The Persian Achaemenid Architecture Art its Impact ... and Influence (558-330BC)

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Abstract
The Achaemenid Persians founded an empire that lasted for two centuries (550-331 BC) within that empire that included the regions of the Near East, Asia Minor, part of the Greek world, and highly educated people and people such as Babylon, Assyria, Egypt, and Asia Minor. Bilad Al-Sham, centers of civilization with a long tradition in urbanism and civilization, benefited the Achaemenids in building their empire and the formation of their civilization and the upbringing of their culture. It also secured under the banner of late in the field of civilization, those ancient cultures and mixed and resulted in the Achaemenid civilization, which is a summarization of civilizations of the ancient East and reconcile them, and architecture and art were part of those civilizational mixing. It was influenced by ancient Iraqi and Egyptian architecture as well as Greek art. In addition, it also affected the architecture of the neighboring peoples, and its effects on the architecture of India and Greece, as well as southern Siberia, but the external influences on the architecture of Achaemenid. It does not erase the importance of the special element and the ability to create a special architecture of Achaemenid civilization that has the character and characteristics and distinguish it from its counterparts in the ancient East.

Keywords: Persian Achaemenid, Egyptian architecture, Civilization

I. THE ACHAEMENID ARCHITECTURE: CHARACTERISTICS AND FEATURES
The Architecture over the centuries has been the mirror on which civilizations of peoples are reflected in their religious, social, cultural and political characteristics that change from time to time upwards. And down with the movement of history with its internal and external influences, with the changing movement of life develops the civilizational characteristics of society to prove what proves and changes from what changed, and on this basis that the Achaemenids at the beginning of their arrival in Persia did not have their own art, and were lacking architectural artistic creativity (1). This art did not go down the way of gradual and slow development as the arts of the ancient Near East, but grew up as quickly as the emergence of the Achaemenid Empire itself. It is also an electoral art, not a creative one that quoted many of the skills and arts of peoples and other civilizations that fell under the banner of the Achaemenid Empire, especially the mature ones (2).

Initially, the Achaemenid Persian kings turned to the service of the empire on its part, and art and architecture occupied only a limited status (3).

In the era of the Achaemenids, Persia was the meeting place of ancient arts in the ancient Near East, where styles influenced by Babylonian, Assyrian, Egyptian, and Greek arts and architecture, however, the Achaemenid art and architecture was a special entity, its features and characteristics distinguished from the art and architecture of the peoples and peoples of the ancient Near East, especially its neighboring ones (4).

The influence of neighboring peoples was not merely the importation of local artistic manifestations from their homeland to promote in Persia, but they made it a mixture of different industries they continued to find a new composition characterized by the taste of Persian Achaemenid and distinguished from the arts of the ancient Near East, that is, a combination of various influences melted in the mold of Achaemenid (5).

It was privileged to be a royal art in the first place, so it was aimed at glorifying and glorifying the king and the royal authority. We have received architectural and artistic evidence from the reign of their three great kings: Cyrus II (588-530 BC), Dara I (522-486 BC), and Ahasuerus I (486--465 BC). The royal palaces and tombs were comparable to the palaces of the kings of the Babylonian and Assyrian empires, as well as some
themed sculptures divergent methods that demonstrate the greatness and might of the king (6).

This advantage was not fully evident during the reign of King Cyrus I, who did not need such, His capital Bazarkad (7) was characterized by simplicity and humility. In the reign of King Dara I (522–486 BC) who organized his empire, the features of familiarity and luxury appeared, and art Bbhi image of it and the impact and influence has emerged very significantly.

The three types of buildings are built not separated from the king's authority or the idea of royal authority the palace, which is the majestic framework for concerts and tiles, and finally the basement that protects the king from insults after death, especially the new style of graves created by Dara I.(8)

The Achaemenid Persian art and architecture was free from any symbols that could refer to society or social life. The gods discovered small altars or rare structures, and the land of Persia was virtually devoid of the graves of the public in the Achaemenid era (9). The sculptures also depicted no battle or military victories (10).

Thus, Persian Achaemenid architecture, a monarchy only, became a multi-paradigm, and Persia had no long tradition of art and architecture. While the East (Mesopotamia and Egypt), which was under the control of Persia, knew his riches in this area. Which led to the emergence of these influences are evident in Achaemenid art and architecture at the same time appeared the role of this civilization in the transfer of these artistic architectural influences to the people and peoples neighboring them, and therefore will be our study of this subject from two aspects are the impact of Eastern civilization on the arts and architecture of the Achaemenid state and the impact of art The architecture of the Achaemenid state is based on the architecture and arts of other neighboring peoples.

