

Psycho-Meaning to Cave Man Age Drawing in Iran (Lorestan) and Lacko France

¹Hojat Allah Hasanvand and ²Javad Tajar

¹Department of Graphic, Shaneh Branch, Islamic Azad University, Shaneh, Iran.

²Department of Teachers Training, Shaneh Branch, Islamic Azad University, Shaneh, Iran.

Abstract: Since the creation of every artwork are at first separable part of human life undoubtedly recognition artwork of elementary groups out of framework of their life can't understand because of artistic performance creation of cycle of life and actually are part of vital activities. History of symbolism show that everything can locate in symbolic meaning, such as natural objects (stones, plants animals, humans, sun, moon, ...) in the first history period, humans try to what is that are spirit or smooth cliff give the detectable form in many cases this form is similar with human. Such as monhirs of ancient period that made abnormal faces or hermeses that ancient Greece create with stones of determination of borders and or many of primary idols that has face of human giving face of human to stones are showing projection of clear index in stones (in unconscious container). This primary tendency that point to humane body and now want to remain faithful to natural shape of stone that are visible in today's statuary this indexes showing types of magics and today among African tribes that to make ends meet with hunting yet are usage. The painted animal have had dual function. Hunter with symbolic killing try to demand ahead of natural killing of animal. Plenty of symbol of animals among religions of arts of all periods only not showing the importance of symbol, but show that what sizes It is important for human upto psychological contained or symbol e.g instinct to associate animal perse neither is good nor is bad, animal only is the part of natural and can nor enjoying the something that are not existence in their nature. An instinct that often is secret for us but is available in our life, instinct is the basic of humane nature. In this paper have been investigate smooth meaning of humane common in forms of cave dwelling are engage.

Key words: psycho-meaning, symbolism, symbolic pictures, myths.

INTRODUCTION

Undoubtedly of most valuable paragons of culture and civilization humane primary are caves that with antiquity of several thousand years, are according to companions and proofs of studies that point to them. They are of oldest manual prints of prehistoric. Old figures with red, black and yellow paint's on the walls of cliff's of inside of caves are most obvious pictures of life in pre-historic. This figures that generally in form of scenes of issue of hunting, animals and humans under big cliffs and or onto the caves that in the painting, distinguished and or digging are to imprinted generally distincted from together and mostly are in form of simplifying and briefing (Jung, 1961).

Psycho Meaning:

Humane speculate to forgo from this types with meaning are formed that in form of concepts, symbols, figures and pictures feeding our minds. This psycho meaning contribute to the human that has been meaning the informations of around world. This psycho meaning contribute tous sings as regards mode formation and quality connection of objects, experiences and phenomens of bio-environmental are understand. smooth meaning desires, wishes and humane tendencies in different periods of life are obvious to us and contribute to our mind to classifying are engage objects, incidents and characteristic of human. Human from the past to the present always constructing psycho meaning that has simplify the act in the life to us in the manner that always anxious about missing and acquiring of them and never want to that this mental smooth meaning with vanishing them destructed because tendency to survival of smooth meaning has struggled the man that they are formed in case of different symbols. Painting of caves: the biggest anxious of cave man human are being acquiring of food because this people aren't understand ways of protection from the flock and plating and agriculture and therefore are hunting all of the time of them. If in hunting are not acquired nothing success necessarily become captured with hunger. therefore, because of have good hunting do the acts expect bodily power that in time of hunting contribute to them and that are ultra powers that can with help and to take into service of them in before hunting or time of hunting has wish and desired good and fruitful hunting. perhaps primarily figure of them in painting

Corresponding Author: Hojat Allah Hasanvand, Department of Graphic, Shaneh Branch, Islamic Azad University, Shaneh, Iran.

