

The Effect of Ourartou Art on Achaemenid Art

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ABSTRACT

In spite of wide studies in the different fields of art, architecture, archeology and Ourartou civilization, there is a few research on the effectiveness of art and architecture of this ignored civilization on art and architecture of Mesopotamia ,Greece and more important art and architecture of Achaemenid, while at the first look to the Achaemenid art, the effect of Ourartou art over it is so obvious and inevitable. Architecture as a most important art of Achaemenid, firstly it was influenced by Ourartou architecture such as stony graves, columnar areas and Ourartou reliefs. The research process includes using analytical and comparative methods between art and architecture of Ourartou and those of Achaemenid. In this research we have tried to introduce art, architecture, civilization and culture of Ourartou at first and then we state its influencing way on Achaemenid art. In the underlying research, we have studied the civilization and urbanization of Ourartous in the lands of Azerbaijan in order to prove that Achaemenids had taken advantage of the architecture style and generally, civilization of Ourartou and Azerbaijan extremely. The result of studying Persepolis and also studying of Ourartou architecture type like columnar hall, orthogonal structure, using stone bench and flat wooden roof shows the influencing way of this architecture on Achaemenids architecture. The research shows that the primary architecture works of Achaemenids has been created by inspiring the architecture method of ancient Azerbaijan. The results of this research is to discovery and determine the art root of Achaemenids from the soul of Ourartou art and also study the effect of Ourartou art on Achaemenids art.

KEYWORDS: Ourartou, art, architecture, Achaemenids, Persepolis.

INTRODUCTION

There is a missing link in the historical chain of south of Caucasus where until one century ago, almost no one has information about there. This missing link was the vast federative land of Ourartou with an approximate width of 300 thousand square kilometers in the early of first millennium B.C. including Azerbaijan, today's Armenia and east of current turkey. Some tribes had formed the population of this vast land who neither were Aryan nor Semitic in terms of race, language and culture. According to the written resources and remained works, it is deduced that these people were hard working and had great civilization. So that in agriculture, irrigation, livestock, metal melting industry and metallurgy in the middle east region of those days were the masters with interactions over civilizations of other nations like medians and parses, where their remained masterpieces represents that (Bornak, page3). Ourartoues had federalized in the first half of ninth century B.C as a result of some domestic and foreign factors like aggressions and forces of Assyrians as a unified nation and reached the creation of centralized government of Ourartou in the area of current Azerbaijan (Zehtabi, page 100). As we know, the Aryans contemporaneous with seventh century B.C. had entered this region and by suppress the governments of Mannayyan, Guti and Lulubyan had attempted to reach those days Azerbaijan, but later some of them propertied in the current Fars province, built a large empire and in the structure of palaces like Persepolis had adopted the architecture style of Ourartou structures (Zehtabi, Page 105). After independence of Achaemenids and especially during second Kurush's empire era and his successors, the epire palaces had been created by a hybrid method of traditions and artistic achievements of other races. Achaemenids art as a court luxurious art represents the procedure of a creative union with Ourartou art. Therefore, the coordination and unity which is seen in the Achaemenids architecture style has represented their success in applying the architecture elements of Ourartoues. The samples of this benchmarking is found both in architecture and static knowledge and technology of structure and geological materials, Aryans had benchmarked it during passing the Ourartou lands confronting their architecture and art and used it well in their Persepolis palaces.

METHODOLOGY

The methodology has been done in the following steps: library studies, heuristic studies, archeological analysis, image analysis, observation, comparison of two studied arts, analysis of obtained information and final conclusion.

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The reason why Iranians ignoring Ourartou art:

Presence and culture of Ourartou in the north west of Iran:

Seyed Ali Asghar mir Fattah wrote in his book called “Ourartou culture in the north west of Iran” the reason of why Ourartou art being ignored as follows:

The artists and industrialists of Ourartou upon their presence about two and half centuries, naturally had decided to establish settlements, synthetics and artistic and daily tools extensively, the identification of couples of Ourartou regions in the north-south path of west beaches of Urmia and east-west path of Makou, Marand, Varzegan and Sarab by archeologists in the small area of geographic of north west Iran had experienced this claim. But unfortunately, the limitation of performed explorations in the Ourartou settlement areas north west Iran from one hand, and not completely propagation and description of studying results of findings in the other hand had limited the informational scope of archeology from the Ourartou art and architecture of north west Iran to the reports of findings of a few index areas (Mir Fattah and Sabouri Nojedehi, P62).

