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A Study on the Parthian Pottery of Dargaz Plain, Northeast of Iran

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Abstract

Northeastern Iran has been considered a connecting bridge and natural passageway for the entry of different tribes from the past to the present time, yet despite such importance, it has rarely been studied by archaeologists and researchers. Dargaz plain in northeastern Iran, due to its special geographical location and environmental conditions, as well as its proximity to major settlement centers of the Parthian period in South Turkmenistan, contains many remains and settlements of that period. In the surveys conducted in this region, 84 sites belonging to this period were identified and analyzed. As a result of these studies, it was discovered that the area has been among the most important and populated centers during the Parthian period. Moreover, based on the pottery evidence, it was revealed that the region has been a center of activity from the onset to the end of this period. The present research dealt with categorization and typology of the pottery based on the studies carried out on 425 pieces of pottery, and it was found that the Parthian pottery of this region is divided into two groups of simple and painted pottery; however, the painted pottery class is divided into several subclasses, such as engraved, added, grooved, marked, and painted. Red pottery has been the most common pottery of the region during the Parthian period. Common forms include crocks, pots, and skillets, small and big bowls, and long-neck and short-neck jars and cups. Comparative studies indicate that the most cultural interactions in the study region were related to cultural areas in neighboring regions such as the northeastern and eastern Iran and the western parts of Afghanistan and Pakistan so that almost 70% of the cultural relations of this region was with the above-mentioned areas and about 43.54% of these relations has been with South Turkmenistan and the sites of Marv, Nisa, Sarakhs oasis and Shar- tappeh Chapeshlou.

Keywords: Dargaz Plain, Parthian Period, Pottery Typology, Cultural Relations.

Article Type: Research Article

Introduction

Dargaz is one of the intermountain plains of Turkmen-Khorasan highlands (Figure 1). This plain extends 50 to 55 kilometers east-west and 30 to 35 kilometers north-south. The plain is limited to the northern foothill band of Kope Dagh or Itak and is separated from the wide desert of Ghare Ghom by the low-altitude Zarineh Kuh Mountains (Kohl and Heskel 1980: 172). The most important rivers flowing in Dargaz plain are Zangelanlu and Daroungar, which originate from Allah Akbar and Hezar Masjed mountains. The seasonal and permanent branches of these two rivers are scattered throughout the plain. The results of archaeological studies and surveys indicate that many settlements of different cultural periods have been formed on the margins of these rivers and seasonal main branches of these two rivers which are located on this plain. The prehistoric part of these settlements has been carefully and scientifically studied in previous studies (Figure 2) (Garazhian 2013; Kohl and Heskel 1980). But studies on this historical period, and in particular on the Parthian period, are scarce. Another important point is that one of the main problems in the Parthian studies is the lack of research sources and field studies, however, this

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deficiency is more evident in the early centuries of Parthian reign, especially during the early rise and formation of this dynasty; therefore, the north-eastern part of Iran is very important because according to the material sources and evidence, this region is considered as the first home of Parni tribes. It also seems that Dargaz, due to its special geographical location and favorable environmental conditions, has played an effective role in the presence of this tribe and the process of Parthians' coming to power. Thus, the introduction of the Parthian pottery set of Dargaz plain in the northeast of Iran through classifying and comparing the pottery shreds with the previously dated collections of this period is a primary step for understanding the developments of the Parthian period in this area. In the present research, through documentation and typological studies of significant Parthian pottery of the region and analyzing the results of these studies, it has been attempted to achieve the following goals: introduction of indigenous types of the region, identification of native traditions and comparative study of this pottery collection and similar examples in the neighboring areas, and thereby, increasing our knowledge of the cultural status of this part of Khorasan during the Parthian period.

Literature Review

Several travelers and tourists in the nineteenth century have passed through Dargaz Plain and have described the geography of this plain. One of the tourists who has provided a fairly detailed geographic description of Dargaz Plain is Captain Napier (Napier 1876). Sir Henry Rawlinson has



