

Symbols reflection in the Achaemenian art

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Abstract: Achaemenian art is a projection of achamenian thought method, since their effort to organize a vast imperator and to develop universal values had transformed this art to a coherent, static, planned and eminent patterns owning art achamenian founded a specific mode of architecture and iconography in their origin, pers, by combining different arts. There are scenes of current ceremonies and rites in achamenian shah's capital on TakhtJamshid high reliefs that king Fig. is mainly the principal center of each scene. These beautiful carvings stamped on the mountain heart exhibit gifts bringing groups, king common time scene and other high reliefs relevant to cemetery. These carvings altogether state stonmasons conversancy and skill, while each one also represents a corner of political religious events and ceremonies of that era.

Key words: *Achamenid; Art; Symbols; Reflection*

1. Introduction

Iranian art had stabilized mainly on basis of king's dignity respect of this dynasty in achamenian time. In this era, art is composed of different folk's art subjected to Persian and achamenian have glossed their art by appropriate exploiting of these different arts shedding whole artistic displays of different folks and nations in a single format. In this time, prevalence of carving. Lithograph, sculpture, metal working, and tile making arts are of other artistic displays. Remaining monuments illustrate Iranians artificers' deep progress in these artistic disciplines. ThakhJamshid high reliefs are also counted amongst treasuries in achamenian are that each one display a set of achamenian are rich pictures and shapes and in addition they are illustrative of many current customs and rites in achamenian court.

2. Problem Plan

There are scenes of current ceremonies and rites in achamenian shah's capital on ThkhtJamshid high reliefs that king's Fig. is mainly the principal center in each scene. These beautiful carvings stamped on the mountain heart exhibit gifts bringing groups, king common time scene and other high reliefs relevant to cemetery. These carvings altogether state stone masons conversancy and skill, while each one also one also represents a corner of political religious events and ceremonies of that era. Amongst arts, architecture art and arts related to it are of great importance because achamenian government

was just in need of an art to be able to show kings and generally imperial greatness.

Architecture art could well comply this government necessity. What is further eye-catching in achamenian architecture is royal palaces greatness and magnificence, and this magnificence was put upon fatigued people shoulders. Here we can refer to kourosh palace in Pasargad as well as Dariush palace in Shush and ThkhtJamshid.

3. Achaemenian

In early first milliary B.C., a branch of Aryan folks, Called pressed, entered to Iran. When they arrived to south regions of Uremia near the Urartuian, and were hurt from their battles against Assyrian, sloped in southern regions and entered to Elam territory. Finally, about 800 B.C or a little later, they settled in Parsumash region, situated to subordinate hillsides of Bakhtarian mountain ranges in the east of Shush and Lorestan, the two sides of karoon and MasjedSoleyman. Elam likely has not prevented from presses inhabitation in its territory in order to use these fresh folk and to restrain Assyr probable attacks.

Persian folks intended to require independency by conflicting meds simultaneously along Assyr by Diāoco command in order to escape from their rules. Herodut categorizes Persian tribes as: 1.pazargadi 2.Marakhi 3.Masp 4.Pantiale 5. Derouzi 6.Germany, Daen 7.Mard 8.Deropik 9.Sagarti.

The most important tribe is Pazargadi which achamenphyle, achamenian ancestor was amongst them. We familiarize with pers folk term, in habitan ts of persumash, in a period of battles among Assyrian on 815 B.C and Assyr documents, for first time in history. One century later that is when in one hand,

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Assyr was in conflict with Elam and in the other hand, in was constraining its force on Babyl and in fact it was a disturbed region, as well as after Elam in firmity, Persians gradually established their government under Achaemen leadership (675-700 B.C). For this reason, the dynasty constituted thereafter adopt its name from big ancestor (Umstad 1993). After Elam infirmity, Persians who had already owned Persumash, separated Enshan on Enzan city from that government territory and add it to their territory. Enshan was located on north eastern of shush, in Fars province, near to the Shiraz, in new Marvdasht plain. This city was equal to shush of antiquity and in late of third millary B.C. had gained its importance (Twin B, 2000).