The migration of Achaemenids from the Ourartou lands:

Naser Pourpirar in his book titled “twelve century silence” wrote the reason of ignoring urartu architecture by Iranians as follows:

What makes every impartial historian more excited is the absolute and intentional inattention of orientalists to the old presence of various tribes in this land, where before Achaemenids presence, they had experienced settling, deployment and progress at least two millenniums. Iranologists and the historians of Iran who attempt to know the Achaemenids empire birth simultaneous with the onset of iran's history, do not pay attention intentionally that their achievement presents the oldness of their stop and growth in this land, in the stone chart of Persepolis as a dominated nations wait for reaching to the Daryoush's presence, where it just lasts 15 years since his new tribe's dominance over Iranian land and tribes. These historians and archeologists with different methods and intentional evasion attempt to record what remained from the Achaemenids era as tribe name that had not had any role in the creation of these masterpieces. These historians even do not see this obvious point or forget that the result of iran's history and whatever established in Iran today responds clearly to their ignorant attempt that the attackers of Achaemenids, Ashkani and Sasani after failure from Eskandar and Arab as escaping to the sky, had not left any trail as a tribe and nation in this land and in today's Iran where is the aggregation of tribes who have presence in the stone levee chart of Persepolis and live in a land whose address is given by history, we do not see any address of it and this is the best reason of expatriates and being non Iranian of Achaemenids (Pour Pirar, page 61-62).

As Naser Pour Pirar said, it is cited that a tribe which has been called Achaemenids later, is a new comer comparing with other tribes and nations of ancient Iran and in other words we can call them the last migrants and even the “only” migrant tribe to the geography of Iran in the sixth middle B.C., but if we accept the claim of Iranologists in connecting the mark of “Parsva” within Ashouri documents to the Parsian, due to this fact that we have their first presence mark from the surrounding of Urmia and Aras river, it is more likely that they could have migrated from the intermediate steps of Russia and the path of Caucasus to Iran (Pourpirar, page 64).

While the powerful Saka, in the path of migrating to the west and in fact Iran were disappointed and had to change the path to the south, a poor tribe like achaemenids migrants who had not have any name, mark and geographical history before reaching Iran, can not reach Ourartou from the farthest east point, but if we assume their first center the intermediate steps of Russia, their later presence works in the beaches of Urmia lake, namely calling “Parsva” in the Ashouri documents is more acceptable, since as the north nature shows, they had not confronted with the power aggregation which became an obstacle to their migration and it is clear that upon confronting with Ourartou tribe, their power had been stopped (the same, page 65).

Civilization and urbanization of Ourartous:

Seyed Ali Asghar mir Fattah has categorized and introduced “the Ourartou architecture of north west Iran” into five subgroups:

- 1- Ancient areas and hills having cultural era of Ourartou settlement
- 2- Ourartou castles
- 3- Sparse masonry rock of Ourartou
- 4- Ourartou tolls
- 5- Water supplying equipments (Mir Fattah, 63)

Professor Dr Mohammad Taghi Zehtabi wrote about civilization and urbanization of Ourartou:

Ourartou had settled in a part of Azerbaijan lands after domination about one century and paid more attention to the civil actions, urbanization, channelization, dam building, spring repairs and establishing gardens and prairies and performed useful and important works. These actions of them were the result of their achievement to a relatively advanced civilization and applying metal tools and means. The progress of agriculture and industry, business boom and building roads had resulted in the more progress of most Ourartou civilization and buiding large cities which were the important centers of culture and civilization, one the biggest cities established by Ourartou was “Mosasir”

that is located in the west of Urmia city and mostly in the north east border of Iraq and had related with the scopes which later called Azerbaijan. This city was the second great center of culture and religious of Ourartou after their capital and the worship place of them "Khaledi" had placed in this city. The architecture style of buildings and historical worship places of "Mossasir" city was late become the inspiration of Greece architecture. In Iran also the Persepolis architecture and generally the buildings belonged to the Achaemenids had been influenced by the architecture style of Mossasir buildings (Zehtabi, page 104).