Figure. 1:*The Location of Dargaz (After: www.Img.nody.ir 2021/ 09/ 06)*

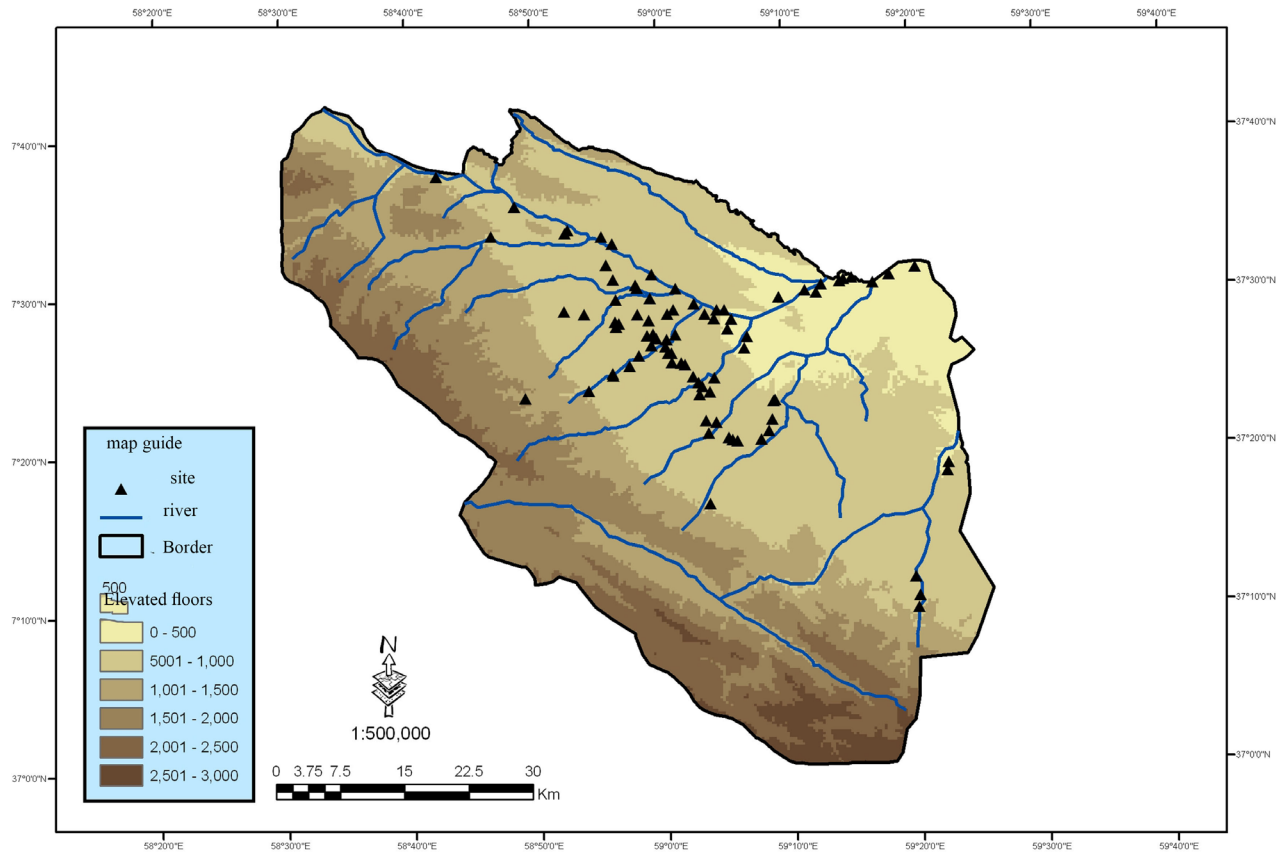


Figure. 2: *The Location of Parthian Sites of Dargaz Plain.*

also referred to the region in a book entitled "*Roads to Merv*" (Rawlinson 1879: 161-191). The first archaeologist who wrote about the ancient remnants of Dargaz Plain was Henry Frankfort. In 1924, he visited the ancient mounds of Dargaz Plain, compared the designs of the pottery of this region to those of Anu mound in Central Asia, and argued that both areas have had a common pottery industry (Frankfort 1959: 83-84). Following him, Ezzatollah Negahban (1966) identified and studied a number of mounds and ancient sites in northern Khorasan during a survey project in Northeast Iran (Garazhian 2010: 2). Following the Northeast survey project, in 1978, two other archaeologists, Philip Kohl and Denis Heskel, had a preliminary visit to Dargaz Plain and published a brief report in *Iran Journal* (Kohl and Heskel 1980: 69-106). After the Islamic Revolution, from 1994 to 2006, Mehdi Rahbar conducted 11 archaeological excavation seasons on a location called Bandian which is a palace belonging to the Sassanid period (Rahbar 2007). The study and identification of Dargaz Plain were conducted by a team from the Cultural Heritage Organization of Khorasan province supervised by Bakhtiari Shahri in November 1996 (Bakhtiari Shahri 1996) and in 1997, the supplementary study and identification o/f Dargaz plain (prehistoric period) were performed by Garazhian (Garazhian 2010: 2). Among other studies that has been conducted in Dargaz area, we can mention the determine the area and territory of Shahr-e-tappeh site in 1388 by Ali Hassanabadi and the revision of this determine in 1395 by Hassan Nami in which distinguished works from Parthian era was discovered.(Nami 1395) Also in an article with the title of "Analysis and suggested chronology of Parthian city of Chapeshlou Shahr-e-tappeh in Dargaz, North- East of Iran", Nami and his colleagues referring to archeological studies and during the excavation for demarcation of Shahr-tappeh site based on archeological findings and the great similarities of these findings with the data of Nisa site in Turkmenistan; introduced Shahr-e-tappeh as one of the important cities in the early of Parthian era which is probably compatible with the Parthian city of "Dara". (Nami and *et al.* 1396). Since the studies carried out so far have

rarely referred to Parthian sites, and particularly to Parthian Pottery in this region, the present research has a high significance due to the fact that it only seeks to study and analyze the settlements of the Parthian period in Dargaz Plain, and its nature is different from previous studies. Another reason for the significance of this study is that it can be a pioneering study in recognizing the issues and questions posed about this ambiguous period of Iranian history. On the other hand, in spite of the conducted surveys and excavations, still there is not even a collection of Parthian pottery in this region with precise and reliable dating at this cultural sphere, the most important reason of which is the lack of a detailed and extensive survey on one of the significant sites of the Parthian period in this area.

Methodology

In this study, after the initial classification, the pottery pieces were divided into several types based on different variables, and then from each type, several representative samples were selected, designed and photographed. Also, for typological comparison of these pottery pieces with those of the other sites in different areas, some characteristics were considered that had the most similarity and homogeneity among the compared pieces. For the typological comparison, the structure of the motifs, the texture, and the form of the wares were carefully taken into account. Therefore, initially, it was attempted to compare the pottery pieces with decorative ornaments in terms of pattern and form. Non-decorated pottery pieces were typologically compared in terms of form and paste. The designs of the compared samples along with the reference samples are presented in several tables in great detail.

Classification and Typology of Parthian Pottery in Dargaz Plain

Pottery is the most important cultural data which is usually collected from the surface of the mounds and sites during archaeological surveys. It is clear that introducing a set of Parthian pottery in the northeast of Iran through classification and comparison with the historic collections of this period is an effective step in introducing this period in northeastern Iran, which will also be of great importance in understanding the history of this period.

In his studies conducted on the Parthian pottery in Iran, Ernie Haerinck divided Iran into nine regions, where the sixth region included the northeast of Iran (a region in the east of Tehran, which covered the Khorneh or Tupurha region, Damghan-Gorgan-Gonbad Qhaboos, Gnome's, and Atrak region and can be attributed to Partiehneh (Partou) or Hyrcanian (Haerinck 1997: 272). However, in his studies, he did not mention Parthian pottery of Dargaz Plain because of the vastness of this area, as well as the lack of field activities. He only dealt with some well-known sites very briefly.

In this section, the technical features of the aforementioned pottery collection (425 pieces) have been studied. In a general and preliminary classification, the Parthian pottery pieces can be divided into two groups of plain and painted pottery (since even a single piece of glazed pottery was not obtained from the total pottery collection, the terms *glazed* and *non-glazed* are not used here). In the classification of the whole pottery pieces, 79.25% of the shreds are plain pottery and 19.75% are painted pottery. The pottery pieces can be divided into several categories in terms of color: buff, red and gray pottery (Tables 1-3). The statistics indicate that the red pottery is the most common pottery in the Parthian period, accounting for 77.58% of the total pottery; the red group (29.39%) is commonly divided into ordinary red (42.65%), brick red (29.39%) and brownish red (54.5%) subgroups. Buff pottery accounts for 19.51%, and gray pottery accounts for 2.89% of the whole collection. Most of these pieces have a diluted clay coating and inorganic fine to coarse grain Temper. In terms of manufacturing technique, 97.83% of the pieces were wheel-made and only 2.17%, were handmade, most of which were large storage kinks. In terms of firing quality, the dominant portion of this collection (95%) is sufficiently cooked. Generally, the amount of plain pottery is more than the painted (patterned) pottery, so that the painted pottery accounts for only 19.75% of the entire collection. The decoration of this group of pottery has been done in a variety of ways, such as plain carved patterns, undulating patterns, combed and zigzag patterns, and added, molded, grooved, marked and painted decorations. Among the decorated pottery shreds, carved decoration with 57.31% was the most widely used decoration method. Other methods included fingerprinted (18.29%), grooved (10.97%), painted (6%), marked (4.87%) and added (65.3%). Regarding the motifs applied in decorating the painted pottery, the largest

group is the geometric patterns with 97.56%. The red color with 60%, is the dominant color used to decorate the motifs, and ochre red and brick-red each covers 20% of the pottery. In another division, the pottery can be divided into the delicate (fine), moderate, and rough (coarse) textures in terms of the quality of paste production. According to the statistics, the moderate group is 67.71%, which is more frequent than the other two groups, the delicate (fine) group accounts for 20.96% and the rough (coarse) group covers 11.32% of the entire pottery collection. In terms of form, a variety of shapes can be identified in this collection: Kinks (33%), pots and skillets (12%), large and small bowls (19%), short-neck and long-neck jugs (31%) and cups (5%). Different types of rims such as rolled back, hook-shaped, vertical, triangular, turned-out, flat and curved, and various types of bottoms, such as flat, based, convex, concave and legged bottoms were identified in this collection (Figures 3-8).

Table. 1: *A Selection of Gray Pottery*

No	
1	Gray, a Dark clay coating on the outer and inner wall, inorganic Temper, moderate production quality, sufficient firing
2	Gray, a Gray clay coating on the outer and inner wall, inorganic Temper, delicate production quality, sufficient firing
3	Gray, a Dark brown clay coating on the outer and inner wall Dark buff, inorganic Temper, moderate production quality, sufficient firing
4	Gray, a brownish-red clay coating on the outer and inner wall, inorganic Temper, rough production quality, sufficient firing
5	Gray, a Gray clay coating on the outer and inner wall, inorganic Temper, moderate production quality, sufficient firing

