh village in Markazi province, Khomein and Teimareh regions to introduce rock art and explore the possibility of constructing a museum site and to organize these sites in the area, in order to preserve and introduce rock art and make it possible to attract tourists.

Keywords: Teimareh rock arts, Organizing plan, Protection, Museum Site

Introduction

The typical rock art is a universal art which has the most prominent history among other known arts and it covers a wide range which includes all the work done on the rock and is used to convey a message or conceptual expression. (Rafifar. 2006: 13) Iran is one of the countries which undoubtedly has one of the richest museums in this field. Works of great value and abundance of rock art are scattered over almost all of this vast country. (same)

In general, there are two basic forms of rock art: Petroglyph (carving) and pictograph (painting). Petroglyphic themes are created by carving, polishing, scraping

and the pictographs are created by using some colored materials. (same)

Fortunately, during several years of research in the caves and mountains of Iran more than 50,000 examples have been discovered in the 24 provinces of Iran. It should be noted that from the 50,000 examples of rock paintings in the different parts of Iran, more than 21,000 belong to Teimareh. (Naseri Fard. 2017: 87) In an interview with Moon Art magazine about the discovery of the Teimareh rock art, Farhdi defines Teimareh as: "much of these discoveries are in the parts of the

historical "Teimareh" which today includes Golpayegan cities from Isfahan province, Khomein and Mahalat city and Arak city of Markazi province". (Moon Art. 1999: 2)

The city of Khomein has many carvings related to various historical periods. According to archaeologists such as Naseri Fard and Morteza Farhadi, some of these rock paintings date back forty thousand years. All the rock art in the Teimareh are of the engraving type and a few have been created by painting or pitchographing. Tools used for engraving are: igneous rocks, animal bones and metal. (Naseri Fard. 2017: 90. A)

Some of the remaining rock boulders in some of the sites of this city are easily visible from the asphalt road and do not need climbing. A large part of the rock art of the village of Serkoobeh (the area under study) belong to this category. (Naseri Fard. 2008: 193)

According to experts, the eco-museum is a natural living site that displays the identity of the region and local communities through which they introduce, interpret, manage and protect their cultural or natural heritage. (Heidari: 83). The rock art also belongs to these sites that, in addition to introducing the nature of the region, also displays its cultural heritage. (Lotfi Khachaki. 2009: 187)

Study of the status of tourism in Iran and the income derived from it, shows that although Iran is one of the ten most important countries in the world in terms of historical and ancient monuments, it receives less than one thousandth of the annual global revenue from tourism. (Arab. 2015: 64)

Kazakhstan has 719 examples of rock art and it has \$ 2 billion in revenue from its rock art, but we in our beloved Iran do not have the slightest income, despite the unique resources and ancient works like rock art. (Karrari. 2018: 2)

Most of the rock art in open environments are destroyed and vanished due to natural factors like cold and heat, wind and rain and freezing. (Naseri Fard. 2017: 1. B)

The present study is aimed at investigating the Teimareh rock art located near the village of Serkoobeh in Iran and to study the possibility of a museum site in this area to identify and protect the rock art and help the tourist industry.

Background research

Study on prehistoric motifs compared to other archaeological studies is completely new in addition to the ignorance and availability of mountains to plains. Perhaps this was due to the fact that such discoveries were not attributable to museums in the world and not in the idea of finding a treasure and accumulated wealth; it looks like that. Fortunately the past 3 decades some rock paintings have been discovered and introduced in the corners of Iran. (Hesar Noy. 2004: 180).