As we know the seven centuries B.C Aryans had entered this city and by forcing the governments of Mannayyan, Guti and Lulubyan attempted to reach Azerbaijan, but later some of them propertied in the current Fars province, built a large empire and in the structure of palaces like Persepolis had adopted the architecture style of Ourartou structures. Aryans had taken advantage of the architecture style and generally, civilization of Ourartou and Azerbaijan extremely. Even we can mention that their first architecture work has been build by inspiring from the architecture style of ancient Azerbaijan and the contemporary historians of Fars also admit this reality. It is worth noting that the claim of some historians based on this fact that the people of "Parsva" area in the west of Urmia Lake were Aryans in those days and later they had migrated to the south, namely Fars province is false. In addition, Parsva has been located not in west, but in the far distance from the Urmia Lake and its south, namely the west of Hamadan (Zehtabi, 105).

The effect of Ourartou art on the architecture and decorations of Persepolis:

The art of urartu era is a creative and beautiful art. The art of achaemenids is influenced by the Ourartou art. In other words, the Persian artistic works has close relation with the civilization art of Ourartou either in style or content and is considered as a continuation of Ourartou art. We can categorize these effects into some groups such as 1.architecture, 2. Reliefs 3. Stone graves

Persian architecture: one of the characteristics of ancient Iran and their artists is the belief to the correct imitation where they knew it better than bad innovation. Imitation or a interpretation the logic has and is consistent with the life conditions. Since Aryans were agriculture, they had peaceful and consistent behavior. It is more likely that Aryans had benchmarked it during passing Urmia Lake confronting with the Ourartou architecture and called in "Barsav" (Pirnia, page 57). The samples of this benchmarking are found both in architecture and knowledge of Persian style where two samples were columnar hall and Kalave. The temples of Ourartou had a hall with flat wooden roof and since its entrance was large, the wooden columns also were seen. The Aryans had followed this method in Shoush. Of course, they had built columns by stones and the walls of hall with bricks. By applying brick and two membrane cover they had attempted to prevent heat air entering in. In this way the urartu architecture had been benchmarked, while the applied materials were consistent with the cold weather of Caucasus, they were destroyed in Shoush. Ourartou Calave had been built in an other way in the perian architecture. The sample of this benchmarking is the building of Zartosht shrine in the Rostam role which is a stone square building whose entrance it higher than floor (Pirnia, page 58).

The effect of achaemenids art from the Ourartou art is inevitable either by Median or through effect of Median art on Achaemenids especially Ziviyeh which it was influenced by the Ourartou art. "Hertsfeld" believed that the bull identity and compound over headings of Persepolis and colorful architecture in Pasargad could be taken from Ourartou (Seidl, 1994:109). Also Clais (1971) believed that the stair cliffs of Persepolis are adapted with urartu rocks for fences and foundation of terraces. Among the Ouartou architecture effect on Achaemenids architecture we can point out to the stone graves like stone grave of Daryush in Rostam role with narrow corridor which has been built by local architectures and its design and basis is influenced by Ourartou art (comparison of figures 1 and 2).

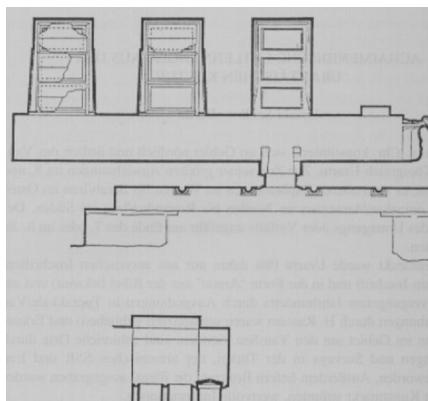


Figure1: Daryush grave plan
(seidl, 1994, page: 118)

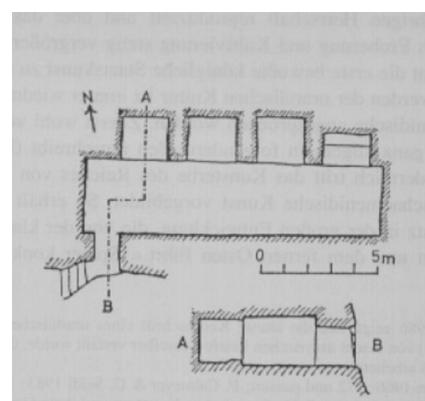


Figure 2: Van Lake grave plan
(seidl, 1994, page: 118)

Also the imperialistic graves of Ourartou have been a pattern to build Achaemenids graves in Rostam role and Persepolis. For example, the similarity of Daryush gave in Rostam role with the Ourartou grave related to eighth century B.C. is completely observable (comparison of figures 3 and4).