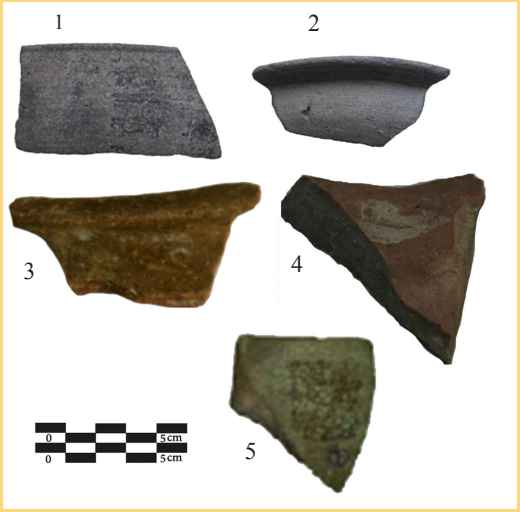


Table. 2: *A Selection of Buff Pottery*

No	
1	Red, a brick-red coating on the and inner walls, inorganic Temper, moderate production quality, sufficient firing
2	Buff, a brick clay coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing
3	Dark buff, a green clay coating on the outer wall and the inner wall, inorganic Temper, moderate production quality, sufficient firing
4	Red, a brick-red coating on the outer and inner brownish-red walls, inorganic Temper, moderate production quality, sufficient firing
5	Buff, a brick clay coating on the outer wall and the brick-red inner wall, inorganic Temper, moderate production quality, sufficient firing, geometric grooved pattern
6	buff, a green clay coating on the outer wall and the inner wall, inorganic Temper, moderate production quality, sufficient firing

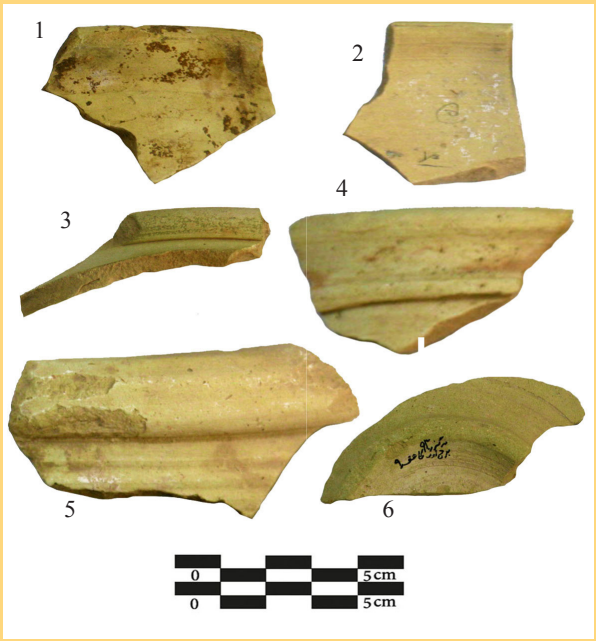


Table. 3: *A Selection of Red Pottery*

No	
1	Brick-red, a red clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing
2	Red, a Brick-red clay coating on the outer wall and the Dark buff inner wall, inorganic Temper, moderate production quality, sufficient firing
3	Brick-red, a brown clay coating on the outer and inner walls, inorganic Temper, rough production quality, sufficient firing
4	Red, a buff clay on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing
5	Gray, a brownish-red clay on the outer and inner walls, inorganic Temper, rough production quality, sufficient firing
6	Brick-red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing
7	Red, a red clay coating on the outer wall and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing
8	Brownish red, a brick-red clay coating on the outer wall and the buff inner wall, inorganic Temper, rough production quality, sufficient firing



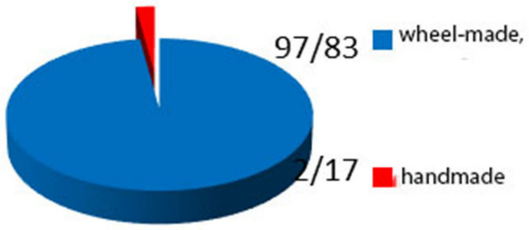


Figure. 3: *Production Type*

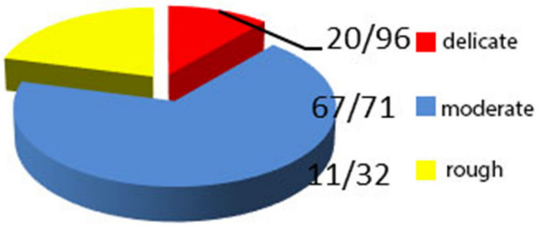


Figure. 4: *Production quality*

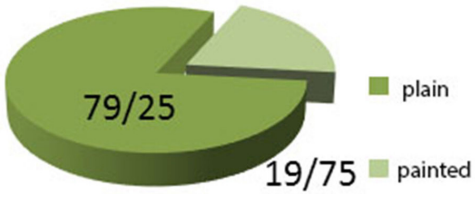


Figure. 5: *Decoration*

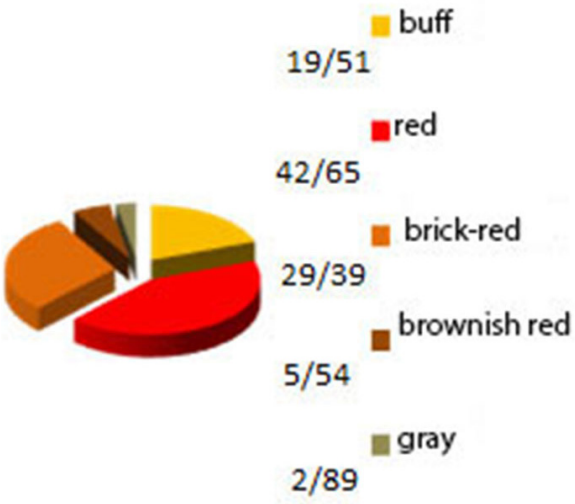


Figure. 6: *Paste color*

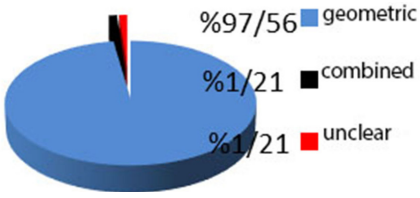


Figure. 7: *Motifs*

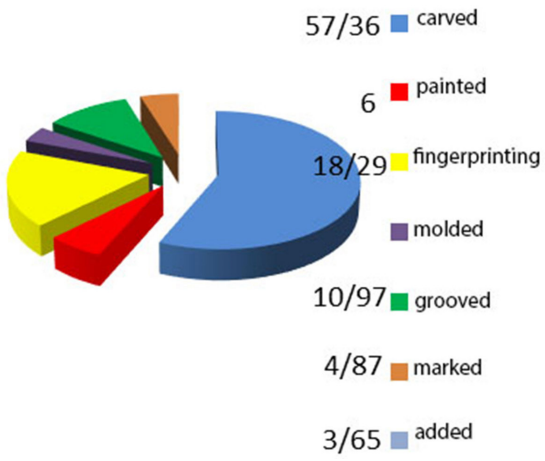


Figure. 8: *Type of decoration*

Comparative Study of the Findings

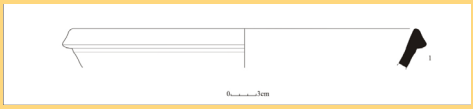
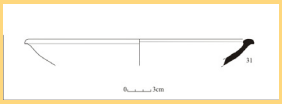
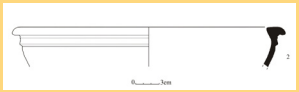
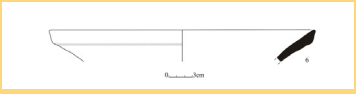
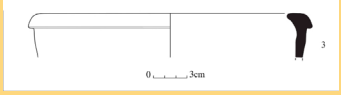
Typology is a classification system based on the construction and composition of types. Typology is a search for the ideas behind the produced objects or determinant variables of objects (Fagan 2003:Vo. 2: 412). It is the basis of many anthropological analyses and interpretations and also the study of similarities and differences in a collection of ancient works with other works of the same collection or works of other collections belonging to various periods, sites and regions (Hol 2000: 22). This method, also known as categorization of series, is based on the reconstruction, transformation, and continuity in the typology of ancient materials, in particular the pottery, and is mostly used for areas whose ancient materials have no absolute chronology. In this study, the transformation and continuity of materials in the phase sequence of a location are compared with those of similar locations (Alizadeh 2007: 132). In the typological comparison of the pottery, the selected data are measured and evaluated in terms of structure and physical appearance, and in general, the existing similarities with the data of other areas are examined. These types of comparisons are used to achieve a relative chronology and also to determine the relationship between different sites. In the typological comparison, the highest similarities should be considered, but in the meantime, attention should be paid to the problems that would cause confusion in case they are ignored. One of the most important problems in this regard is typological stability.