E-mail: hasanvand_6@yahoo.com

picture (hunt) in the state of trapped hunted and or in more weak area of state of hunter that designed or painted are seen. Thus, can part of herself self-confidence towards to dominance has guarantee and stabilization on that (figure 1) undoubtedly in regions that are not available condition of painting, tattooing and construct status of clay and wood, doing acts of dance and magic showing to shade and shadowing and also magic sings that all of them have unique purpose are used in the last period of Paleolithic (e.g) about <20000 thousand > ago year that are encountered with primary artwork of human and here surprised that above artwork in the manner that are delicate and strength that are rather far from stage of unskillfully beginnerly. If we can not believe that art in primary constructed in one sudden leap < Helen gardner, Art in passage of time, translation Mohammad taghi faramarzi, fifth edition, Agah publication, Tehran p.p11> according to <survival principle of Tylor> survival and heir such behaviour yet in vulgar culture of Iran and world plentifully are visible e.g behaviors that today are done but purpose of implementing it through the centuries and millennium has been forgotten. <Hiss, H.P. 1962, history of Antropology, translation Taheri, abolghasem, Tehran, Ibn Cina publication> greening of Iranian that today has not been found in primary meaning, but in the past to encourage and inviting spring and help to greaning and freshing of seeds and plantations and trees are formed(2) << in some tribes of Afshar in syrjan and (news) Iran during production curd of year normadic family ... with first fresh curd new year on the (left) < rag and shape woven from goat hair> (plus) black Tent, the sheepfold, pastor, dog and pastoral feed bag in hope increase of sheeps and plentiful curd that are signs of plentiful of milk and oil are painted symbolic history showing that everything can find symbolic meaning such as natural objects (stones, plants, animals, humans, sun, moon,...) in the first history period, humans try to what is spirit and smooth cliff give the notable figure, in many cases this figure slightly similar to human. Such as monhirs of ancient periods that formed abnormal faces or hermeses that ancient Greece create with stones of determination of borders or many of primary idols that has face of human giving face of human to stones are showing projection of clear index in stones (in conscious contained this primary tendency that point to humane body and now want to remain faithful to natural shape of stone that are visible in today's statuary. in many caves viewer should passing carafe passage way that suddenly arrive to painting hall. Perhaps, primary habdin has difficult the arrivals. That showing container of caves and running secretary celebrations and hidden from eyes. It's obvious that suddenly encountered with paintings after passing from difficult and dark path hassurprised effect on primary human almost all of paintings showing that pictures of animals have more thing of echo on the primary human. Kohen writes there is interesting that many of painting of primary period have purpose of moderator (jung 1961)

3. Geography of Lorestan:

Lorestan in southwest of Iran, among high mountains with natural glaciery and wet vally or high water and consistent nature of oldest periods that ever known that our epoch has been habitat for human and animals and trees and plant sand is one of the four known biologic region in the middle east.(3) Generally, close to 85 or about (6/7) levels of province have surrounded by moutains mediate height of available mountain in Lorestan are 1700m. of the most important mountains can name oshtorankoo with 4050 m height. Painting of lorestan caves and dating: paint of a horned antelopes and other horned animals that perhaps have an eternal significance. maybe painters between curved horns and crescent of moon have imagined the connection. Role of a cave, role of, role of a rider on horse that has drawn his bow are painted (figure 2-1) walking hunter in the persecuting of several deer, many of rider and pedestrian that are engaged war with bow and spear, role of two person with high cloths and closed waist and cap, role of hunting in runaway that animal similar to dog running to look, are examples that can addressing from subjective.

Elements in lorestan the investigations that done from (1343 upto 1348. h.sh) by scientific groups of rice university of America and Cambridge, oldest stony opus from <hanyan> mountain located in koohdasht northem and some points <romeshkan> plain and from <konji> cave and hamyan cave related to <paledethic> period and <mastry> cluster <primary habitant in Zagros periods of stony weapons and means figure triangular > them related to four thousand before year are dataed. Mr izadpanah in book of ancient artwork and history of lorestan write: <after discovery of paintings <mirmlas> and <hamyan> along with name, many <slide> from painting have sent to frace for proffosor girshimen that in regard them are opining <girshimen, paris, September 1968>. I imagained that this paintings painted by habitant of lorestan in the periods that human live in forms of seeker of eating e.g the periods that several thousand of years before that drying the valleys and human can down from mountain and live out of the mountain <izadpanah, hamid, 1376, introduction on ancient and historical artwork of lorestan, third cover, organization of the printing ministry of culture and Islamic guidance) Mr professor macbourny <professor of Archaedogy at Cambridge university of England > after revisit from region caves of lorestan in june 1969. M <<roles on the koohdasht cliffs, similar to roles of discovered in the eastern of spain, in the recent period related to pre-historic and all roles cliffs of koohdasht on the compressed highs and in several kilometer southwest of koohdasht have lay on rows circly figure. <Izadpanah, hamid, 1376, introduction on ancient and historical artwork, first cover, organization printing and publication