The history and background of Iranian rock excavations have been studied by Italian researchers. In 1958, several rock motifs were discovered in Gazu, when a group of Italian geologists were working to discover and extract minerals in the Balochistan region. These discoveries can be considered to be the first research on rock formations in Iran. (Beik Mohamadi. 2013: 122). The most important and most prolific designs of Iran's rock paintings are at Teimareh. In 1999 the collection of motifs in the region of Teimareh was published as a comprehensive book. (Farhadi. 1999: 66-65)

In Iran, various researchers have done a lot of research on this particular art and published the results in various books and magazines. The first motif found in Iran belongs to the pictures of the mountain range of Lorestan plain "It's about six to eight thousand years old." (Izad Panah. 1985: 358) "The oldest works that have been found is in the cave" yafteh" in Lorestan, which is forty thousand years old" (Afshari. 2012: 164)

Rock art studies in the Timar region began earlier than in other regions, except Lorestan but it is still at the beginning. (Noorolahi. 2017: 88). Hamid Izadpanah discovered these images in Lorestan prov-

ince for the first time in 1970. After that, Professor McBurney has been excavating and speculating in these places. (Rezai & Shariat. 2011. 3) McBurney's preliminary report, after reviewing the rock motifs of Dooshe and Mirmas, in 1969, is the first preliminary report on Iranian rock art. (Beik Mohamadi. 2013: 122)

In the spring of 2004 an archeologist from the Belgian University of Liege under the direction of Professor Marcel Augh came to Lorestan to study these designs and they have visited and sampled these paintings. (Rezai & Shariat. 2011. 3)

For the first time, Farhadi studied the rock art of this region (Markazi province) in the plain of Khomein and its neighboring regions (Teimareh, Gharghab, Ghidou and Ashnakhor) which they owned forty thousand years ago. (Noorolahi. 20017: 89)

In 1993, Farhadi conducted anthropological research to the cultural background of the old Teimareh (Khomein, Mahallat, Nimvar, Delijan, Golpayegan and Khansar) for the first time. With the help of local narrators and his students, he reported the existence of a large number of rock art along with historical inscriptions at the site of Cham Asbeh, a tidal Gharghab located 2 km north of Robat Gogad and 14 km northeast of Golpayegan.

In this process, Farhadi is determined to document the collection of rock art in the old Teimareh area with a focus on the edges of the Ashnakhor river (between Khomein and Aligoodarz). (Arab. Hoorshid. 2017: 124). These studies opened the way for other researchers. (Noorolahi. 20017: 89)

After that, Mohammad Naseri Fard conducted continuous research in the caves and mountains of Teimareh and

other regions of Iran and the world. The result is a compilation of three books on the subject; named: "Rocky Museum - Rock Arts"; "Iran petroglyphs - Ideogram Symbols "; "Iran petroglyphs – Universal Common Language". (Naseri Fard. 2017: 5. A)

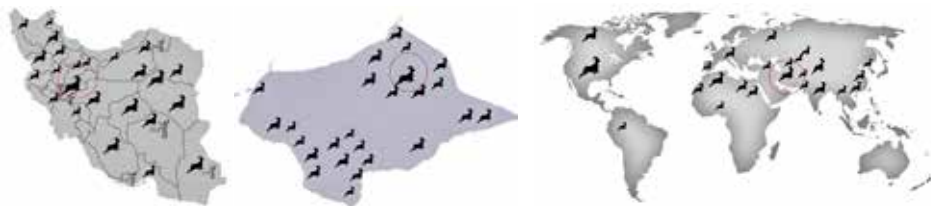
Considering the abundance and importance of rock art throughout Iran - and this is also a new and extensive study field in this research case - until now only a number of these works have been studied and introduced. One of the available information is the book "Museums in the Wind", which provides pictures and introduces rock art in Markazi and Kerman provinces. (Farhadi. 1999)

In the neighboring countries of northern and northeastern, this has been a remarkable achievement.

Apart from the most prominent ancient sites, such as the Republic of Azerbaijan, Gegham (Republic of Armenia), Yazli Kaya (Turkey), Tom Gley Tas (Kazakhstan), Sarmis (Uzbekistan), Cholpon Ana (Kyrgyzstan), there are also extensive studies in progress in Australia and South Africa.

Up to a few years ago the archaeological research of the Markazi province was limited and at an elementary level. The lack of coherent archeological research in the region has created a dark point in its archaeological studies, so today, our information about human cultures in the region during various historical periods is very incomplete, whereas in the past in neighboring areas of the region various archaeologists have done investigations and their archaeological data has been published. (Shirzadeh. 2013: 22)

Map No. 1. Scattering of Rock Art in the world, Tiemareh (Khomein) and Iran. (Writer).