The Analysis of Statistical Results of Typological Comparisons

In the present research, nine distinct cultural regions were studied for the purpose of typological comparison of the data. It was attempted to preferably select those places which had not been precisely and scientifically investigated. In general, 39 sites in 11 regions were considered for these studies. Among them, the Central Asian regions (South Turkmenistan), Pakistan, East of Iran, Northeastern Iran, and Afghanistan have the most references, respectively; however, the western and northwest regions of Iran, as well as southern Iran are also in the second degree of importance. Accordingly, graphs were designed for each cultural region and sites in each area, in which the degree and percentage of comparisons are clearly observable. It should be noted that as a result of comparing the typology of this pottery collection with those of the most Parthian sites in Iran and neighboring areas, it was found that most of the samples of this collection are unique to the cultural area of northeastern Iran, and in particular to South Turkmenistan and have fewer similarities and less consistency with the pottery data of other regions. It is noteworthy that prehistoric research on the pottery data of prehistoric sites of this region also indicates the high similarities and accordance of pottery in the region with that of Turkmenistan, so that, after comparing the prehistoric pottery of the area with that of Anu mound, Frankfurt suggested that the pottery may have belonged to the same pottery tradition (Kohl and Heskel 1980: 163). Studies on this collection also show a similar pattern in this historical period, and in particular the Parthian era. In addition, after Turkmenistan (Marv, Nisa and Sarakhs oases sites), most references belong to the Charsada site in western Pakistan, which seems to have been in close cultural contact with the studied area and the southern parts of Turkmenistan and East Iran. In general, according to the performed studies, the relationships of this region have been primarily with South Turkmenistan region, the significant sites of this region are considered among the early Parthian cities, and with other neighboring areas inside and outside the country which have been active in this period (Tables 4-11). Also, according to the performed comparisons, it was found that there were some pottery shreds from the Seleucid and early Parthian period to the late Parthian pottery among the whole pottery collection, indicating

that this area had been flourishing throughout the Parthian reign. However, another issue which can be brought up here is that since the highest percentage of consistency and similarity of the findings of this region has been with those of Nisa and Merv sites, which belong to the first half of the Parthian rule, the main part of the findings from this region belongs to the first half of the Parthian dynasty.

Table. 4: *Typological Comparisons for samples of bowl*

Usmanova 1963, Figure: 43, No: 6 Herrmann *et al*, 2001, Figure: 17, No:6 Hansman *et al*, 1970, Figure: 14, No: 6	Buff, buff clay coating on the inner and outer walls, inorganic Temper, moderate production quality, sufficient firing	 Fazl Abad mound and site
Cellerino 2006, Figure: 294, No:2662 Usmanova 1963, Figure: 43, No: 35	Buff, buff clay coating, inorganic Temper, moderate production quality, sufficient firing	 Jashn Abad Old Castle
Wheeler 1962, Figure. 22, No. 142 Cellerino 2006, Figure: 292, No: 14	Buff, buff clay coating, inorganic Temper, moderate production quality, sufficient firing	 Shahr Tappeh
Mehrafarin, 2011, Figure. 11, No. 49	Red, a brick-red coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Shahr Tappeh
Usmanova 1963, Figure: 5, No: 5 Herrmann *et al*, 2001, Figure: 17, No:5 Cellerino 2006, Figure: 294, No: 31	Red, buff clay coating on the outer wall and a brick-red coating on the inner wall, inorganic Temper, moderate production quality, sufficient firing	 Gharah Ghez Shrine
Wheeler 1962, Figure. 22, No. 142 Usmanova 1963, Figure: 43, No: 6	Red, a brick-red coating on the and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Olia Mound
Usmanova 1963, Figure: 43, No: 3 Wheeler 1962, Figure. 47, No. 500 Hernick 1997. Figure. 36. Design. 2 Roustaei 2012, plate 1, No. 3	Bick-red, brick-red coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Parkand Mound
Usmanova 1963, Figure: 43, No: 3 Wheeler 1962, Figure. 47, No. 500 Cellerino 2006, Figure: 292, No: 13 Hernick 1997. Figure. 36. Design. 2	Red, a brick-red coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Artian Mound
Usmanova 1963, Figure: 43, No: 7 Khosrowzade 2004, Design 1, Figure. 3 Alibeigi 2010, Design 4, No. 17	Brick-red, a brick-clay coating on the outer wall and self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Jashn Abad Nomadic Path site

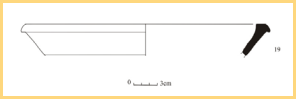
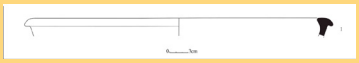
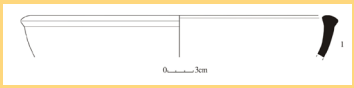
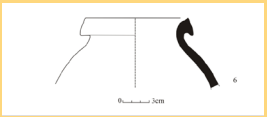
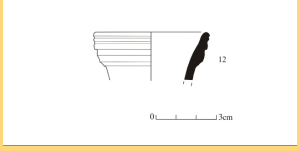
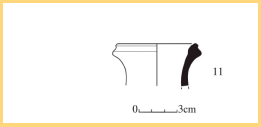
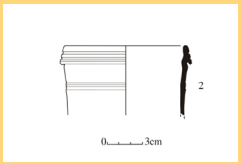
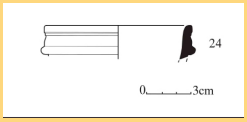
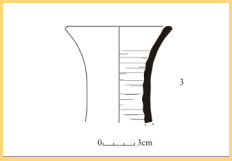
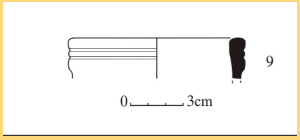
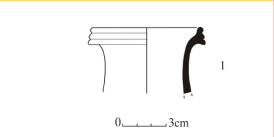
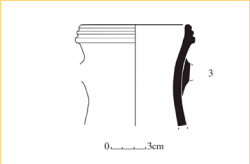
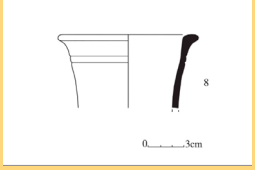
Usmanova1963, Figure: 31, No: 16 Mafi *et al*. 2009, plate 17, Figure. 2	Brick-red, a brick clay coating on the outer wall and self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Kajdar site
Cellerino 2006, Figure: 292, No: 8 Usmanova1963, Figure: 31, No: 13	Brick-red, a brick-clay coating on the outer wall and self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Shahr Tappeh
Usmanova 1963, Figure: 43, No: 3 Wheeler 1962, Figure. 47, No. 500 Cellerino 2006, Figure: 292, No: 11	Brick-red, a brick clay coating on the outer wall and self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Saheb Jan Mound
Usmanova 1963, Figure: 13, No: 3 Alibeigi 2010, Design 4, No. 27	Buff, a brick clay coating on the outer wall and self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Gandali Tap-e Chapeshlou
Khosrowzade 2004, Design 5, Figure. 2	Brick-red, a buff clay coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Tape- Kahu
Khosrowzade 2004, Design 11, Figure. 8 Ali & Khosrowzade 2010, Design, 2, Figure. 6 Cellerino 2006, Figure: 297, No: 79	Brick-red, a brick clay coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Moloud Abad Mound
Wheeler 1962, Figure. 22, No. 141 Usmanova1963, Figure: 7, No: 17	Red, a buff clay coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Morad Mound