ministry of culture and Islamic guidance> printing of animals that in the end of past century on the wall of caves of France and Spain are discovered that dated back to icy age <between 10 to 60 thousand years before the B.C.> even today painting on the wall of caves and distinguished roles are fantastic. According to Herbert Kohn, German historian, settlement that part of life region of Africa, Spain, France and North of Europe that have such paintings in the caves that has prevented from close to them. Religious anxious and perhaps afraid of having spirits in caves and his printing has caused avoidance from arrival. This indexes showing types of magics and today among African tribes that making a living from hunting yet are used. The painted animal has had dual function. Hunter with symbolic killing try to demanding ahead of natural killing of animal. Plenty of symbol of animals among religions of arts of all periods only not showing the importance of symbol, but show that what sizes it is important for human upto psychological container of symbol e.g instinct to associate with animal perse neither is good nor is bad, animal only is the part of natural and cannot enjoying the something that are not existence in their nature. Instinct that often are secret for us but are available in our life, instinct is the basic of human nature in religions and religious artworks almost all of people of the world are imagined zoological characteristic in principal god and or the gods that are animaly. Old people of Babylon his god in the heaven in forms of constellation of zodiac e.g Ram, bull are embodied. Hator head's Egyptian god was like horny cow. Amon had a head of ram and Thoth had head of stork or head of African ape. Ganesha Hindu god of good fortune his body like the human and his head is like elephant. Vishnu is boar and Hanuman is half-ape and half-god. Greek myths are flux of animal symbols. Greek Zeus father of gods has companion with women that are in form of swan, horny bull and eagle. In German myths, the cats dedicated to Freya of god and boar and horse dedicate to Wotan. Even in Christian animal symbolism has significant role. Three of four saint who write the gospel, have the signs of animal in his body. Saint Luc sign of bull, saint Marc sign of lion and saint Jean of eagle. Only the saint Matthew are like to angles and human. Jesus in regard of symbolic in forms of lamb of god or fish are embodied. Painting of Lascaux cave of France: Lascaux cave in near of Montignac are located in region of Dordogne and accidentally in 1941 had discovered by two boys who entertaining game in the part of land. Available painting in cave more than ten thousand years causation remained closed path of cave and in the closed and dry. Predator Artist in the depth of caves that has selected for settlement, pictures of animals such as mammoth, bull, northern deer, horse, male boar and wolf on the walls has painted and carved. (figure 2) types of naturalist behaviour in the plans are reflectionary of the conscious observation and extraordinary remembrance of hunter and creator artist however, in the management of pictures proportion together and proportion to space and walls of cave rational proportion are not visible. In cases isolated pictures painting together that can marker of this case that they are performed in different periods.



Fig. 1-2: Right on the wall of the cave Hunter Hamyan, Iran, Lorestan, (right). the second millennium BC. M. Left: - The role of hunting scenes, size 55 × 80 cm, black, red, ochre, Cave Doshh, Koohdasht, Iran during the Parthian



Fig. 3: Chinese horses, roof cave Lacko central corridor at 15000-10000. M. Size, France.