Research method

The present research is based on the objective of historical and descriptive material, thus this research is done through a descriptive-analytical method, in the historical domain and through observation of the documentary study method. The compilation of the material was collected at a library and from field studies. The field method is based on the familiarity of the writer with the area, through visits of the ancient sites in the area, by taking pictures of existing samples, combined with the information gathered from the old inhabitants of the area.

Teimareh

Our field of study is one of the historical sites of Teimarh in the geographical area of Iran, Markazi province, city of Khomein and in the village of Serkoobeh. This area (Teimareh) has seen human inhabitants for about 40,000 years (Ice Age). (Naseri Fard. 2017: 87)

Khomein is located at 50 degrees 5 minutes east longitude and 33 degrees and 43 minutes north latitude and 1815 meters above sea level. The total area is 2267 square kilometers, located in the southernmost point of the Markazi province which has many carvings related to various historical periods. (Naseri Fard. 2007: 9)

The city is bounded from the north to Arak from the east to Mahallat and from the south to Golpayegan (Isfahan province) and west to Azna and Aligudarz

(Lorestan province). In the past, the city of Khomein was part of the vast area of Belad Jebal (Ajam Iraq) from the fourth climate, which has had various names throughout history:

In Islamic geography texts called Jebal, Jebel, Qehistan and mountains and finally Ajam Iraq. (Ebne Faghieh. 1971: 201) but later they also called it Teimareh, Teimartin, and Kamareh. (Ghomi. 1934: 21) Teimareh Oliya, is the current Khomein and Teimareh, Sofla is the current Mahallat which the Greeks called Media. (Naseri Fard. 2007: 15)

From the provincial divisions of Khomein, two parts of Markazi and Kamareh and seven districts including Ashnakhor, Rastaq, Chaharcheshmeh, Galezan, Salehan, Khorramdasht and Hamzehloo have been formed. (Shirzadeh. 2013: 23). (Map No. 2)

Serkoobeh village is located in the central part of Khomein city and in the north-eastern part of Hamzehloo district. This village is located 3 km northeast of the village of Jahan Qal'eh and surrounded by low mountains. In the middle of this beautiful and charming village there is a river and its water is the source of the springs. (Naseri Fard. 2007: 202). (Figure No. 1).

The date of human settlement in the city of Khomein

According to the archaeological survey results of Khomein in 2009, the oldest settlement period in the Khomein area dates

Map No. 2- Khomein and Serkoobeh village and Hamzahloo District located in the northern part of the central part of Khomein city (Writer)



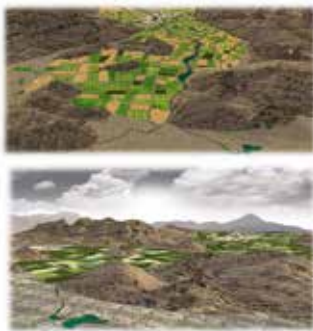


Figure No. 1- The main source of water of the village in the map and images of the village model with a north-south view and a view from above the fountain to the village (writer)

back to the Neolithic era. After that, during the

Middle Copper Stone Age, the number of human settlements on the sidelines of the seasonal rivers increased and it reaches its peak in the Sasanian period. (Shirzadeh. 2013: 21)

Serkoobeh Rock Arts

As mentioned above, there is a river in the middle of the beautiful and charming village, and its water is the result of spring springs. Due to this river, the mountains and valleys are one of the most diverse and oldest Iranian rock art areas. Rock paintings can be found from the ground up to the mountain peaks. Some petroglyphs are hard to see because of their old age and the color of the engravings due to weathering and sunlight, similar to the bedding and some of them are separated from the mountain and the other part of the petroglyph remains to the wall of the mountain. (Naseri Fard. 2007: 202)

Samples of different pottery can be found alongside the Rock art of the mountains.