Table. 5: *Typological Comparisons for samples of jug*

Wheeler 1962, Figure. 39, No. 363 Estranoch 1999: Figure. 117, image 28	Brick-red, a brick clay coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Komaj Khor Mound 2
Usmanova1963, Figure: 6, No: 9	Brick-red, a brick clay coating on the outer and the buff inner walls, inorganic Temper, moderate production quality, sufficient firing	 Kajdej Site 2
Wheeler 1962, Figure. 33, No. 288, 295	Red, a brick clay coating on the outer and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Jashn Abad

Khosrowzade 2004, Design 14, Figure. 16	Brick-red, a buff clay coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Parkand Site 2
Kaim 2008, Figure: 3, No: 2	Brick-red, a buff clay coating on the outer and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Morad Mound
Wheeler 1962, Figure. 38, No. 346	Brick-red, a brick clay coating on the outer and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Saheb Jan Mound
Potts, Roustaei 2006, Figure 4.117:ph2-ts. 40 Usmanova 1963, Figure: 14, No: 4	Red, a brick clay coating on the outer and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Shahr Tappeh
Usmanova 1963, Figure: 42, No: 5 Usmanova1963, Figure: 40, No: 19 Kaim 2008, Figure: 3,No: 2	Red, a brick clay coating on the outer and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Golkhandan Mound
Stronach 1999, Figure. 118, image 6.	Brick-red, a buff clay coating on the outer and inner walls, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Olia Mound
Herrmann *et al*, 1999, Figure: 5, No: 2	Brick-red, a brick clay coating on the outer wall and the buff inner wall, inorganic Temper, moderate production quality, sufficient firing, geometric bas-relief	 Merry Palkanlou Mound
Mehrafarin 2011, Figure. 6, No. 14 Cellerino2006, Figure: 295, No: 57	Brick-red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing, geometric bas-relief	 Saheb Jan Mound
Usmanova 1963, Figure: 43, No: 30	Brick-red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing, geometric bas-relief	 Parkand Mound

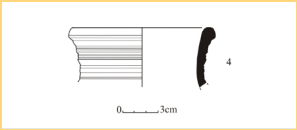
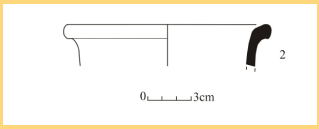
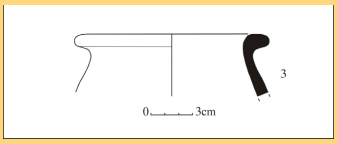
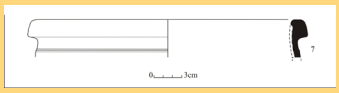
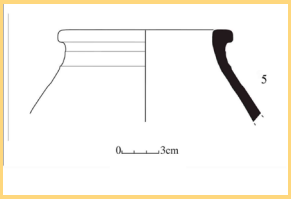
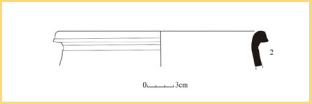
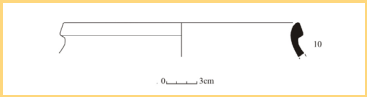
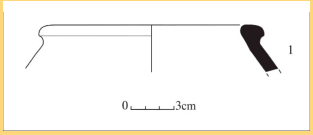
Mehrafarin 2011, Figure. 10, No. 42	Red, a red clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing, geometric bas-relief	 Beh Chenar Mound

Table. 6: *Typological Comparisons for samples of Small vat*

Usmanova 1963, Figure: 6, No: 10 Alibeigi 2010, Design 12, No. 35 stranach, Figure. 120, image 20. Cellerino 2006, Figure: 296, No: 64	Brick-red, a brick clay coating on the outer wall and buff inner wall, inorganic Temper, delicate production quality, sufficient firing	 Palkanlou Mound 1
Usmanova1963, Figure: 6, No: 7 Usmanova 1992, Figure: 7, No: 18 Cellerino 2006, Figure: 296, No: 73	Brick-red, a brick clay coating on the outer wall and buff inner wall, inorganic Temper, moderate production quality, sufficient firing	 Golkhandan Mound
Usmanova 1963, Figure: 42, No: 6	Red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Shahr Tappeh
Usmanova 1963, Figure: 6, No: 7 Usmanova 1963, Figure: 5, No: 1 Cellerino 2006, Figure: 296, No: 64	Buff, a brick clay coating on the outer and inner walls, inorganic Temper, moderate production quality, sufficient firing	 Youmeri mound collection
Usmanova,1963, Figure: 5, No: 1	Red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Lik Mound
Cellerino 2006, Figure: 296, No: 70 Usmanova 1963, Figure: 3, No: 2	Red, a brick clay coating on the outer wall and the self-coated inner wall, inorganic Temper, moderate production quality, insufficient firing	 Shahr Tappeh
Usmanova 1963, Figure: 42, No: 11 Cellerino 2006, Figure: 297, No: 79	Red, a dark red clay coating on the outer wall and the red inner wall, inorganic Temper, moderate production quality, sufficient firing	 Sangbar Mound
Usmanova1963, Figure: 7, No: 5 Duprree 1958, Figure 30:b	Brick-red, a buff clay coating on the outer wall and the buff inner wall, inorganic Temper, rough production quality, sufficient firing	 Olia Mound

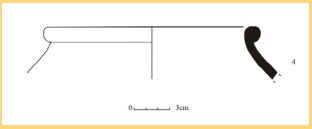
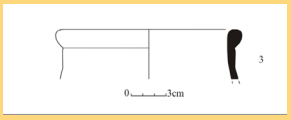
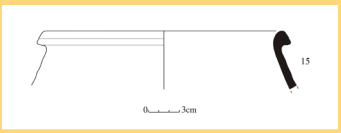
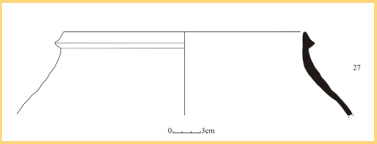
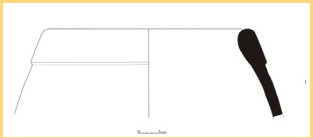
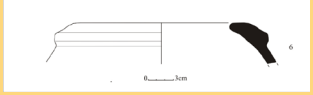
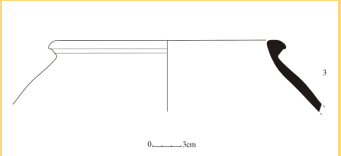
Usmanova1963, Figure: 7, No: 4 Farjami 2013, Figure. 66	Dark buff, a green clay coating on the outer wall and the inner wall, inorganic Temper, moderate production quality, sufficient firing	 Taghi Mound
Usmanova 1963, Figure: 7, No: 4 Duprree 1958, Figure 38:h 6	Brownish red, a brick-red clay coating on the outer wall and the buff inner wall, inorganic Temper, rough production quality, sufficient firing	 Olia mound collection
Usmanova 1963, Figure: 10, No: 3 Cellerino 2006, Figure: 296, No: 66	Brick-red, a brick clay coating on the outer wall and the inner wall, inorganic Temper, moderate production quality, sufficient firing	 Sad Abad Mound
Usmanova 1963, Figure: 40, No: 15 Trinkaus 1981: 332, No: 4 Alibeigi 2010, Design 4, No. 27	Brick-red, a brick clay coating on the outer wall and the green inner wall, inorganic Temper, rough production quality, sufficient firing	 Nowrouz Mound
Usmanova 1963, Figure: 40, No: 16 Duprree 1958, Figure 35:Figure Najafi *et al*. 2009: image 2, Figure. 3, middle	Red, a brick clay coating on the outer wall and the self-coated inner wall, inorganic Temper, moderate production quality, insufficient firing	 Lik Mound
Alizadeh 1391. Figure: 27, No: 135	Red, a brick clay coating on the outer wall and the self-coated inner wall, inorganic Temper, moderate production quality, insufficient firing	 Shahr Tappeh

