Pillared Halls

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**ABSTRACT**

Based on the archeological results, it seems that the Achaemenian art is a royal art that the whole materials are subjected to glorify and honor the Achaemenid king. This art is often communicated with the emperor art conceptualization strongly. There have been left some monuments from the Achaemenid architecture such as the sculpture-making art in the capitals of Pasargadae, Shoush, Babel, Takht Jamshid and Ecbutana (Hamadan), the huge palaces, royal and majesty royal halls and sophisticated decorations. These outstanding works have been related to the Achaemenid emperor. For the reason, it is tried to compare the Achaemenid art and Achaemenian architectural issues and the different tribes such as Bein-al-Nahrein, Egypt, Greece and Asia Minor as well as the effects of the Achaemenid arts in this present study. After the architectural investigation of the neighborhood art affairs, there have been some similarities in the Achaemenid art works such as the construction of the nations gate, king's hall, Pasargadae engraves, the Cyprus picturesque and other related works such as the temple of the Cyprus. After the seizure of the Lydia in the Asia Minor and being closed to the Greek, many artistic and architectural patterns and works of these areas could penetrate into the Achaemenid art strongly. However they never tried to follow and copy their art works blindly but they have constructed and penetrated into the innovative and sophisticated issues regarding to the Achaemenid arts. It is obvious that it has made some mutual effects on the other nations' artistic issues potentially.

**INTRODUCTION**

The Achaemenid emperor era is the most sophisticated and outstanding periods of the Iranian ancient history that it shows its high potential power and sophistication of the Achaemenid kings in that era. The cultural mutual effects history of Iran and other areas have been rooted in the pre-historical and beginning of the history. The communication has been often considered as the main important factor for constructing and forming the cultural and artistic processes. The Persian territory is vastly surrounded from the east to India, West to Libya, South to Persian Gulf and North to Black sea. In this era the Great Darius adjusted and arranged the country's spatial organization in the twenty provinces where a municipality makes its sovereignty over there. Under the penetration of the Achaemenid emperor, there have been dwelled different ancient tribes under the control of the official organization regarding to the Achaemenid emperor. There have been of course other arts since the appearance of the Aria dynasty in Iran that have been called the Iranian native or local art. After the entrance and appearance of Aria dynasty, the new art and culture has been also appeared here at that era. Iran has many various and sophisticated aspects regarding to the artistic and cultural issues. The dynamism of the cultural mutual affairs between Iran and surrounded areas has been rooted from the cohesive political sovereignty framework at that era. The Achaemenids have profited from these tribes by the construction of cohesive arts. The Asia Minor or Anatoly being considered as today's Turkish territory is the areas where the Persians have their own sovereignty over there and it has been attacked for several times during the political challenges at that time. The first appearance of the Achaemenids in the Asia Minor in the era of the great Cyprus could overcome over the Lydia and then it continued and Darius could also arranged the political affairs of the same area at that period and then he made some successors for himself there. The main resources of the Achaemenid emperor era are subjected to five manuscripts from the King Darius and one manuscript from Khashayarshah era that introduce the lists of the cities at that time. The appearance of the Achaemenid emperors and the triumph of vast
areas of the world and the application of the cultural and humanistic experiences of the biggest civilizations have assisted to the enrichment of the Iranian cultural issues in this pavement. Although the Achamanids had powerful neighbors such as Ashourian but they could overcome them and then governed the whole territories under their own sovereignty. After the short period triumph of Ashourian, Achamanids seizure over the Egypt (525-526 AC). Among the different civilizations, the Egypt Civilization is very famous among other civilizations. The Egyptian artistic works are very well known in all over the world. The Persians have been affected by the indirect (Finighieh) civilizations and direct civilizations under the Egyptian civilization. The Achamanid art is a combination of the different patterns of these different arts coming from separated cultural environments and having their own artistic features. The left works of the Achamanid era include the buried architectural works, engraved works, signs and coins and some other Persian perspectives being comparable with the Iranian domestic arts.