Ways of Ainting in Caves of Iran:

According to what is acquire from caves of lorestan, figure and pictorial structure all of the paintings are simple and primary. Roles that taled from ability of designer in form of pictures are not available. Because of practive and workout in design causation available type of pictorial recognition, analyze and shift and or is stimulation that in founded plants less had visioned. primary pictures and without principal characteristic in construction and only in the level of saying and specifying of issues, perhaps is one of criterion that painter of normal persons of regard to vision and ability to perform in opposite point of caves of lascoo and Altamira are laid on that has plentiful tendency to naturalism. This roles in the form of linear and small size (in the size of one finger to big sizes) and with paint of red and black and yellow in the form of painted that pictures showing from issues of hunting and humans in the form of hunting mounting on horse or pedestrian are showed. (figure 1) in the opposite of lascoo, caves of lorestan easily way out and are available. and even in the cases walls of painting are exposed to right vision and environmental factors. In this artworks simplicity of images suggest that the lack of technical skill in creating pictures are available. This simplicity can't in the form of one technic or special figure of painting are layed and knowing understandable, therefore this is possibility that painters of cave of lorestan can vision in the form of normal persons that according to need doing this actions.



Fig. 4,5: Right wall of the cave Lacko about 15,000 to 10,000 BC. M. France (right) approximately 345 cm long cattle Lorestan (left).

Dictionary on the other hand, difference size of paintings in caves of lacko and Altamira are not comparable with sizes of artworks in caves of lorestan actually, with biological conditions of shelters that paintings are painted has relationship. It is possible internal space caves of lorestan are not locaton for remain in the long periods and perhaps presentation of one role in the big size the condition in regard of mental are wanted that artist should from before has engaged the mentality for presentation of it, however, this object have not been the principal issue of native human of lorestan region and the size of artwork is small and in special locations are painted can conclude that this artwork are parts of realism of life to creator of artwork Archaeologist, anthropologist and historian, had interpreted arts of periods of pre-historic in the different opinion. At a time of discovery of lacko and Altamira there is opinion that aesthetic ability in the form of completed at them are available after theory magic usage of this art are valuable for faring of event and facilitate in hunting or replication of animals and are prevailing in times. <farhadi> Morteza, 2000, museum in the wind of the first edition, Tehran, publication of Allameh Tabatabaee university).

Roles of Warnor of Hunter Man (Most Principal Difference in Type of Plans in Europe and Iran):

Because the proviation of food in the period of hunting needing to plentiful bodily power, this action has formed by man. Hard environmental condition of region had want courageous and warrior mans that can provide hunting food because of survival plans, had show the warrior courageous man. (figure 5-1) today also, had maintain the location and importance in lorestan. Such that on the taboot of hunter man that are died sculpture of stony lion that is symbol of power are installed and or picture of hunting and or scenses in form of hunting in the form of plan, in the time role of warrior man principal axis construction of this plans are formed that in form of distinguished plans on the of high heady of thomb, have drawn picture. That is simple, this is tradition that from painting pictures of caves for contemporary are remained, this the same combination (shape and form) had maintain the painting of caved welling period. Undoubtedly any interpretation that form from this caving art, things that is not except from theoretics that common characteristic of this painting, rather confident clues that have for his creators give to the investigators.<Helen gardner, Art through passage of time, translated by Mohammad taghi faramarzi, fiftedition, 2002, agah publication, Tehran) pre-historic human with confine the animal to framework of picture, has obedient to his terriorty and hunting. tradition from painting of caves are residued on planed roles or contemporarian and this are simple of plan and abstraction in forming of picture. <magic of abstraction creation of symbol and picture, necessarily in the such magic and hidden caves are formed. Because abstraction the same investigation and is human acumen with principal power that in relation to this not only the art, but also the knowledge is available, and art and knowledge, both, are ways for supervision on trial of human and mastering on the his environment. Creation of picture perse is figure of magic.



Fig. 5,6,7: Right: the role of male hunters mounted and unmounted on cave walls Doshh, Koohdasht, Parthian. Left: the role of hunters mounted on the wall of the cave-General, prior to the date, the Mir molasses - the Doshh, Parthian.

Effects of Environmental Condition in Type and Way of Painting:

Most important part of life of primary tribe millennium in before of life in plains and settlement are hunting of animals that is for providing primary needs of life. Lack of available stable source of foods and or sustainable for long time, this form of life of cave dwelling e.g hunting and immediately usage has changeable and transformable of this action. Actually hunting has formed the principal axis of his life. Therefore artworking of his is part of functional life and in reservation to this axis are used. Has encourage his to the artworks that has provide more successful and easy life for him. Because subject of his art of hunting and forming elements of them are animals, tools and instruments of hunting and abstraction of hunting in the time of hunting are formed in the time has mastered into the environment and hunting. Hunting of animals such as horned lamb and deer with spear and axe and bow, mounting or pedestrian, groups or persons and so on are formed.