Table. 7: *Typological Comparisons for samples of vat*

Duprree 1958, Figure 38:k	Red, a light brown clay coating on the outer wall and the brick-red inner wall, inorganic Temper, moderate production quality, insufficient firing, geometric marked pattern	 Komaj khor Mound
Usmanova 1963, Figure: 12, No: 6 Kaim 2008, Figure: 2,No: 5	Red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, rough production quality, sufficient firing	 Gharah Ghez Mound
Usmanova 1963, Figure: 6, No: 5 Alibeigi 2010, Design, 3, No. 22	Red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Beh Chenar Mound
Usmanova 1963, Figure: 5, No: 7 Cellerino 2006, Figure: 296, No: 74	Red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Youkhar Castle of Gharah Ghoyounlou

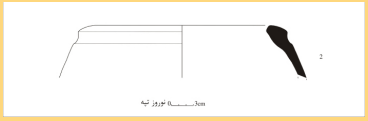
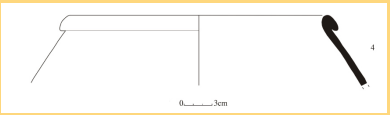
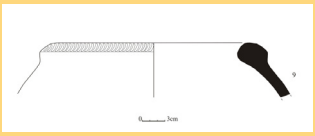
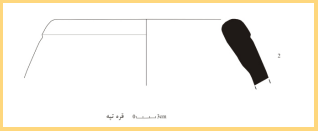
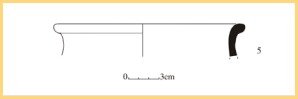
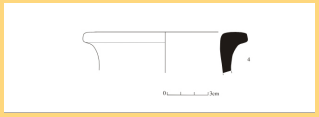
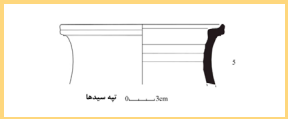
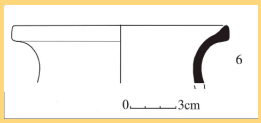
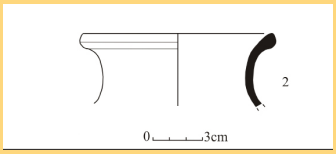
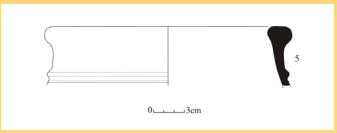
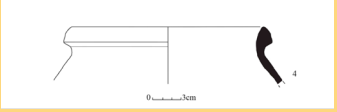
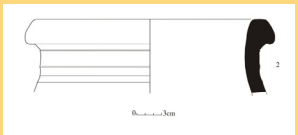
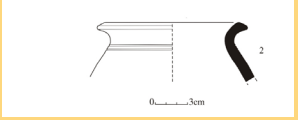
Khosrowzade and Ali, 2006, Figure. 17: 2 and 3 Mafi *et al.* 2009: plate 9, image 4	Red, a buff clay coating on the outer wall and the brick-red inner wall, inorganic Temper, rough production quality, sufficient firing	 The earthquake site of Kharab Ghezel
Alizade 2012: 156, No. 34 Cellerino 2006, Figure: 297, No: 80	Red, a brick clay coating on the outer wall and the inner wall, inorganic Temper, moderate production quality, sufficient firing	 Nowrouz Mound
Duprree 1958, Figure 37:h Alibeigi 2010: design 3, No. 22	Gray, a brownish-red clay coating on the outer and inner wall, inorganic Temper, rough production quality, sufficient firing	 Merry Palkanlou Mound
Usmanova 1992, Figure: 7, No: 3	Brick-red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Jashn Abad Old Mound
Duprree 1958, Figure 38:k Alibeigi 2010: Design 3, No. 22	Red, a brick-red clay coating on the outer wall and the self-covered inner wall, inorganic Temper, rough production quality, insufficient firing	 Olia Round Mound
Usmanova 1963, Figure: 6, No: 17 Najafi *et al*. 2009: image 2, Figure. 2 and 7 (middle) Cellerino 2006, Figure: 297, No: 78	Brownish red, a brick-red clay coating on the outer wall and the buff inner wall, inorganic Temper, rough production quality, sufficient firing	 Olia Mound Collection
Sadeghi 2013: Design 2, Figure. 1	Brownish red, a buff clay coating on the outer wall and the inner wall, inorganic Temper, rough production quality, sufficient firing	 Ghara Tapp-e
Kiani 1982, Figure: 5, No: 4 Cellerino 2006, Figure: 297, No: 78	Brick-red, a brick-clay coating on the outer wall and the buff inner wall, inorganic Temper, rough production quality, sufficient firing	 Khakhian Mound

***Table. 8**: Typological Comparisons for samples of jug with short neck*

Kleiss 1970, Figure: Abb.28, No: 6 stranach 1999: Figure. 119, image 25 Cellerino 2006, Figure: 295, No: 58	Buff, a dark brown clay coating on the outer wall and the light brown inner wall, inorganic Temper, moderate production quality, sufficient firing	 Sadat Mound
Mehrafarin 2011, Figure. 6, No. 13 Usmanova 1963, Figure: 6, No: 10 Kaim 2008, Figure: 2,No: 4	Red, a brick-red clay coating on the outer wall and the dark buff inner wall, inorganic Temper, moderate production quality, sufficient firing	 Jashn Abad Mound
Wheeler 1962, Figure. 21, No. 119	Red, a brick-red clay coating on the outer wall and the inner wall, inorganic Temper, moderate production quality, sufficient firing	 Merry Palkanlou Mound
Wheeler 1962, Figure. 37, No. 338	Red, a buff clay coating on the outer wall and the brick-red inner wall, inorganic Temper, moderate production quality, sufficient firing	 Seyedha Mound
Khosrowzade 2004: Design 14, Figure. 7	Red, a brick-red clay coating on the outer wall and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing	 Sadat Site
Usmanova 1963, Figure: 6, No: 5 Cellerino 2006, Figure: 296, No: 64	Buff, a brick clay coating on the outer wall and the buff inner wall, inorganic Temper, moderate production quality, sufficient firing	 Sad Abad Mound
Usmanova 1963, Figure: 42, No: 2	Red, a buff clay coating on the outer wall and the brick-red inner wall, inorganic Temper, moderate production quality, sufficient firing	 Ghangholi Imam Mound
Usmanova 1963, Figure: 10, No: 25 Wheeler 1962, Figure. 37, No. 340 Mehrafarin 2011, Figure. 6, No. 10	Red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Noukhandan Mound
Usmanova 1963, Figure: 3, No: 3 Usmanova 1963, Figure: 5, No: 5 Alibeigi 2010, Design 2, No, 7	Buff, an orange-red clay coating on the outer wall and the red inner wall, inorganic Temper, moderate production quality, sufficient firing, geometric bas-relief	 Ghangholi Imam Mound
Wheeler 1962, Figure. 33, No. 293 Alizadeh 2012: 191, No, 119 Cellerino 2006, Figure: 298, No: 96	Brick-red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Nasir Mound

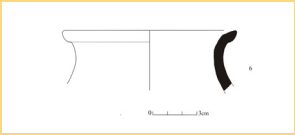
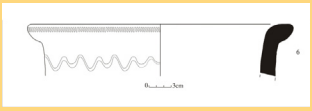
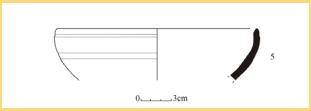
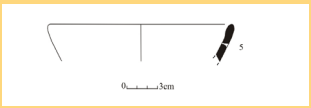
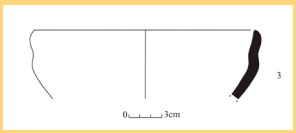
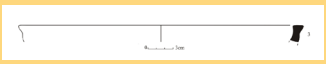
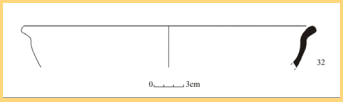
Usmanova 1963, Figure: 6, No: 5 Trinkaus 1981: 330, No: 2 Cellerino 2006, Figure: 296, No: 64	Red, a brick-red clay coating on the outer wall and the dark buff inner wall, inorganic Temper, moderate production quality, sufficient firing	 Jashn Abad Mound 2
Usmanova 1963, Figure: 13, No: 16 Usmanova 1963, Figure: 13, No: 15 Mafi and Saraf, 2006, No. 6	Brick-red, a buff clay coating on the outer wall and the inner wall, inorganic Temper, rough production quality, sufficient firing, geometric bas-relief	 Ghangholi Imam Mound