It is struggled to investigate the hidden artistic references and resources of the Achamanid era and the different ancient elements regarding to follow the Achamanid architectural art in this study.

Artistic extractions:
Following-up (tracing) the roots and backgrounds (antecedents) of the arts in different cultures and civilizations is often a complicated and complex issue. Every art is subjected to the achievement of a periodical case in an environmental-biological time. The tribes and dynasties cannot be reached to the process of the art without communicating and requiring to the cultural affairs and other arts and the art is completely subjected to the cultural issues of the different nations because every art is rooted into its own millennium. In this relation, due to the combination and development of the cultures with together, it may be stated that there is no existed any famous and advanced art. There may be appeared some clarified artistic-cultural elements in one or two cultural locations having environmental effects on each other. In another case the art may be reached or moved to a place where there have been established some changes over it potentially. Of course some controversial viewpoints may be seen between the whole researchers over the artistic-cultural element or it may be subjected to the third cultural case that has not been paid attention in this pavement [21]. The connections and communications of the Achamanid era have been potentially changed some artistic issues making the art works; in the first half sixth century the Persians were under the Mads' sovereignty that they did not have any artistic works at that time; for the reason they had to borrow their artistic affairs from other tribes. The artistic combination is subjected to the complex of the images and artistic textures being determinable and separable for its external references because the artistic works can be rooted from the different cultures forming the foundation of the Achamanid Art apparently [8]. The present study is also established based on the same regular basis trying to show the main important sections and parts of the Achamanid arts [21]. The Achamanid art is to some extent different than the Darius era. Since the first Darius later, the Achamanid art shows its apparent progressions that the same era has never shown its innovations before and of course this has not been significantly important in the art history. In the Achamenian era, along with the interests of the dynasty touches as well as the races' features, the different complex arts can be seen in this era making the art into a special establishment in this regard. There have been obtained many objects and artistic works in the neighbors' territories in the Persian time. These works have been constructed by local or native methods but the context of these works are mainly subjected to the Persian art showing the penetration of the Persian culture in this pavement. These obtained works include the architecture, buried structures, pottery, signs, and coins and engraved picturesque and some other graves being comparable with the domestic Iranian works [24]. Of course these should not be imagined that the Persians have not profited from their own artistic issues but they were able to indicate their own artistic affairs making the greatest works regarding to the cultural and advanced knowledge of those people because this is the same thing that we call the Achamanid Art Era [21].

Achamanid Architecture:
The most sophisticated and outstanding Iranian art is always subjected to the architecture [17]. The most important monuments of the related era are subjected to the gigantic and huge palaces of the celestial kings at that time. The palace-making architecture has been also begun in the Mad's Era in Iran that shows the revolutionized picturesque of the Achamanid era particularly the Pasargadae, Shoush and Takht-e-Jamshid [12]. The glorified features of the Persian style in the map, materials and architectural decorations represent the neighborhood nations' cultural influence such as Orarto, Ashour, Egypt and Babel. The main important elements regarding to the mutual cultural influence are as following:

1- The application of the Orarto Architectural patterns
2- The establishment of the buildings on the plane
3- Tending towards the interior affairs of the buildings and constructions particularly in Takht-e-Jamshid and Shoush
4- The application of the roofing method along with wooden and vertical slab over the huge gates
5- The application of the cut stones being engraved into the building
6- Making foundation with body stone  
7- External façade with engraved stones and internal façade with ceramic tiles and bricks  
8- The application of the decorative sffanx head-columns [6]