After Achaemen, his breed chishpish (640-675 B.C) governed persumash and Enzan and named himself, Shah Enshan. Fravahrtish, Lord of made, did not recognized chishpish government, but in battles and wars which he had against sokas and Assyrs and finally failed, chishpish benefit from opportunity and evoked himself from medes nationality and finally he added perse or Pers province (today Fars) to his occupations, thus perses dominated on pers and adivision of Elam, and constituted a magnificent power. Pers shah then divided his territory between Aryarmne and first kourosh. Persumash was owned by first kourosh (585-610 B.C) and Pers was owned by Aryarmne. A golden brede has been gained from Aryamne in ancient Persian language and cunei from in which he has known himself "Pers land king" (Dandamayf, 2010).

3.1. Great Kourosh, Achaemenian imperial founder

Second Kourosh who thereafter popularized great Kourosh (630-559 B.C) is the founder of a glorious and vast imperator which was unprecedented in the world on that time if we accept Kourosh means "sun" as Plotark cited in his book, it has been a meaningful name. Because his governing period had a specific shine that overshadowed a wide land, for this reason, farfetched legends about him has been made and constructed.

Kourosh handled important proceedings in his local government that are consisted of:

1- developing and magnifiengpasargad city in perse (Pers) province, whether this city was named pasargadian tribe, the same tribe which achaememian were raised from or not, it became a symbol of this tribe exelence as well as Persian tribe centre development; this city can be named first Persian capital.

2- assembling various tribes and creating unity and integration amongst them, in order to benefit from all perses forces to encounter medes; because Persian tribes were unsatisfied of medes, who introduced themselves above Persian.

3- Kourosh other important tribes were near to Nebunid, Babyl shah, who after ruin of Assyr and medes increasing power, it was a severe apprehension to dominate Babyl. Nebunid during

contacts with Kourosh arranged to amuse medes during a war in the north of Mesopotamia until he would overturn inside their forces; this was beginning of medes annihilation (Dandamayf, 2010).

4. Architecture art

Architecture art in building issues format is often understood as cultural and political symbols and artistic remnants. Historical civilizations are often recognized with durability of architectural achievements like triple pyramids in Egypt and TakhtJamshid in Iran. Nature tongue in artistic remnant has a compact link to its apparent configuration and in a word to its mode. In the other words, the mode of every artistic remnant is adjective to its historic period. Artistic remnants cognition key is to study king and theme of symbolization used in artistic remnants (Gardener 1986). Achaemenian architecture art, like Greece architecture has a particular symmetry and coordination, and achaemen kings could seek required and tried craftsmen and artificers in their wide imperator and the entire territory, in order to complete major architectural and structural programs and designs that in fact are in clouded as indicative of their magnificence and dominant power, and Greece proficient sculptors played the main role among others. The most important buildings in this period are included shahs (kings) vast and glorious palaces. The history of these palaces architecture is probably started from the outset of seventh century be for Christ and in this time Iranian nomadic tribes are transforming to semi urbanites. It is seen an evaluated shape in palaces in achaemenian era particularly in pasargad, shush and TakhtJamshid that entirely has instructed in a specific analogy, as architectural remnants of TakhtSoleyman indicates. One of the important elements in this era is producing an artificial plate which was back to the mountain and shah well founded residency was built upon it, Represent that architects [by what a bravery and skill] in this era attempted to instruct different buildings and palaces on these places as such to give them a very beautiful and remarkable view of far as well as of near (Sarfaraz, 2002).

4.1. Achaemenian rituns

Among achaemenian artistic remnants, rituns have been allocated in a special space and inform us how courty art is indeed a kind of luxury adoring by these artistic remnants unique attributes. Ritun is a Greece term that usually is referred to a container which is constituted of animal or human frontal portion and a branch-shaped container connected to bottom part of container. This kind of container, Hey Hits have reminded it in their historical documents as "Bibru", was used religious ceremonies and other courty rituals whether in before history ages or in continuous historical periods and was not applicable expert in mentioned cases. Ceramic rituns in Iran

have a further antiquity and also supported their existence with the same features from fourth millenary for Christ to after achaemenian period. The best rituns made in courtly mode and manner in achaemenian period of Gold, Silver, Bronze, Iron, Ceramic and Glass are appeared in particular properties that allocated a very important place amongst other industrial and luxuries remnants in artistic remnants and ritun making point of view.