Effect of form of Space of Stones in type of Quality and Design:

Hunter- artist of that time, often from distracted levels and natural of walls of caves, distinguished, speckled, sluters and sharp ledge of them for providing picture of presence in here are used in the mastered manner. The france is conclusion of revelation that from like to distinguish of mountain with head and neck of horse give to artist, however final size of horse's head had smalled from speckle of stone and has abstract natural stones such as horn and foliage, the profile of mountain and or shape of land and mountain can in the regard many of them very suddenly is sign or picture of face of human, animal and object.

Natural Geography and Relation to Culture Geography:

In recognition of cultural region are help to geographic factors. From similarity of groups can specialized cultural boundary. A cultural area have special characteristic. Such as types of environment in regard to ability of lad, water, growing and animals, groups and similar cultures are together. Characteristic related to arty

environment: cultural characteristic as well as individual characteristic can be recognized with forms and issues of Artwork. Artistic environment is one of these impressive aspects. Cultural characteristics such as desires, include person or is critical that special time and location from the other are isolated.

Effective Condition in Available Image of Lorestan:

The first condition of available relatively dense populated habitats for our hunter of pre-historic is a good hunting ground. In comparison to location of images with regional can to effect several factors in available and creation this images in location are founded. The last study in about period of hunting, the first theory of professor Mac Bony this is: most important of the point that are positioned, suddenly discovery of survival of artwork period of mediate paleolithic in (cave) are hominid that showing the culture of period of mostly. This matter has strengthened the hope that can informations of mode of life of people in hunting period and position of region and weather of west of Iran in periods of among 40000-60000 before year are gained. <Izadpanah, Hamid, 1988, introduction on ancient and historical artworks, third publication, organization of publication and edition ministry of culture and Islamic Guidance>

Customs and Beliefs Creators' Paintings of Lorestan:

In about religion, customs and tradition people of cave dwelling of the first periods to Islamic period are a few information. Actually, any type of evidence or points that can show the issue that people of age of hunting to special Izad, god or tradition that is not available. In the periods that are similar to construct of gunmetals and in the next period because of have not evidence and or documentary proofs can't availability of religious beliefs among this groups are not denied. Only case that perhaps can this is counted in doctrinal belief is the role of objects that in the issue related to investigation roles of gunmetals are pointed. Perhaps could found the origin of beliefs in figure of life of them, in investigation and more depth analyze in only document from paintings are seen. Finding of artworks such as stony thumb of Lorestan can showing the that plans and pictures antecedent or symbolic of cave dwelling periods up to today are painted in need of human and psychological in different periods plan and are repeated and this are pictorial tradition that up to today are maintained and transported to next generations.

Conclusion:

Based on what is acquired from caves of Lorestan, shape and construction all of painting are simple and primary. Roles that antecedent from ability design in painting pictures are not available. Because of drill and practice in design causation availability type of pictorial are recognition, analyze and changing and or stimulation that are not seen in the roles of caves of Lorestan. Primary pictures and without principal characteristic in organization and only in level of saying and clarifying the issue, perhaps this is the criterion that painters are ordinary people of regard to vision and ability to performance in opposite point of caves of Lascaux and Altamira that are plentiful tendency to naturalism. These roles in the form of linear and small size and with painting of red. Black and yellow are painted that picture of issues of hunting and humans in hunting form showing the pedestrian and walker. Plans on the Koohdasht cliff similar to east of Spain, in the last period and related to pre-historic and all of Koohdasht cliff on the high of summoned and in several kilometers southwest of Koohdasht in the row are laid on. Printing of animals that in the end of past century. On the wall of caves of France and Spain are discovered that dated back to icy age (between 10 to 60 thousand years before the B:C) even today painting on the wall of caves and distinguished roles are fantastic according to Herbert Koenig Germany historian, settlement that part of life region of Africa, Spain, France and north of Thailand have such paintings in the caves that has prevented from close to them. Religious anxious and perhaps of raid of have spirits in caves and his printing has causation avoidance from arrival. This indexes showing types of magics and today among African tribes that making a living from hunting yet are used. The painted animal have had dual function- hunter with symbolic killing try to demanding a head of natural killing of animal. Plenty of symbol of animals among religions of arts of all periods only not showing the importance of symbol, but show that what sizes it is important for human up to psychological container of symbol e.g instinct to associate with animal perse neither is good nor is bad, animal only is the part of natural and can't enjoying the something that are not existence in their nature. Instincts that often are secret for us but are available in our life, instinct is the basic of nature. In religions and religious artworks almost all of people of the world are imagined zoo logical characteristic in principal god and or the gods that are animal. Old people of Babylon in the heaven in forms of constellation of zodiac e.g Ram. Bull are embodied. Hasoor head's of Egyptian god was like lion cow. Amon had a head of ram and let had head of stork or head of African ape. Ganesh Hindu god of good fortune his body like the human and his head is like elephant, Vishnu is boar and Hanuman is half-ape and half-god. Greek myths are flux of animal symbols. Greek Zeus father of gods has companion with woman that are in form of swan, horny ball and eagle. In German myths, the cats dedicated to shout of god and boar and horse dedicate to vetan.

Even in Christian animal symbolism has significant role. Three of four saints who write the gospel, have the signs of animals in their bodies. Saint Matthew sign of a bull, Saint Mark sign of a lion and John sign of an eagle. Only the saint Peter is like an angel and human. Jesus in regard to symbolic forms of lamb of God or fish are embodied.

REFERENCES

- A Chauvet Primer". *Archaeology* 64 (2): 39. March/April 2011.
- Chauvet Cave: The Art of Earliest Times. Paul G. Bahn (translator). University of Utah Press. ISBN 0874807581. Translation of *La Grotte Chauvet, l'art des origines*, Editions du Seuil, 2001, p. 214.
- Farhadi, Morteza. (1998). *Museum in air*, first edition, publication of university Alammeh, Tabatabaee.
- Hammond, Norman. Cave painters' giveaway handprints at Pech-Merle. *Timeonline*. Posted: September 11, 2009.
- Helen Gardner. (2002). *Are through passage of time*, translated by Mohammad taghi Faramarzi, fifth edition Agah publication, Tehran.
- Helene Valladas. 2003. Direct radiocarbon dating of prehistoric cave, paintings by accelerator mass spectrometry. *Meas. Sci. Technol.* 14 1487-1492.
- Izadpanah, Hamid, (1997), *Introduction on ancient and historical artwork*, first cover, organization of print and publication of ministry of Islamic Education and Guidances.
- Jung, Carl Gustav. (1961). *Man and his symbols*. ISBN 964-5620-19-8.
- Martin Garcon, Masoud Nosrati, *Horse Symbolism Review in Different Cultural Backgrounds*, *International Journal of Economy, Management and Social Sciences*, 2(1) January 2013, TI Journals, Pages: 15-18.
- Paul Pettitt. Art and the Middle-to-Upper Paleolithic transition in Europe: Comments on the archaeological arguments for an early Upper Paleolithic antiquity of the Grotte Chauvet art. *Journal of Human Evolution*, 2008 Prehistoric cave paintings took up to 20000 years to complete.
- R. Dale Guthrie, *The Nature of Paleolithic Art*. University Of Chicago Press, 2006. ISBN 978-0-226-31126-5. Preface.
- Schiller, Ronald (1972). *Reader's Digest: Marvels and Mysteries of the World around Us*. The Reader's Digest Association. pp. 51-55. LCCN 72-77610.
- the Metropolitan Museum of Art: *Chauvet Cave (ca. 30,000B.C.)*
- Welsh, Peter. *Rock-Art of the Southwest*. 2000, page 62
- Whitley, David S. (2009). *Cave Paintings and the Human Spirit: The Origin of Creativity and Belief*. Prometheus. p. 35. ISBN 978-1591026365.