Table. 9: *Typological Comparisons for samples of shallow bowl*

Wheeler 1962, Figure. 15, No. 41 Wheeler 1962, Figure. 44, No. 449 Roustaie 2012: plate 39, Design 268	Red, a buff clay coating on the outer wall and the brick-red inner wall, inorganic Shamut, moderate production quality, sufficient firing, geometric grooved pattern	 Kal Kelisa Mound
Usmanova 1963, Figure: 20, No: 23 Hansman *et al*, 1970, Figure: 29, No: 10 Cellerino 2006, Figure: 299, No: 1 Roustaie 2012: plate 14, Design 98	Buff, a brick red clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing, geometric bas-relief	 Beh Chenar Mound
Usmanova 1963, Figure: 20, No: 13 Herrmann *et al*, 2001, Figure: 18, No: 4	Red, a buff clay coating on the outer wall and the self-covered wall, inorganic Shamut, delicate production quality, sufficient firing	 Palkanlou Mound
Mehrafarin 2011, Figure. 6, No. 16	Red, a brick-red coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Morad Dashi Mound
Mehrafarin 2011, Figure. 11, No. 47 Khosrowzade 2003: Figure. 8, No. 2 Hernick 1997: Figure. 36, image 4 Adachi 2005, Figure: 5, No: 4	Red, a light brown clay coating on the outer wall and the inner wall, inorganic Temper, delicate production quality, sufficient firing	 Shahr Tappeh
Adachi 2005, Figure: 5, No: 3 Alibeigi 2010: Design 13, No. 1 Alizadeh 2012: 154, No. 26	Red, an orange-red clay coating on the outer wall and the brownish-red inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Nazar Zindanlou Mound
Hernick 1997: Figure. 35, image 3 Alibeigi 2010: Design 2, No. 21 Duprree 1958, Figure 51:m	Brick-red, a brick-red clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Shahr Tappeh
Wheeler 1962, Figure. 28, No. 230 Usmanova 1963, Figure: 13, No: 5 Cellerino 2006, Figure: 294, No: 36 Henrick 1997: Figure. 35, image 3	Buff, a brick-clay coating on the outer wall and the green inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Gandali Mound of Chapeshlou

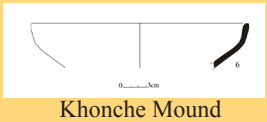
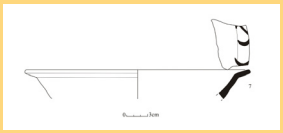
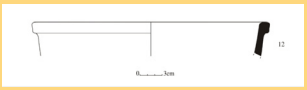
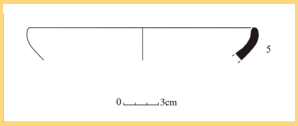
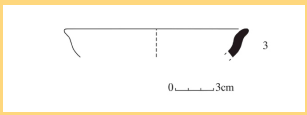
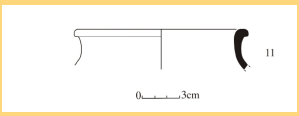
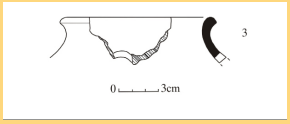
Usmanova 1963, Figure: 20, No: 32 Mehrafarin 2011, Figure. 6, No. 15 Kleiss 1970, Figure: Abb.28, No: 5	Buff, a green clay coating on the outer wall and the inner wall, inorganic Shamut, delicate production quality, sufficient firing,	 Khonche Mound
Adachi 2005, Figure: 7, No: 1,2 Cellerino 2006, Figure: 294, No: 38	Buff, a brick clay coating on the outer wall and the self-covered wall, inorganic Shamut, delicate production quality, sufficient firing, painting on the rim	 Jolfan Mound
Duprree 1958, Figure 21:c	Buff, a brick clay coating on the outer wall and the self-covered wall, inorganic Shamut, moderate production quality, sufficient firing	 Nowrouz Mound
Kleiss 1970, Figure: Abb.28, No: 1 Wheeler 1962, Figure. 27, No. 210 Usmanova 1963, Figure: 23, No: 5 Hansman *et al*. 1970, Figure: 14, No: 9 Trinkaus 1981: 332, n: a	Brick, a buff clay coating on the outer wall, and the self-covered wall, inorganic Shamut, delicate production quality, sufficient firing	 Torki Mound
Wheeler 1962, F. 27, No. 210 Potts,roustaei 2006, Figure 10: No: 1 Usmanova 1963, Figure: 40, No: 10	Buff, a green clay coating on the outer wall and the inner wall, inorganic Temper, delicate production quality, sufficient firing,	 Shahr Tappeh
Kleiss 1970, Figure: Abb.26, No: 48 Wheeler 1962, Figure. 18, No. 85, 86 Mehrafarin 2011, Figure. 6, No. 15 KarLovsky1970 Figure: 8, No: O	Red, a buff clay coating on the outer wall and the inner wall, inorganic Temper, delicate production quality, sufficient firing	 Komaj Khor Mound
Mehrafarin 2011, Figure. 11, No. 47 Henrick 1997: Figure. 35, image 2 Usmanova 1963, Figure: 20, No: 12 Duprree 1958, Figure 32:G	Brick red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, delicate production quality, sufficient firing	 Baba Jagh Old Mound

Table. 10 : *Typological Comparisons for samples of vat with wide rim*

Usmanova 1963, Figure: 31, No: 17 Cellerino 2006, Figure: 298, No: 95	Red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Hatam Qala Mound
Usmanova1963, Figure: 10, No: 40 Cellerino 2006, Figure: 296, No: 69 Alibeigi 2010: design 5, no. 23	Gray, an orange-red clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Sofla Round Mound
Usmanova1963, Figure: 5, No: 7 Cellerino 2006, Figure: 298, No: 93 Nami & el, 20017, Fig 10. No: 5	Brick-red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Temper, moderate production quality, sufficient firing	 Lik Mound