Pottery with chalky, red, black and different colors and even very different designs. One can make various clay underneath the very soft and white soils with a dotted object. (The same)

The carving style is very different and heterogeneous. The rock type of these mountains is sedimentary in brown and dark blue and the Petroglyphs that are

exposed to sunlight have become black. An exceptional privilege in this area is to reach the Rock Art. (The same)

The date of human settlement in the village of Serkoobeh

Contemporary with the start of the Copper Stone Age, there are changes in the patterns of the establishment of the region. These changes include the expansion of the settlement sites in different parts of the city of Khomein. Regional studies show that the Copper Stone Age people were generally stationed along the seasonal rivers and water springs. The number of these sites is 15 in the Markazi province and one of the most important ones is the Sekoobeh area. The typology of the examples of these sites shows the impact of the cultures of the adjoining regions, especially the center of the Iranian plateau and the central Zagros during the Copper Stone Age on the Copper Stone area of the region. (Shirzadeh. 2013: 26)

Historical and ancient monuments of Serkoobeh (writer's observations and studies)

Serkoobeh Rock Art Sites- Site 1

Site number 1, the closest site to the main road of the village which runs from the south to Khomein and from the north to the villages upstream and finally to the Khomein-Arak road.

A number of rock art panels of this site are lost due to the construction of this road and a lot of the petroglyphs of this site are damaged by destructive factors such as lichens, covering the rocks in the area and the fracture caused by erosion of the bedrock. Below are examples of rock paintings in this area. The themes of the graphs are based on the studies done by Dr. Mohammad Nasserifard in the Teima-reh area according to the following table and the biggest group is the mountain goat. (writer). (Table No. 1).

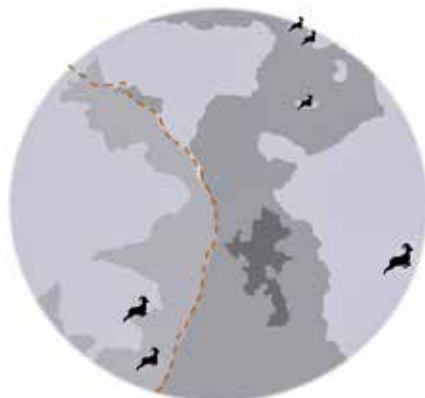


Table No. 1- Frequency of Rock Arts Based on Random Sampling (Naseri Fard. 2007)

Map No. 3- Locating the Six Rock Art Sites in the Map of the Village (Writer)

row	name of the drawing	Percentage
1	Mountain Goat in different art styles	88
2	Man drawings in walking, riding (hunting, ritual dance, prayer, winged, war ...), dressed and without clothes	3
3	Hand painted paws, cups, symbols, linear symbols (pictorial, before Ilam, Ilam, Pahlavi (Ham, Dehir and Half), Kofi, Arabic and Persian) and ...	2
4	Wild horse drawings, domesticated with ride and without riding in various modes and tools	2
5	Camel drawing with a hump, two humps and Cows	1
6	Cats (leopard, cheetah, male and female and armored models) Dogs (wolves, dogs, foxes, jackals and hyenas), mousse, boars and ...	1
7	Deer motifs (Maral and Shuka), Birds, Rams, Snakes, Turtles and Fish	1
8	The designs of unknown animals and animals that do not exist today and their generations are extinct	1
9	Geometric drawings	0.5
10	Plants: cedar, pine, heom and other shrubs	0.5



Image No. 2 - Site 1 Rock Art of the village of Serkoobeh (Writer)



Figure No. 3 - Samples of stones in destruction of Serkoobeh village –site1(Writer)

Serkoobeh Rock Art Sites- Site 2

This site is the closest one to site 1. It is located at a very low elevation on the northern part of the site number 1 and is almost near the main road of the village. Below is a map of this site. The images of this site are more concentrated than site 1 and they are more secure with respect to the distance to the main road, although all of these sites are

Image No. 4- Rock Art Site 2 and view around-
The image below shows the site's proximity to the mainroad. (Writer)