A short glance at the indexes of the Persian architecture, it can be understood that there have been established some distinct styles regarding to the Cyprus and Darius sovereignty eras and then the Achamanid kings and Khashayarshah have appeared in this eras. This difference is subjected to the triple formation and development of the Achamanid architecture. In the first time (Cyprus and Kamboujieh) the formation and construction of the foundations could be seen. The second era (Darius and Khashayarsha and first Ardeshir) the fixation of the Achamanid architectural era could be observed potentially and the appearance of the engineers and architectural developers have been seen particularly in Takht-e-Jamshid. In the third era (the collapse phase) the construction projects particularly in Takht-e-Jamshid have been continued until the collapse of the sovereignty. It seems that the political and social changes play key role in the development of the architectural and urbanization affairs regarding to Takht-e-Jamshid [7]. The most important point regarding to the Pasargadgah palaces, Shoush and Takht-e-Jamshid is subjected to the cooperation of the different artists that have made common arts at that era. Among these plans, there have been constructed some outstanding and sophisticated works and forms making others interested in this pavement [21]. These artists include the architectures, stone-engravers, metal-makers that have constructed many different astonishing works for the Achamandi era. Due to the manuscripts of Shoush palace, we know that other people have been assisted for constructing these buildings and monuments potentially. The applied materials of the architectural era regarding to Achamanid include the Lebanon woods, Sard gold, expensive stones of Bakhtareh, Saad and Khorasan turquoise and Jez and Send ivory and the artists also include the Mad and Egyptian gold-smiths, Babel brick makers and Sard and Ayouni stone-makers. Hence, the foreign masters have been also participated in the construction affairs of the Achamanid era particularly in stone-making methods. This has been also seen in Ayouni and Lydia before the Persian territory. The works of the Ayouni and Lydia stone-making issues can be seen in the architecture of the Pasargadgah in the Achamanid era; for instance, it can be seen in the application of the teeth-shaped engravings and axe; the application of the special connection and bond of the stone blocks and column pieces being called Anatyrosis; the application of the metal bolts for bonding the stone blocks; the application of the engraved edges and finally the application of the P-shaped columns with horizontal edges in Pasargadgah [15].

Columns halls:

By the increase of the population and the development of the government and the cities as well as the requirement of the bigger culprit foundations and constructions, the architectural techniques were progressed potentially that time. The columned halls are the most sophisticated cases that can be seen in the common artistic affairs of Ashour and Achamanid eras [14]. These columned halls are the most outstanding features of the Achamanid era where it has constructed and formed the main part of the royal palace. The main fundamental feature is subjected to the columned central hall, four towers at the corners and three terraces. The cornered towers include an internal stair path for reaching to the upstairs. The foundation is sometimes built on a place where it accesses to the main foundation possibly. These buildings are usually called Apadana that it is not technically true. The term “Apadana” is usually applied for the tallest buildings; that is these buildings have the stone-made columns ranging from the foundation to the upstairs [15]. Ashourian have allocated these columned terraces from the collection of the Hillan House (a palace in Northern of Syria) and this has been applied in the locations of Nimroud, Khorsabad and Ninevah because the features of the second millennium have been observed in the Achamanid palaces of Pasargadgah, Shoush and Takht-e-Jamshid. The terrace of Hillan House is a picturesque where there is a waiting room and a big room can be seen there [14].

The architecture method calling Bit-Hilani” has been potentially paid attention since the second millennium and it also is considered as the main factor influencing on the columned foundations because in these foundations the columned terrace is established against one of the tallest parts of the building [20]. Ashourian has been roughly affected by this style. Of course they have been got familiar with the assistance of Hits. The Hits built a large building in Boghazkouy (Hatoshash) with 25 columns (13th century BC) and the Orartos have been affected by these foundations potentially. Orartos also paid attention to this kind of style potentially. In Arinberd the plan (1) and Karmirblour (8th century AC) the terrace and hall were established and constructed by these wooden columns but some consider the Arinberd Hall to the Achamanid era.

Plan 1: Orarto columned terrace of Arinberd [14].
In the orork Era (4th millennium AC), and again in the Orork City in the North-west of Enna Saint, this has been outstandingly applied in the temple being called the Limestone. But the main thing is that there is established and constructed a columned hall in the South-west part (Map 1). This hall with 30m width has 8 columns (2*4) by 2.70m diameter. The columns are round-shaped along with anchorages for keeping the roof and other columns are for the cone-shaped or dome-shaped sections being constructed by mud along with its beautiful decorations. Of course this theory has led to the substitution of other stone-made columns.

