

Western Asiatic Civilizations

Mesopotamia (Land of Two Rivers)

Origin:

The word comes from the ancient Greek words "*mesos*" (meaning "between" or "middle") and "*potamos*" (meaning "river").

Definition:

Therefore, "Mesopotamia" literally means "land between rivers. Specifically, it refers to the land between the Tigris and Euphrates rivers.

The story of the development of human civilization is very interesting and mysterious. The Latin word "Civis" means citizen. It shows that when groups of people adopt a developed lifestyle and way of life, it is called civilization.

Ancient man was unfamiliar with science and art. But to quench his hunger, he invented new methods. Today's man adopts these methods in a modern way. After that, man had another idea of covering his body. Then protecting himself from seasonal effects and intensities was also his need. For which he built shelters. His foundations and fears showed him religious beliefs, whose signs are found in the buildings, stone carving and other fine arts of ancient civilizations. It has always been human nature to decorate one's personality with different decorations to separate oneself from the crowd.

Our oldest ancestors first fulfilled their needs. Then they adorned them with comforts and thus the foundation of various arts was laid. We are more interested in the history and progress of architecture, painting, sculpture, and pottery. Every human being is naturally an artist, no matter what field of life he takes. In addition, every human being has a great desire and desire for cleanliness and search, due to which he is attracted to these arts. And to outdo each other, he seeks new ways. In this way, new inventions and wonders come into view. In addition, the passion of man sets him on these difficult paths. And finally, he succeeds.

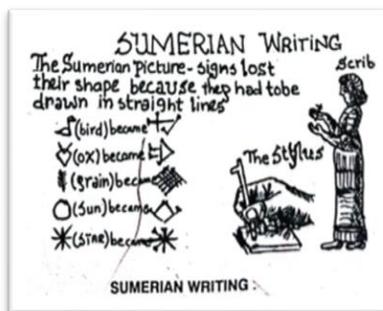
Western Asiatic Civilization

On the map of the world, the present-day Western Asian region was illuminated with the light of civilization 5,000 years ago. The settled nations here, who were the oldest tribes, settled here due to the fertility of the plains of the Tigris and Euphrates rivers. These people are known as "Sumerians". They are the ones who plowed for food but started cooking it. To fill their stomachs, they started using clothes and wool from animals. They conquered hunters and floods. They learned to live in organized groups. And after the existence of the world, the oldest civilized cities were settled, rulers were appointed in the cities, committees were formed, and writing was invented to keep records of these affairs. And Scribes were deputed for purpose of reading and writing. The Scribes used to write with wedge shaped Stylus on clay tablets. The Sumerians were the first people to develop a writing system. They used a stylus (a pointed tool) to write on wet clay tablets. They would then dry these tablets and store them in clay envelopes. The Sumerians were a noble and religious people. Their character is depicted as innocent and intelligent in the pages of history.

These people also learned to use bronze. They followed the commands of a ruler or a religious leader, who was known as "Gudea". This ruler was considered to be a deity. Therefore, the entire history of sculpture in their civilization revolves around "Gudea". Religion influenced all aspects of their society. They buried their dead in pits (graves). When a member of the ruling family died, their servants and all their valuables were also buried with them.

During excavations, many such graves have been found containing gold, silver jewelry, precious stones, and skulls. To please their religion and religious leaders, they built large temples known as "ZIGGURATES" that communicated with the sky. These were built with reeds, mud, plaster, and bricks, and their traces have been erased from the face of the earth.

These people, who lived between the two rivers, had also mastered diverting the annual floods. They used this water in the form of canals, rivers, and streams during the dry season as there was no rainfall. Taking full advantage of this fertile land, they were self-sufficient in grain production and also used grain for commercial purposes. In this way, we can easily say that this civilization of civilization and civilization has been a guiding light for future generations.

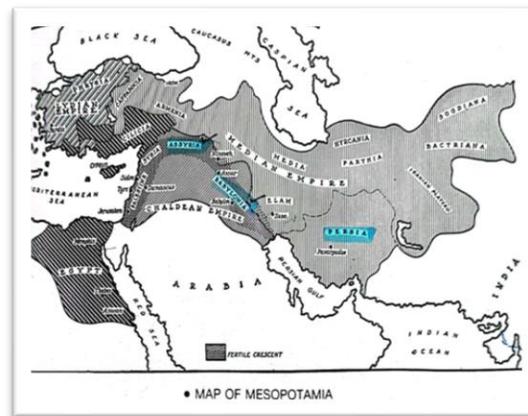


Mesopotamia (Sumerians) (3500-539 B.C.)

In this chapter, we will learn about the SUMERIANS. This nation is considered one of the oldest nations in the world. Its time is 5000 to 3000 (three thousand) years before Christ. It is the land between two famous and important rivers. We know these rivers as "Tigris and Euphrates".