Image No. 5-Rock Art Site 2 - Examples of rock art at this Site (Writer)



extremely vulnerable due to the presence of grazing livestock and not identifying and organizing them in the form of a site-museum by the cultural heritage of the region. (Writer)

Serkoobeh Rock Art Sites- Site 3

This site is located in the eastern part of the village , with pictures on boulders located on a flat and adjacent river that has dried out today, and it is the largest known site in the region as far as the number of graphs are concerned. This area is separated from the

Figure No. 6 – rock art Sample of rock art site 3 - (writer)



village by low hills located on the hillside of Hamid Khatoon. The images in the rocks on the hillside are scattered and on the way to the main site the focus is more on the top and shortening the viewer's walking path. This site is not very accessible due to the lack of a path or road. (Writer)



Image No. 7- rock art site 4-Serkoobeh village (Writer)



Image No. 8- rock art 4- Serkooh. from right. Image: cups with the function of making extracts of sacred plants for ritual ceremonies, a single-humped camel with a rider, which is a symbol of modesty, and a Mountain goat (writer)



Site number 4

This site is located in the northern part of the village and in the Ghale Dashti area (as the inhabitants of the area), and in the southwestern part of the archipelago Qiz- Qale- Si and ancient sites 1 and 2, and in the southern part of sites 5 and 6. Its drawings are engraved on the surface of rocky substrates located on low elevations shown in the image. The number of stones in this site is less than sites 1, 2 and 3 and unfortunately, some of these images have been largely eroded due to erosion and mildew.

As mentioned before, if you are above this hill, you find on the north-east, Qiz- Qale- Si and the ancient sites, south and north from here and on the northern side, sites numbered 5 and 6 and on the northwest side you will see the remains of the water mill in the spring water path (image no.9). (Writer) (Next page).

Site number 5

The site is the only site that has been identified and registered by the cultural herit-

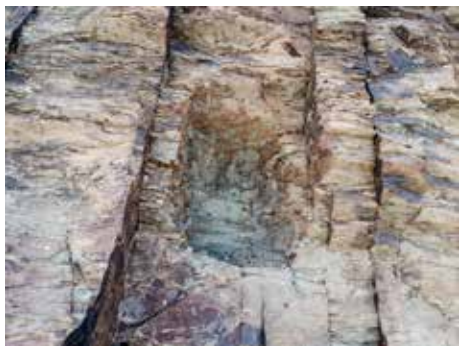




Image No. 9 - Visibility from site 4 to the right: Qiz- Qale- Si , site 5 and 6, and water mill (writer).

age of the region. It is smaller than the other sites in this region and unfortunately its drawings are also badly damaged.



Image No. 10 - Site 5 of the Serkoobeh rock art and a sample of the rock art of this site in the image on the right (Writer)

Site number 6

Site number 6 is located along site number 5 and in the north of the village. Although it has fewer rock art boulders than sites 1, 2 and 3, it has more images and it is more dense and healthier than its neighboring site. In the following images, you can find examples of stone foundations of this site. (Writer)

Other historic and ancient monuments

There are historical and ancient monuments in the village of which some of them are registered in the cultural heritage and tourism of the Markazi province, and of course, some of them have not yet been registered to national monuments. Among the historical monuments of this village are the 6 rock art sites that were

introduced above. Unfortunately, it seems that a part of the rock art at this site is lost, partly due to the construction of the road and partly due to the lack of identification and treatment of damages due to atmospheric conditions such as sunshine, acid rain, lichen etc.