Extreme elegance, precision and expertise are observed in achaemenian rituns making and artificers also have completely specified and illuminated this period artistic excellence than prior periods regarding skill and creativity in this artistic discipline. One of the prettiest samples of these rituns made of pure gold by hammer hitting and probably discovered in Hamedan is of particular beauty and attitude among achaemenian rituns. This very valuable masterpiece is today exposure in national museum, this ritun is consisted of winged lion statue connected to a high cup, its body is adorned by outstanding horizontal canaliculated lines, and there are flower designs common in achaemenian shapes called water lilies and chained designs around its upside margin. Lion wings are raised parallel to its ears and its face, neck, mouth, dents, eyes, nose posture and its protractive forepaws are closely comparable with a variety of TakhtJamshid high reliefs. This ritun height is 23 centimeter and its length along lion head and tail is 21 Cm and beneath its body width is 8 Cm, ritun top opening diameter is 12 Cm and its weight is 1875 grams (Sarfaraz, 2002)



Fig. 1: ritun

4.2. Kiani Splendor (Kiani Far)

Kiani splendor symbol that misleadingly known as fravahr symbol, is a winged statue sign which is Ahura Mazda in common archeologists and Iranologists point of view. Winged sun symbol in Mesopotamian, Assyrian, Syrian and Egyptian civilization has a long history and kiani splendor is a derivation of it. Entitling this symbol as Fravahr symbol comes back to nineteenth century *anno domini* and there are not documents indicating that this symbol is related to Zoroastrian religion.

Scientists have always disagreed about Fravahr symbol. This symbol is recognized as Ahura Mazda in many scientific writings, but in Zoroastrian religion, Ahura Mazda is an abstraction and they allow no figure for it. A human figure above winged symbol does not have any identity and there are no documents indicating that is Zoroaster Fig. 1 (Shahbazi, 2005).

Alirezashahpurshahbazi, Iranian archeologist, in his TakhtJamshid documentary handbook, translates this symbol as kiani splendor, and has counted Fravahr symbol name as a name that has misleadingly renowned (Zarrin Push, 2005). Harold Billy, Iranian languages linguist, describes this word root as Iranian root *var-* (cover-protection) and *Fra-* (remove) and addresses to initial main meaning of Fravahr word as "protector courage".

This word is called in Avestan language, *Fravashi*, in ancient Persian language, *Fravarti*, and in Pahlavi middle Persian language, *Fravahr*. Other forms of this word used in middle Persian are *Fraward*, *Frawahr*, *Frohar*, *Frawas*, *frawaxs*.

The first kiani splendor (*Fravahr*) has probably originated in Mesopotamia synthesized by Egyptian symbol in ancient Assyria. Assyrian art even has related this winged symbol to people and shah "divinity support". This symbol is seen in both with human statue and without human statue. The sun Fig. is without human statue and Assyrian symbol, Assyrian god, is with human statue, and is observed in many carvings and seals (Zarrin Push, 2005).

4.3. Fravahr

Fra (splendor) is of high frequency terms in Avestan and Pahlavian languages. Nonetheless, some of scholars describe *Fra* as a remaining of made vocabulary.



Fig. 2: Fravahr

Fra is also in "Fravahrtish" name who authorized after Darius I (made government founder in Hamedan) and a person with the same name in Darius's Achaemenian kingdom time in made police court rioted against Persian domination. There is no speech about *Fra* in Achaemenian petroglyphs but it is used in specific names of that period, like *Arte Farnah* "true *Fra* owner" and *Vind Fannah* "*Fra* receiver". Relying on these reasons, *Fra* is probably

identical to Franah in ancient Persian. There for “Far” citation in made and Persian names could not be random, rather it indicates makes and achaemenian awareness of such a concept (Bois, 1996).