Map 1: Columned hall in the area of Enna Saint [10].

The Egypt is one of the pioneers and leading countries that construct the stone-based columns and halls [25]. The Egyptians soon reached to the technology of column-making but the first application of the columns is subjected to the decorative issues [11]. They also had more interest in applying the columns into the architectural issues. The columned halls are one of the most sophisticated features of the Egyptians temple instances [23]. Along this, it is roughly paid attention to the penetration of the Egyptian architecture into the Iranian architecture potentially. The halls tallness proportion is one of the most essential features of these buildings because the Egyptians tried to construct shortest halls to glorify the terraces (Figure 1). This has been also considered in Iranian architecture (Plan 2).

Fig. 1: Model of hall and columned terraces of Amoun temple.

See in Crank about 1300AC in Metropolitan artistic museum of New York [17].

Plan 2: Plan of rehabilitation of South-East façade of Pasargadae [3].

The Achamanid columned halls were very sophisticated and outstanding in ancient eras. As it shown these buildings in Egypt had the ancient backgrounds in compare to the Achamanid halls. Although more columns have been applied in the Egyptian halls but these short columns had very little distances together making the space of the hall dark and scary [22]. Indeed this tallness of the columns made the priority of the Achamanid architecture in compare to the Egyptians and even Greek instances (Plan 3).

Plan 3: Column instances: a- Achamanid, b- Greek and c- Egyptian [22].
Andre Gedar has defined a great statement in this regard:

The occupied space of Apadana hall in Takht-e-Jamshid is free about 1/6 and this is about 1/4 in Pasargadae whereas in Crank in Egypt it is reached to about half of the same space [17]. The Greek columns are often short having horizontal edges but these columns are tall in Persepolis with vertical edges. In Pasargadae these columns are shaped without any edges. The Greek and Takht-e-Jamshid columns are straight and tall having vertical edges and the Egyptian temples are and thick with polished body; of course these Greek columns have not tall height. The distance between the columns is one of the most important differences in this case and the Achamanids could construct the same distance into their columns because the Achamanid palaces had higher distance in the columns in compare to the Greek and Egyptian instances; for example, in Apadana the distance of the columns reaches to about 9m and indeed this distance could be applied by the stone around the whole hall. One of the most important differences between the coverage of the Achamanid palaces roofs and other cases in Greek or Egyptian is subjected to the same way of covering the roofs because these were covered by stone. In Egypt or Greek, there have been established huge wooden columns and rectangular stone sheet on the columns surroundings (Figure 2 and 3) [21].

Fig. 2: A temple in Pakkah (Naser Lake), Egypt [21].

Fig. 3: Bacilika Temple in Pestom (Italy) about 550AC [21].

The construction method of these columns and slabs of Mad monuments and Egyptian ancient temples as well as Iranian columns are not easily recognizable together [19]. The main purpose of these huge columns is to strengthen and boost the foundation glorifying the building in the Achamanid architecture. Undoubtedly, the described columned halls or the same Apadana have been rooted in iranian thoughts but there have been seen some foreign effects in this pavement. The root and the formation of these columned halls are sophisticatedly subjected to the achamanid era referring to the Iron Era III. However these styles are not Apadana but the observation is referred to the Hassanlou to Acamanid eras (the same: 121-122). Also in every three environment being called as Madi, Babajan, Ghoozdi and Noushijan Hills, there have been found some similar halls in this case. In Hassanlou Hill the fourth layer (800-1000AC) is subjected to Orarto Era and these same wooden columns and stone columns can be also seen here. Map (3-5) shows an eight column (2*4) by 5m distance constructed than together.

Map 2: Shows a part of Hassanlou Hill foundations.