Other ancient and historical works of this village can be found in the ancient site of Serkoobeh and the historical hill of Qiz- Qale- Si, which, fortunately, are registered by the national monuments and have been discussed thereafter. According to the raccoon, there are five old mills along the main river and the agricultural land. In fact, the old inhabitants of this area, after harvesting of agricultural products, especially wheat, carried out all stages of purification and eventually delivered flour to the village for consumption



Image No. 11. rock art site 6-Serkoobeh village (Writer)

or trade. Today, only the works of 3 mills are on the way. In the following are pictures of the village's first and closest mill to the main sources of village water, along with the location you see on the map below in the village. (Writer)



Image No. 12. A sample of the rock art site 6-Serkoobeh village (Writer)

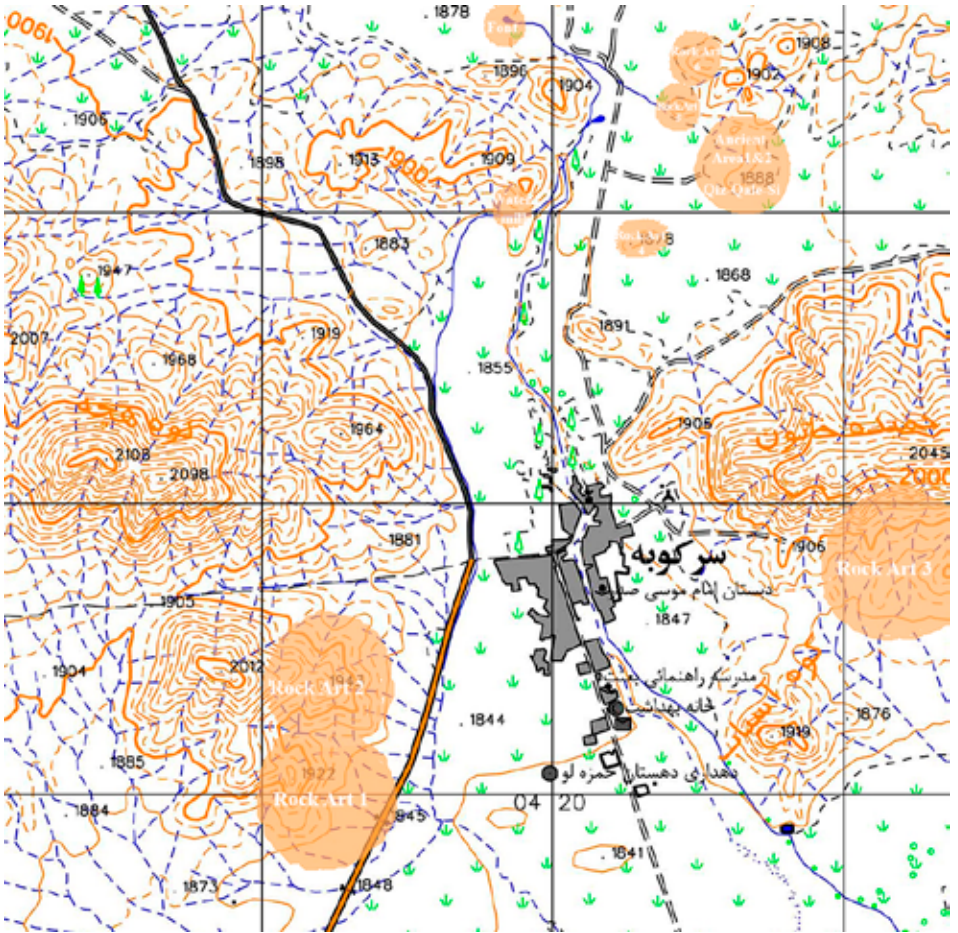
Image No. 13 - Pictures of the remains of the water mill and its location in the map of Serkoobeh village (Writer)



Ancient sites of Serkoobeh village

With the passing of the new Neolithic period, the number of human settlements increases during the Cooper Stone period. Khomein's copper and stone grounds can be examined in two separate groups. Areas that are formed in today's blind and remote areas. These areas are less spacious and situated at a lower altitude than the first group (hills and sites that are related to current and permanent water resources. Their formation and their period of establishment are subjected to water as a vital element) most of the time, they are temporary settlements and they are formed from the mountains and are abandoned after a short time.(Shirzadeh. 2013: 31)