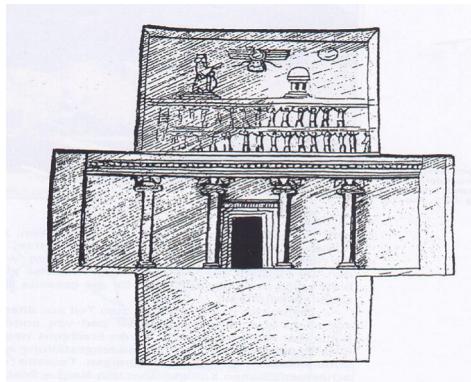


Figure 3: Daryush grave, Rostam role, Fars
musche2006, page: 335)



Figure 4: Ourartou grave, Van region, Turkey. (Brigitte,
(Brigitte, musche2006, page: 338)

Locating the graves of Achaemenids in high height which has been created by cutting the cliff, it has more similarity with Ourartou graves. As it can be seen in figure 4, in order to communicate and arriving at the entrance of grave room the six staircases had been used. Although "Girishman" in "Iran art book in Median and Achaemenids eras" believed that the effect of Ourartou architecture on Achaemenids architecture is an artificial Saffe as one of the main elements of building whose backward is mountain and over that the stable settlement of king had been built; but "Ali Akbar Sarfaraz" in the book of "archeology and art of historical eras" believes that according to the art history of architecture in Iran, building structure over Saffe was not new idea, rather in Iran before history as observed in the Silak hill, the house of tribe chief had been built over Saffe, but the scratch of large stones and building stone structures from the regular lithographed stones was taken from Ourartou. As the bulges of four sides of Zartosh shrine in Rostam role had been built by scratched square stones, it is similar to the gate tower of Tishebani in area (Karmir Blur) in Yerevan Armenia (the comparison of figure 5 and 6). Meanwhile, the dark stone applied in the tower with black limestones, the blind windows in Rostam role and Pasargad are similar. Therefore, if we assume that overestimating black stone and also the high contrast of colors has given to Pars from Ourartou. In this case, we must consider the Median architecture whose nature still has not known well as a mediator. The other possibility is that Pars in its campaigns to Karmir Blur and other cities of Ourartou, they had seen their architecture closely and imitated it (Sarfaraz and Firouzmandi, 1383:143).

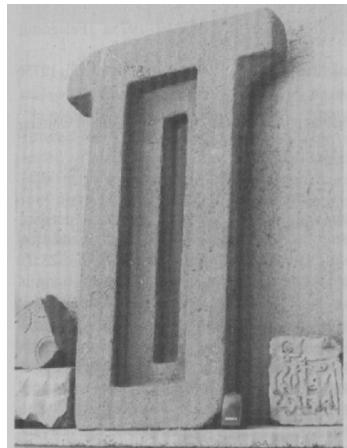


Figure5: stone entrance of Ourartou (seidl, 1994, page: 111)

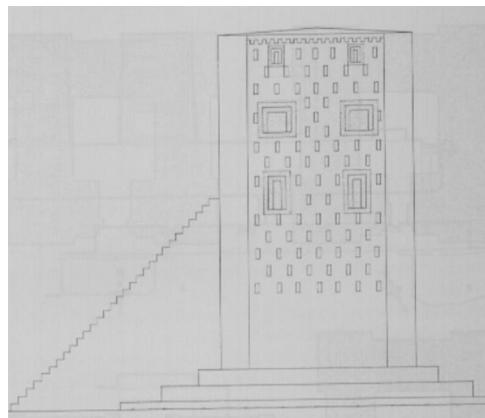


Figure6: the view of Zartosht shrine (seidl, 1994, page: 111)

Figure 7 shows the statue of a Abolhol related to the Ourartou civilization, the material of face is carbuncled white stone with colorful stones and the statue itself is bronze with the remains of gold, this statue is a part of throne related to eighth-seventh B.C which is kept in the Armitaz Leningard museum (Pioter Vouski, page: 116). Figure 8 shows the national gate of Persepolis (Pirnia, page: 77). The comparison of figures 7 and 8 shows that in addition to general similarity, in the way of lithography of wing, crown and lithography of hair weaves these two abolhols has more similarity.