The Ancient Persia was the crossroads of ancient art in the ancient Near East, where artistic styles were influenced by the arts of Babylon and Assyria - Egypt, India, and Greece. It spread in ancient times and influenced the arts of other nations (11).

The Persians cited the arts of other peoples that were subjected to them, and Babylonian art was one of the most adopted arts, and then took from the Egyptian art and the arts of Asia Minor, less than the arts of Greece and added to their early art what they quoted from these peoples, they added to them some modifications and additions, although they have used foreigners to build their palaces and carve their inscriptions, but the Persians also participated in these works so that it is difficult to know what they did or those (12).

The most important of these buildings were palaces and tombs. Each king sought to establish a palace in the main cities where he lived. They quoted the Babylonians as the way to build their royal palaces in artificial high places where they would climb a staircase, even though they were not afraid of the floods, they also created huge columns decorated with pictures and inscriptions, put huge statues at the doors, but they added the opening of several large and relatively large windows, large reception halls, and decorating the capitals of the columns with spiral inscriptions surmounted by the heads of cattle bulls, the stairs were wide and ten people could climb them together, and the palace walls and doors were decorated with reliefs, representing various royal scenes. Similar to the Babylonian and Assyrian palaces, the Persians excelled in the decoration of colors and precious stones, gold and the depiction of animals and flowers, as well as painted enamel and decorated with prominent inscriptions (13).

The sculptors of the Persians followed the example of the Assyrians in the establishment of palaces, which we find in the palaces of Persepolis (14), as well as in the palaces of Assyria wide roofs guarded by lions carved out of stone and protruding inscriptions representing the hunters, and scenes of celebrations The Persians have improved in the completion of their inscriptions through three things distinguished them from the Assyrian inscriptions, namely that they used marble instead of brick, in the halls they made a ceiling of illustrated wood, and created light pillars in the form
of tree stumps in the utmost of ingenuity and kindness (15).

The Persians also resorted to painting the foundations with natural asphalt in order to prevent the leakage of moisture, and this method was followed by the Babylonians and Assyrians clearly (16).

The art of decorating increased in his greatness at the Persians. They relied heavily on color, but on precious stones or gold. In the palaces of (Sousse) (17), they drew long rows of soldiers, lions, and mythical fictional animals on pieces of wage that were painted and painted in accordance with the Babylonian method. Which appears in the parts of stairs and ancestral passages. In Persepolis, the flat Somme, depicted on stone by showing soldiers or taxpayers with their home taxes, returned to the king in local dress for their homelands (18). Figure 1 is inspired by the Assyrian cartoons, the winged bull with a human head, the lion and bull struggle, and a massive monster killed by the king.

![Figure 1](image1.png)

Another tradition was taken by the Achaemenid kings of Mesopotamia, the use of slabs in the basics of construction to indicate that this landmark was built during the reign of this king or that, a method followed by the Babylonians and then the Assyrian kings in the construction of their palaces (19).

The elevations on which the Achaemenid palaces were constructed were carried by stairs or stairs. Sometimes exceeded 100 degrees. Underneath its unique beauty and height, a water drainage system carved in the hard rock cave runs underneath. Surrounded by short walls covered with paintings and sculptures, these stairs end with a number of entrances and wide gates and surrounded by animal statues such as a winged lion or a brass bull. It was used in the Assyrian architecture, especially at the entrances and gates of the palaces of the Assyrian kings as guardians and exorcists, with a religious function, and used for the same function by the Achaemenid king (20).

The reception hall with many pillars or so-called (Apadina), which is the most important parts of the Achaemenid palaces, where the king sits on a throne, surrounded by a halo of dignity, and greatness to receive the delegation and ambassadors (21). Figure (A) The idea of using these columns in these halls on a large scale was inspired by the idea of the use of these columns by ancient Egyptians in their temples, especially the famous column hall in the Temple of Karnak(22) in Egypt (23).

![Figure 2](image2.png)

The idea of the rule itself was borrowed by the Achaemenid king Dara I (522-486 BC) from the palaces of the Babylonian kings, especially since he had lived for some time in the palace of the Babylonian king Nebuchadnezzar II (506-562 BC) in the northern part of the city of Babylon. (24). The word (Apadina) linguistically is an Akkadian term consisting of two syllables (Appu) and means the front or the hill. The second (Danum) means the forces, it is thus complementary linguistically and architecturally derived from Mesopotamia, and in all cases, this edifice
civilization (Apadina) is a mixture of the elements of the ancient Iraqi and Egyptian (25).