The ancient areas are prehistoric and state-owned, and located 2 km east of Serkoobeh village, by the Cultural Heritage, Cultural and Tourism Organization of the Markazi Province to be registered in the National List of Iran, proposed at the meeting of 2004 by members of the Markazi Provincial Registration Council. The meeting was reviewed and approved and sent to the registration board for further steps. This work is located in a geographic location with a length of 41 66 41 and a latitude of 5 41 37 and at an altitude of 1791 meters above sea level, covering an area of 17400 square meters. (Sharahi. 2004: 5-8)



Map No. 4: Locating rock art sites and other historical monuments on map - Organization of Mapping of the Country (Writer)

Map No. 5- on the right location of the ancient area 1,2 and in the left location of the Qiz- Qale- Si - Serkoobeh village



Qiz- Qale- Si

The historical cultural significance of Qiz- Qale- Si in the village of Serkoobeh, is related to the historical period and with state ownership, 2 km east of the Serkoobeh village. The Cultural Heritage, Cultural and Tourism Organization of the Markazi Province, for listing on the national monuments of Iran, proposed at the meeting of 2004 was reviewed and approved by the members of the Markazi Provincial Registration Office and submitted to the registration board for further steps. (Sharahi. 2004: 3-8) This work is located in a geographical position with a length of 74 65 41 and a latitude of 97 40 37 and at an altitude of 1843 meters above sea level and covers an area of 17000 square meters. (The same)

This beautiful and ponderous work is created in the depths of a pyramidal mountain that has been seen on the wall of numerous monumental mountain goats of the millennium. Perhaps the name of the village was taken from this mountain and the grave of the crypt. The name of this mountain was the mountain of secret (in Persian secret is ser and mountain is kooh, so mountain of secret is serkooh) that is the mountain where the secrets are, and over the course of thousands of years, the Serkooh transformed to the Serkoobeh. (Naseri Fard. 2017: 127. A)

The gravestone of the cemetery dates back to the millennium BC with respect to the motifs around it (2000 BC to 6000BC). There are also places for worship in the prehistoric and historical periods, about 10 km from the catacombs below the hills, the ziggurat rocks (from the 2000 BC to 5000 BC) and the old and abundant ancient rock art in the mountains near this gravestone graveyard. (The same)

The remains of the Qiz- Qale- Si (castle daughter) are seen as a ramming wall of the demolition, above the natural hills, 2 km east of the village of Serkoobeh. The remnants of this fence, which appears to be off military use, can be reclaimed in

the east of the north and south of the hill. The natural conditions of sloping rocks in the western part of the hill have caused a difficult access to the castle and better defense of it. There is no defensive wall or fence on the west side of the hill. In this part of the hill, at a height of 15 meters from the surface of the surrounding area, the rocky architecture that is produced in the cliffs of the hills is formed. This crypt is not visible from the bottom of the hill; its location is completely hidden. (The same)