In Ghoudin Hill (12km of Kanghavar South-East and near Kermanshah) there is constructed a big hall with 24m length and 18m width having 30 columns (5*6) made of wood but there is left only some stone columns in this regard (Map 3).
Map 3: Columned hall and other Ghoodin Hill foundations in early first millennium AC.

By appearing another columned hall in Noushinjan (60km of South Hamadan) possessing to 8th century to the first half 6 century AC, this method of architecture is approaching to the Persian land and territory. In Noushinjan a big hall made of Adobe has been constructed on a platform. Twelve columns (3*4) made of wood have been constructed on the adobe columns instead of stone (Map 4) (Mousavi, 2011, 71).

Map 4: Foundations of temple, columned hall of Noushinjan Hill in first millennium AC.

The columned halls of Ghoodin Hill is very clear in the above-mentioned figure being leading in the Apadana halls in Noushinjan, Pasargadae and Takht-e-Jamshid as the main resource of the Iranian traditional architecture. Of course these columned halls can be seen in the fourth era buildings of Hassanlou ancient Hill being affected by the Mad Era where it has been built firstly in Hassanlou IV. Anyway, the map of Ghooding Hill and its columned hall are the main instances of the Traditional columned halls in Acamanid Era being considered as the sophisticated instance of Pasargadae and Takht-e-Jamshid in the second Cyprus and Darius [3].

Now we can find some foreign effects on the architectural discussions; in other words the first side is mainly subjected to the technical case such as the application of the methods and the final façade of the decorative stones and the second side is mainly referred to the type of architectural details and decorations such as the columns and types of buildings in the related architectural plans regarding to the Acamanid Architectural Era. The collection of the Acamanid architecture can be seen in the Western instances. Of course these features have not been innovated in the West and area of Loudia-Ayounia of Anatolian plain because some can be also seen in other areas [5].

Conclusion:

The second half six century BC, since the Cyprus to the early years of the Darius sovereignty that made the Iranian kings to bring a new architectural masterpiece style in their royalty. There have been of course appeared vast bonds between the Acamanid and other territories regarding to the artistic affairs. This study also tries to find the influence of the Acamanid era art on other territories. Hence, the Acamanid art is a combination of people's art with other cultures. Due to the mentioned issues, a final conclusion can be represented in a cohesive combination of the Acamanid artistic style. There have been also represented some innovations in the Acamanid style. In an evaluation it is stated that the applied artistic elements can be observed in the periodical and spatial of the process; but the growth rate of the related style is also observable in this pavement. The most important factor being hidden from the researchers' viewpoint could be also observable in this regard. On the other hand, the main important factor is subjected to the hidden resources showing the central nature is inducing the related spaces and the different areas arts in its territory. In this special style of Acamanid, there is no any ethnographical overcome or special cultural affair in this case. Also the Acamanids brought these combinations of the innovative artistic elements such as the Acamanid columns with outstanding slabs. There are some available criteria that remember the existence of the artists for making and constructing these sophisticated issues. By the way these artists were wholly immigrants coming from the peninsula of Egypt and Anatolian territories and playing key role in the combination of the Anatolian artistic style and elements. Hertzfeld believes that the Iranian and Greek arts have fundamental differences together clearly. It also is stated that the Greeks are mainly affected by the Iranian art issues. The results of the Acamanid art are very outstanding and incredible. Undoubtedly the described columned halls in above mentioned statements have been rooted from the
Iranian thoughts but there has been observed some foreign effects in this regard. The root and formation of these
columned halls have been subjected to the Acamanid era coming from the Iron III Era and the fourth layer of
Hassanlou (800-1000AC) is also subjected to the Orarto showing the Acamanid era artistic significance
consisting of the wooden and stone columns. Also every three environment calling the Madi is subjected to the
Babajjan, Ghodin Hill and Noushinjan having similarity together that these have been also rooted in the
Acamanid Era. By these effects we conclude that the art of Acamanid is also affected to other nations. For the
reason, the enrichment of the Iranian cultural issues has innovated artistic issues regarding to the Acamanid era.

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