In pahlavian texts Fra is synonym to “self-working” and such a self-working is meant to do functions and tasks given to individuals. Therefore Fra could able every man to do his work and causes fortunate and “if humans do not well perform their self-working, Fra is drawled off them and fortunate would leave them. (Amuzgar, 1995)



Fig. 3: Lion and Shah Battle

4.4. Lion and Shah Battle

Since Iranian and Indian gods had social functions (such as Mitra), so shahs also had a power same as the gods, and then foundation background of imperial system is provided.

Achaemenian kings are introducing themselves as Ahura Mazda vice gerent and this idea has a high reflection in their petrographies. They were created to give joy to human kind.

“It is said some times in the inscriptions that Ahura Mazda presented this title to me and/or I became shah by Urmazd companionship”. (Ruaf, 1996)

4.5. Cow and Lion battle

Achaemenian inscriptions always were writing in three languages: Elamian, ancient Persian, and baby lion; more over in the Apadana stairways images than indicates Dariush common court ethics, Elamians are imaged in second row and right after medes (who were related to achaemenian) an this point is illustrating that their position is in power hierarchy.



Fig. 4: Cow and Lion battle

Cow and Lion battle scene is carved on palaces main entries and on TakhtJamshid stair ways litographs. This high relief is also interpreted as “hunt and lion scene” and is repeated 26 times in the entire building. Image Fig. shows a fierce lion whose dents are horned in hip (back) of a bull cow and the cow has returned its head and wonderfully looks the Lion, the above image has a decoration aspect as well as it is receiving a symbolic meaning, but its concept for archeologists and researchers is a mystery.



Fig. 5: Winged brid

4.6. Winged brid in Persian belief

Falcon in Egypt was pharaoh’s power and glory symbol. Its feathers are the symbol of truth and its opening wings are meaning extensive spirit and flying toward sky.

Falcon is a high flying bird and its existence was related to sun gods. Falcon in ancient greek was interested by zeus (god of gods) and romans also used this bird for their power abundant symbol and their flag sign (Yahaghi 1996), (falcon) Shahin is a Persian name and the other names are shehbaz, shahbaz, and baz.

Falcon was regarded in Iran in ancient times. Silk ceramics are designed by falcon Fig. 6 in Elam, this bird is one of the Enshushink symbols, shush city national god, and was the symbol of god’s favor. A

falcon figure is beautifully depicted on a golden plate attributed to medes. Achaemenian recognized eagle (falcon) as a powerful bird and the excellence, gloriousness and victory sign (MalekzadeBayani, 1972), many of TakhtJamshid heads are shaped in adherent eagles. Falcon in achaemenian art was the victory symbol and vulture was the failure symbol. But both Fig. 5 altogether are seen on heads. Achaemenian had decorated their flag by a falcon Fig. and historiansIjjeGenzenfon has reported this matter (Zoka, 1964).



Fig. 6: Four- winged guards

4.7. Four- winged guards

Today there is no doubt that stony tomb is Kourosh cemetery but there are doubts about attributing wingy Fig. to Kourosh. There was an inscription above this high relief until first half of nineteenth century which European tourists reminded it. Researchers who recognize that this Fig. is owned by Persian Kourosh, their important reasoning is this instruction which nothing of it is already remained (shahbazi, 2005).

Ali sami attributes the pasargad carved image to Kourosh and its wings are recognized as his Fravahr (essence) and goodness symbol. He believes that opening wings are indicative of Kourosh intellectual status and spiritual ascendancy.

Therefore sami believe that this high relief shows Kourosh spirituality and divinity, and Fravahr is his Spiritual counterpart and moral dual (sami, 1996).

5. Results

Based on what is said, we conclude that achaemenian founded a specific mode of architecture and iconography in their origin, pers by combining different arts. This mode was illustrative of their rules on world of that time and caused the formation of a homogeneous manner of art and artichecture in Dariush statesmanship period in which subjected territories artificers participated in its creation. There are scenes of current ceremonies

and rites in achaemenian shah's capital on TakhtJamshid high reliefs that king Fig. is mainly the principal centre of each scene.

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