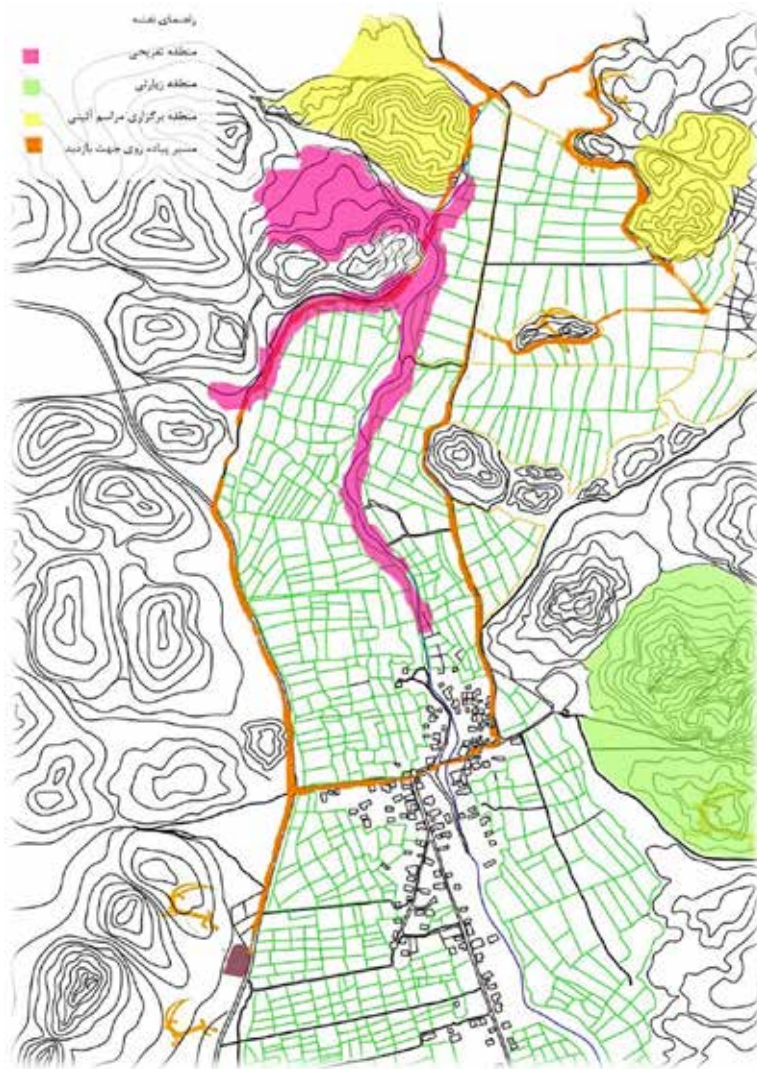
Having left behind a few cliffs, it is possible to reach the crypt which has a steep slope at its entrance hall. This staircase series consists of seven stone steps eastward and western with a relatively regular lathe. The seventh step forms the basis of the surface, which, after leaving that architecture, is vertical and rectangular in shape. The depth of this cavity reaches 6 meters and 80 centimeters to descend from this cavity, there are joints in the longitudinal wall with a depth of more than 5 cm and a downward reach of more than 15 cm. This crypt has been attacked for profits many times, so that historical evidence on the floor of the main cavity, that has determined the purpose and the reason for creating this architecture, has been destroyed. From the main pore hole, it is impossible to get to the other, because of filling the floor of this section. In the general survey, there is no evidence to suggest the age or use of this cell. It is undeniable that this architecture was not linked to the fortress and was probably used as a place for burial in Zoroastrianism. (Sharahi. 2007: 8-12. B)

Conclusion

The existence of many ancient works provide a suitable place for attracting domestic and foreign tourists to the region. The lack of infrastructure for economic utilization of these historical and tourist attractions in the area, the need for periodic controls of the ancient sites and history mentioned above, and the exposure to the destruction of these works, seems to



Picture 14- The right side- site 4 and the south-north view (bed path and platform for the proposed visit) and to the left- site 6 and 5, and the bed and north to south view (writer).



Map No. 6- Mapping Functional Map of the Village (Writer)

- 1- the violet indicates the recreation area
- 2- the green indicates the area of pilgrimage
- 3- the yellow mark the area of ritual and
- 4- the orange indicates the path"

require the construction of a museum site in this area.

On map No. 6, the zoning of proposed walking paths to visit are marked with orange. The proposed site for the design of the museum building is marked violet. The museum can function as a base for visitors to enter the site to visit the sites of the rock paintings, as well as to hold and display the artifacts on the site. It can also function as the center for the residence and concentration of archaeologists for the periodic control of the rock art and other ancient and historic works of the village. The reasons for choosing a site for designing the museum include: the proximity of the site to the main road, the accessibility for visitors, the close proximity to the village, the provision of museum security, the possession of state ownership and the lack of private property problems for the construction of the museum, archaeological examination and lack of restrictions on the construction of the building in the area of interest and the proximity to sites 1 and 2 of the rock art and the convenience of visiting visitors from these two sites. In the following, the suggested model of the construction of the walking path and the viewing platforms in parts of the site that is needed to protect the rock boulders is suggested. (Writer)

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The article is an extract from the master's thesis of internal architecture - the University of Architecture and Art of Pars, titled "Interior Design of the Site of the Museum of the Teimareh Rock Arts"

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