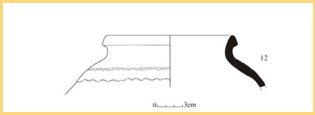
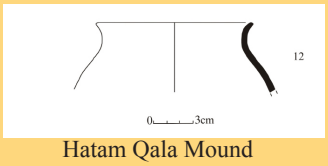
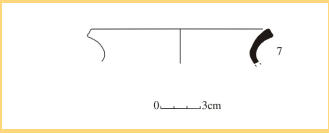
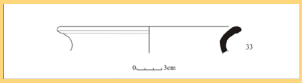
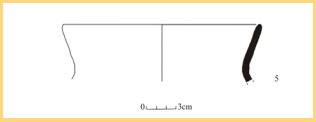
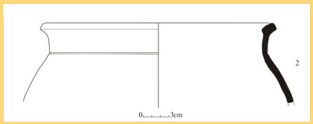
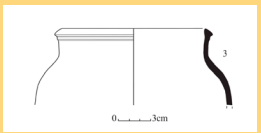
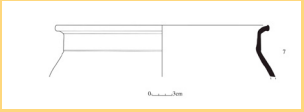
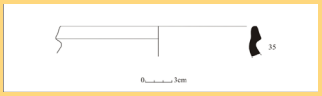
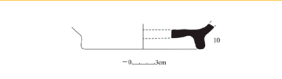
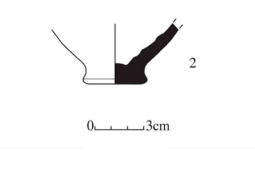
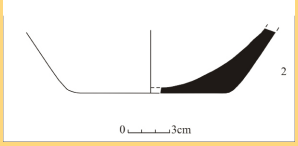
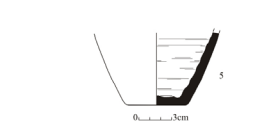
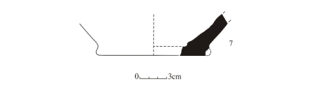
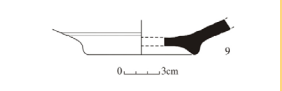
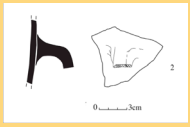
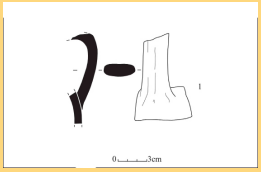
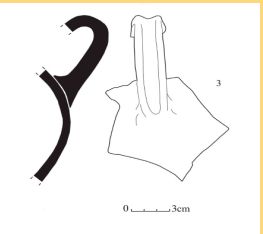
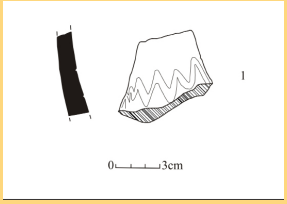
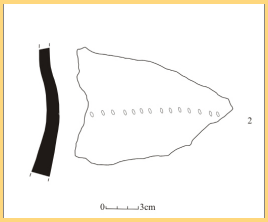
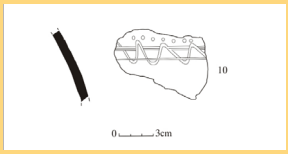
Usmanova 1963, Figure: 13, No: 12 , 15	Red, a brown clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing, undulating bas-relief	 Gandali Mound of Kheir Abad
Usmanova 1963, Figure: 6, No: 9 Ali, and Khosrowzade 2010: Design 3, Figure. 2	Red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, delicate production quality, sufficient firing	 Hatam Qala Mound
BasaFiga 2008, PL21, No: 3 Usmanova 1963, Figure: 23, No: 7 Cellerino 2006, Figure: 298, No: 95	Brick-red, a buff clay coating on the outer wall and the brick inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Gand Ali Mound of Kheir Abad
Usmanova1963, Figure: 8, No: 2	Red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing	 Shahr Tappeh
Potts, Roustaei 2006, Figure: 4. 108: ts.177 Wheeler 1962, Figure. 43, No: 409	Brick red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Qarah Tapp-e
Usmanova 1963, Figure: 3, No: 7	Red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Shahr Tappeh
Wheeler 1962, Figure. 21, No: 119	Brownish red, a buff clay coating on the outer wall and the light brown inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Golkhandan Mound
Usmanova 1963, Figure: 3, No: 2 Usmanova 1963, Figure: 13, No: 20	Brownish red, a dark buff coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Seyedha Mound
Garazhian *et al.* 2010: image 23, Figure. 3	Brick-red, a buff clay coating on the outer and the inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Kal-e- Kelisa Mound
Trinkaus 1981:Figure: 20, n: 3 Usmanova1963, Figure: 3, No: 9	Red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Temper, delicate production quality, sufficient firing	 Shahr Tappeh

Table. 11 : *Typological Comparisons for samples of bottom, base, handle, carved body*

Bernard 1967, Figure: 7, No: 173 Wheeler 1962, Figure. 47, No500 Cellerino 2006, Figure: 299, No: 12	Brownish red, a buff clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Chenar site 2
Usmanova 1963, Figure: 17, No: 35	Brick-red, a buff clay coating on the outer and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Yumeri Mound Collection
Kiani 1982, Figure: 2, No: 3	Red, a brick clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Jolfan Nomadic Path Site
Hansman *et al,* 1970, Figure: 13, No: 3	Red, a dark buff clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Fazl Abad Mound and Site
Bernard 1967, Figure: 7, No: 121 Usmanova 1963, Figure: 6, No: 4 Cellerino 2006, Figure: 297, No: 86	Red, a brick clay coating on the outer wall and the buff inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Nasir Mound
Usmanova 1963, Figure: 23, No: 57 Cellerino 2006, Figure: 299, No: 18	Buff, a green clay coating on the outer wall and the inner wall, inorganic Shamut, moderate production quality, sufficient firing	 Arg-e Kahu Tower
Usmanova 1963, Figure: 17, No: 27	Brick red, a red clay coating on the outer wall and the inner wall, inorganic Shamut, delicate production quality, sufficient firing, handmade	 Turki Tapp-e
Usmanova 1963, Figure: 6, No: 6	Brick-red, a buff clay coating on the outer wall and the inner wall, inorganic Shamut, moderate production quality, sufficient firing, handmade	 Polisrah Mound
Usmanova 1963, Figure: 6, No: 6	Brick-red, a dark buff clay coating on the outer wall and the inner wall, inorganic Shamut, moderate production quality, sufficient firing, handmade	 Turki Tapp-e

Wheeler 1962, Figure. 10, No: 257, 258 Najafi, *et al*. 2009: image 3, Figure. 2 (left) Mehrafarin 2011, Figure. 9, No. 34	Red, a brick-red clay coating on the outer wall and the self-covered inner wall, inorganic Shamut, moderate production quality, sufficient firing, undulating bas-relief	 Beh Chenar Mound
Wheeler 1962, Figure. 37, No342 Usmanova 1963, Figure: 8, No: 3 Roustaei 2011, Figure: 31, No:215	Red, a brownish-red clay coating on the outer wall and the brick-red inner wall, inorganic Shamut, moderate production quality, sufficient firing, geometric bas-relief	 Beh Chenar Mound
Wheeler 1962, Figure. 19, No: 94 Usmanova 1963, Figure: 14, No: 9 Mehrafarin 2011, Figure. 9, No. 34	Red, a green clay coating on the outer wall and the self-covered wall, inorganic Shamut, moderate production quality, sufficient firing, undulating bas-relief	 Sofla Round Mound

Conclusion

Based on the historical geographic sources, northeastern Iran, and especially Dargaz plain, has played a significant role in the events of the early Parthian period due to its specific geographical, political and cultural situation, so that according to the views of early geographers such as Izidor Kharaksi and Justin, the region has been a part of the Partiehneh state (the main Parthia) which was called Apawartaken. The archaeological survey of the Parthian settlements of the Dargaz plain is also supported by the views of historians and geographers since during this survey, 84 mounds and sites belonging to this era were identified. Some of these mounds, such as Nowruz Mound and Yarim Mound, have been inhabited in prehistoric periods, and during this period they were re-settled, and some other sites were single-period and it can be argued that they have been inhabited only during this period, due to the increase in population. The largest settlement in the region is the site of Shahr-e Tappeh, which may probably have been one of the cities and capitals of the early period. This vast site with an area of about 60 hectares is the largest enclosed city in this area, which, based on the typological studies carried out on pottery data, has been closely associated with the major cities of that time in Central Asia such as Nisa and Marv. Undoubtedly, during the Parthian period, despite being located in the vicinity of the early settlement of the Parthians, the site must have played a significant role in the formation and developments of this period. Studies on the Parthian pottery of this region and the obtained evidence show that there have been many similarities between the data of the northeast of Iran (Dargaz plain) and its northern, eastern, southern and north-eastern neighbors in the Parthian period, and it seems that permanent cultural exchanges have been established in these extensive cultural areas. The similarities between the pottery findings of this region and those of South Turkmenistan in Central Asia, Pakistan and Afghanistan, as well as the East and Northeast of Iran indicate the existence of very close cultural and commercial ties between these regions. During the Parthian period, Dargaz plain has had some concurrency and connections with other cities and ancient settlements, which might have been different based on the distance between cities and settlement centers. In the end, it is hoped that due to the strategic importance of the area in the early Parthian period and the presence of significant sites such as the Shahr -e Tappeh, archaeological research and excavations on this region will be able to lessen the problems posed in the early Parthian history.

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