The Achaemenid Persians, along with their excellence in architecture and their passion for large-scale decoration, have been proven. Their ingenuity in the business requires a taste besides complete precision. Any art that is overly creative. It is a delicate sculpture that followed the Babylonian and Assyrian traditions as well. Although the subjects he addressed in general are few and symbolic, it is strange that they dealt with in this area major topics not addressed by architectural decoration, such as the subject of a hero who wrestles with a mythical animal or subject two lions with horns. Evidence of Assyrian influence is evident in the ring of King Dara I (522-486 BC). The legendary king representing his chariot chases a lion (Figure 3), and in another ring represents two archers raising the winged disk, but they are static and lack Assyrian (28) starting. Figure no. (4).

The Babylonian and Assyrian effect was very evident in the Achaemenid Persian sculptures, in addition to the aforementioned, the long ranks of the tribute bearers from various Achaemenid countries is a clear tradition and metaphor of Assyrian sculpture with the obelisk of King Shalmaneser III (858-824 BC) (29).

This effect is also shown in the gate of the palace of King Ahasuerus the First in the capital Perseuls, we see there is a sculpture of two winged animals with human heads, a portrait of the Assyrian sculpture, where the Assyrian king is represented in the gates of the Assyrian palace hunting a lion, and the facade of this palace and the name of the opposite is transferred from the sculpture of the Assyrian king where the Assyrian king is represented in the gates of the Assyrian palaces as he hunts a lion, the facade of this palace and the opposite sides of the palace were moved from the Mesopotamian architecture, where the scenery was found at the entrance of the Sumerian ziggurat (30).

In addition, I found in the Palace of Persepolis a sculpture representing a hero embracing a lion with his right arm, It is thus transferred from the Sumerian sculpture representing the Sumerian hero Kalakamesh, a lion cub in the city of Khersbad, In the palace of Sousse, we find the decorative panels made of glazed brick, which is in fact Babylonian. The lions guarding the gates of this palace are a copy of the lions decorated with the motorcade street in the city of Babylon. The bulls guarding the palace of Sousse are also a copy of the bulls depicted on the Babylonian gate of Ishtar (31).

On this basis, it can be said that engraving and engraving in the Persian capital of Sousse and other capitals are unstable technicians that grew up according to architecture and construction. The manufacture and sculpture of the statues was often the work of foreign artists who present on these capitals of Assyria, Babylon, Greece and Egypt (32).

The architecture of the Persian cemeteries was also a mixture of civilizational elements of neighboring civilizations, but did not take a single pattern in style, construction and form, and evolved from the simple type to the more complex type, which embodied more than one cultural influence (33).

The interest of the Achaemenid kings in the erection of the tombs is no less than that of building huge palaces and there were two types of tombs, The first of the simple type, represented by the tomb of King Cyrus II (588-530 BC) In the capital Bazerkan was based on a
base consisting of seven terraces of stone and surrounded by a portico with columns, and the grave rises from the ground with a number of degrees of six degrees surrounded in all directions in the upper smaller than the lower, Figure No. (5)

It is clear that the method of building this tomb is similar to the method of building ziggurats in Mesopotamia, as well as some of the influences and touches Iohanen columns or portico (34).

Figure 5

The second type of tombs is the royal tombs erected to protect the body of the king from mutilation after death. It has been dug in the high rocks where it ascends safely. The idea of erecting this type of grave may have been taken from Egypt, and it was small and contained only a hallway and a room free of inscriptions or drawings, but from the outside decorated with columns and inscriptions until it becomes clear to the viewer that he is in front of a palace and not a grave (35). The most important tombs of this type of property erected on the rock of Mount Piston at an altitude of 100 meters in the mountains of Zacrosc. These tombs include the tombs of four Achaemenid kings, King Dara I (522-486 BC) and the daughter of King Ahasuerus I (486-465 BC) as well as the grave King Ardashir I (465-424 BC) and King Dara II (423-404 BC) (36) (36) Seen figure no.6.

Thus it is clear to us from the above that the Achaemenid Persians followed in their architecture methods that were known in the lands of Babylon, Assyria, and Egypt. These styles were evident in their architectural decorations and statues, indicating the origin they were influenced by (37).

The impact of civilizations on Persian architecture can be clearly seen and acknowledged by Achaemenid King Dara I himself, when he revealed to us the efforts made and the basic materials and peoples used to build his famous palace in the Persian capital of Sousse.

When he said in the memorial plaque which he wrote down, "I have come from afar with the materials that this palace was built in Sousse, and it is the Babylonian people who dug the earth, and the gravel pile, brought rice from Lebanon and the Babylonians brought him to Babylon and brought him from Babylon the Ionians, and the carbon to Sousse, and they brought sandalwood from India, and gold from Sardis, the lapis lazuli and cinnabar from the Suga Diana, the turquoise from the country of algorithm, the silver and lead from Egypt, the materials that adorn the walls of Ionic, the ivory of Ethiopia and India and the stone pillars of Kariya, the walls are decorated from Madin and the Egyptians and the sculptors of the Ionian and Lyden stones and the goldsmiths of the hands and Egyptians, have done a remarkable work in Sousse (38)....