Figure 7: the statue of an Ourartou abolhol
(Bornak, 1381, page: 139)



Figure 8: national gate of Persepolis
(Pirnia, 1384, page: 77)

Figure 9 shows a statue of bull related to the civilization and art of Ourartou, this statue is from bronze and related to eighth century B.C., which is kept in the Armitaz Leningard museum (Pioter Vouski, page: 117). Figure 10 shows a pattern of heading of bull head in persepolis (Pirnia, page: 80). The comparison of figures (9 and 10) shows the effectiveness amount of Persian architecture from Ourartou architecture.

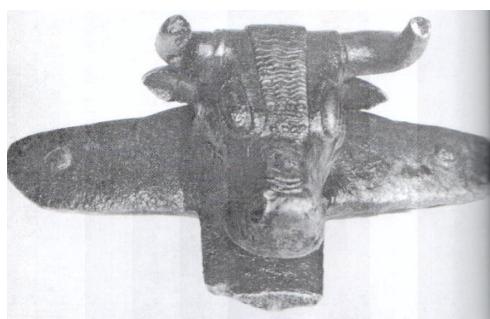


Figure 9: the statue of Ourartou bull (Bornak, 1381, page: 135)

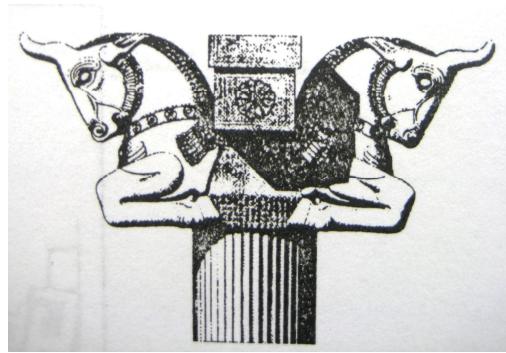


Figure 10: achaemenids bull heading (Pirnia, 1384, page:80)

Conclusion

Nevertheless, this missing link (Ourartou civilization) after years of attempt, exploration and studying the findings of archeology by researchers and archeologists and historians was exited from the darkness of multiple millenniums and joint to the civilization history. The civilization of Ourartou backs to the eighth century B.C, it means that when Aryans had not migrated to this land, according to the history of Ourartou where before Achaemenids settled in Azerbaijan lands, from Urmia Lake in Iran to Van Lake in Turkey and performed great works in the field of architecture art, and meanwhile they were the inventors of columnar areas and also by using Saffe, stone graves and reliefs they had a great step towards architecture art, applying these elements had wonderful effect in progress and growing of urartu civilization. As we know, the seventh century B.C. Aryan had entered this area and by forcing the governments of Mannayyan, Guti and Lulubyan attempted to reach Azerbaijan, but later some of them propertied in the current Fars province, built a large empire. It is more likely that Aryans had benchmarked it during passing Urmia Lake confronting with the Ourartou architecture and called in "Barsav". As we can see in the figures of this research that the Ourartou architecture elements like graves, temples, reliefs and statues had been progress how great eight century B.C. so that we can understand the depth effect of these elements over Achaemenids architecture. By comparing the figures and Persian architecture style this feeling is created that perhaps Ourartou had built the Persepolis. The comparison of Ourartou abolhol of national gate of Persepolis which is the most powerful and beautiful relief in the Persepolis, it had been inspired accurately from the relief of Ourartou and in fact it had been copied. And we can see this effect and imitation by comparison and combining the statue of Ourartou bull and bull heading of Persepolis. The comparison of Daryush grave in Rostam role and Ourartou grave in Van of Turkey, the figures seen in this research represent this effect in the architecture, locating the grave room of Achaemenids in high height created by scratching the cliff, has more similarity with Ourartou architecture. So we can say that the primary architecture works of Achaemenids has been created by inspiring the architecture method of ancient Azerbaijan and Fars historians believed that. According to these statements we can conclude that in fact art and architecture of Azerbaijan had influence on art and architecture of Achaemenids and according to the above research, Achaemenids by attracting these elements had taken more advantage from them. The coordination and unity observed in the architecture style of Achaemenids palaces shows the grace of artists and architectures of Achaemenids in copying and imitation from mentioned elements. Finally, the pattern of Persepolis palaces from the Ourartou art represents the effectiveness scope of Achaemenids art. In fact, Persians copied and imitated Ourartou art in order to develop their art as a result of gradual evolution.

Acknowledgement

This article has been extracted from the master dissertation of architecture.

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1. Barsav: according to symbolizing of view point of natural.

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