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Thus, these men, of all races, by solutions brought, they had bought and worked according to their art, thus bringing forth the palace of Sousse. to represent a model of the homogeneity and mixing of the various oriental arts in Persia as a summary of the Persian Empire and its civilization and assets. In this way, we can classify Persian art with the same abbreviation that we describe all the other international arts.

The tomb of Cyrus the First is transferred from the tombs of Lydia and the columns only a polite development of the columns of the Assyrian architecture, the rows of columns and their plethora and the inscriptions are only an idea inspired by the Egyptians, and the heads of the columns that made them like animals, is nothing but a secret method to Persia from Babylon and Assyria.

II. THIRD: THE IMPACT....

Achaemenid Persian architecture is the same as that of the other arts in the ancient Near East, and its influence extended to some regions and peoples near Persia. This influence was evident after the end of the reign of the Achaemenid Empire, 330 BC. We mean the coffin ( The sarcophagus of Alexander the Great ) Figure (7) , found in the royal cemetery of Sidon, aside from the coffin depicts a sniper scene and a battle scene between the Persians and the Greeks showing Alexander himself. The sarcophagus was only a quote of ancient Persian subjects in Greek (39).

The Persian architectural coffin also appeared in the bulls at Bebtan El-Sheikh near Sidon, near the art of the coffin of Alexander, and we see the development of this scene to a decorative element after it was the elements of Persian architecture crown lute bearing the weight of the bishop. (40) See figure no.8

The influence of the Achaemenid art extended north to southern Siberia. The effect was found in the cups and handles of swords found in one of the tombs. Soviet techniques during the last 50 years in the (Altai ) region revealed a period of Persian civilization that remained hidden until recently. Among those found in the tombs are the ordinary examples of carpets, which
scientists agreed to be of Achaemenid origin. They brought it back to the fourth or third century BC after they found a bronze mirror inscribed on it this date. Southern Siberian artists created the number of horses in leather, similar to the Achaemenid masks, which were shaped like a human face the wooden arrows depict themes inspired by the Achaemenids on the wooden pillars of the Throne Hall (Apadina) (41).

In India, the influence of Achaemenid Persian architecture on Indian art did not appear until three quarters of the century from the collapse of the Persian Empire as it appears in the general inscription of Begram in the pillar palace constructed by the king of India, Ashoka (274-237 BC) in the capital of his king, whose architecture was manifested in his columns, some of which were soaring, forming a cannulated body with a crown Angular-style capitals of the capital palaces of Sousse-Persepolis were carved at the summit of a group of animals. Most of them were lions inspired by Achaemenid Persian art (42). see the figure no.9.

Figure no. (9)

As for the country of Greece, when they heard fairly the Achaemenid palaces and halls (annihilation) and what their men and their emissaries conveyed to them a lot of news about the Achaemenid art in Persia, they rushed to simulate the Persians in their columns crowned with flowers and animal heads, but they merely made their heads full of Ionic-style protrusions, and confined themselves to the length of these columns, and shortened their legs to be able to carry on the wooden or stone beams installed, and then only a difference remains between (Persepolis) and (Athens) in terms of Architecture and construction (43).

III. CONCLUSIONS

1- Through this research, a number of scientific findings and facts can be summarized as follows:

2- Some ancient civilizations, including the Achaemenid civilization, served as a bridge that drew from the oldest civilizations, especially the ancient Iraqi and Egyptian civilizations. A meeting point between ancient civilizations, a complex civilization, was characterized by being less shining and less durable.

3- The Achaemenid architecture was generally characterized by a lot of Babylonian, Assyrian and Egyptian artistic traditions and some Greek architecture. These animals may be bulls or vultures, or in the form of human heads.

4- The Achaemenid arts and architecture do not go beyond the time of the Achaemenid king than that of the Achaemenid king Cyrus II (558-530 BC). His goal was limited first and foremost to serving goals and the purposes of the empire therefore notice it quickly disappeared by the fall of that empire and its decline by Alexander the Great in 333 BC.

5- The Persian sculpture of Achaemenid was characterized by the fact that it was adapted from what was found among the peoples and neighboring countries, which were under the control of Achaemenid, and was a royal art that was a royal art only. Stay away from depicting life outside the palace or away from the king.

6- We can say that the Achaemenid Persian sculpture has surpassed the Assyrian sculpture with its accuracy with regard to the sculpture and depiction of personal features.

IV. FOOTNOTES AND RESEARCH COMMENTS

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