Looking at the world map, it is clear that this land of rivers protrudes on the map like half a crescent. And this region is called MESOPOTAMIA. Due to its location between the two rivers, this land is extremely fertile. "MESOPOTAMIA" is actually a Greek word. The literal meaning of which is "between two rivers". The meaning of "MESO" is between and the meaning of "POTAMIA" is "river". Of these two rivers, the Euphrates River is a relatively calm and quiet river. But the Tigris is a fast-flowing and turbulent river. Both rivers flow together and fall into the Persian Gulf.

Before telling something about this civilization, we will shed light on their geographical, geological and religious aspects because the progress of nations is particularly dependent on these factors.



Geographic Factor

Many kingdoms were born and destroyed between the Tigris and Euphrates rivers. In this way, many dynasties changed. There were some specific areas that stretched from the mountains of Armenia to the Persian Gulf. The following are the most important of them:

- BABYLONIA (Babyl)
- ASSYRIA (Sham)
- PERSIA (Iran)
- SUMER (Iraq)

To the north and east of Western Asia are the limestone mountains, and between them is a valley. These mountains separate the northern regions from the plains.

To the south and west of Mesopotamia are the desert regions of Arabia and Syria. Many nomadic tribes and new generations come from these mountains and deserts from time to time to settle here because the fertile land and abundance of water here are attractive for them.

Every year during the summer season, when the mountains of Armenia are covered in snow, the Tigris and Euphrates become difficult to cross due to floods. And they brought a large amount of fertile soil to the valley area. The areas of BABYLONIA and SUMER are noteworthy in these

areas. One area (present-day Basra) is built entirely from the soil brought by the rivers. This is the reason why agriculture is seen in abundance here. In comparison, Syria, which is a mountainous region, is relatively dry.

The entire region of Mesopotamia protrudes on the world map like a crescent moon. And between these areas, the two rivers, which we have mentioned earlier, pass through these areas, fertilizing them.

Climatic Factor

The climate of Mesopotamia was the most severe in terms of its nature. The summer season lasted for eight months, with temperatures generally ranging from 110 to 130 degrees. There was no rainfall during these months. The heat was also intense. But the winter season was short but quite mild. Its duration was four months. Floods occurred due to rain every year. The rivers overflowed and the land became very muddy and fertile. These floods usually occurred between the months of April to June. Due to the fertility of the land, people were connected to agriculture and farming. Every year, the floods brought destruction with them. Gradually, the people living here made the land useful during the flood season by digging canals, streams, and ditches. And learned to collect water. After controlling the floods, these people started using this collected water. A calendar was invented based on the calculation of seasons because they had controlled the floods based on this calculation. In this way, crops were cultivated according to the season and harvested at a fixed time before the flood season. The days and seasons were calculated by experts who knew the times of the sun, the dates of the moon, the rising of the waters, and the knowledge of celestial bodies. Through this knowledge, they cultivated different crops in their respective seasons and harvested them after harvesting according to the fixed days.

Religious Factor

People in ancient times were full of illusions and fears. Due to these fears, they created a circle of deities around themselves for their protection. They considered natural and physical forces as their deities. They gave different names and different forms to these deities, some of which resembled their own natural form and some resembled animals. For these people, the shining, heat-generating sun, the moon spreading cool light, the earth that produces crops and other treasures, the roaring rivers, the serene mountains, and the powerful wild animals were a cause of wonder and surprise. Impressed by their power, grandeur, and greatness, they worshiped all these things and considered them their deities.

Religion played the role of the backbone in the evolution of human civilization and art because the architecture, sculpture, painting, and other arts of any particular region were centered on religion. Their culture, art, and customs were all related to religion.

The people of Central Asia considered natural forces as deities. Their rulers also had the status of deities for them. They considered the sky, the sun, the moon, water, earth, fire, air, and floods as their deities. For common interest, their names are as follows:

- God of the sky: AN
- Goddess of the earth: EN-LIL
- Sun god: SHAMS
- Moon god: SIN
- Goddess of love: ISHTAR

These deities were symbolically represented in architecture or their imaginary statues were carved.

Geological Factors

The land of Central Asia consisted of two different types of lands: mountains on one side and swampy plains on the other.

The stone obtained from these mountains was FINE-GRAINED GYPSUM or (ALABASTER). STEATITE was also available in addition to iron and tin. Due to the abundance of clay in the plains, bricks were made there. These bricks were used to build all kinds of buildings. Two types of bricks were used here:

- SUN-DRIED (Baked in the sun)
- KILN BAKED (Baked in the kiln)

Before making these bricks, reeds (REEDS) were coated in wet clay to make the bricks strong. In addition, other materials were imported. Grain was produced in large quantities here. In exchange for this, wool, precious stones, wood, and marble were imported. This important external trade was carried out through boats via rivers and streams. The date palm was considered the oldest tree. They grew in large numbers here. The locals used them effectively.

Sometimes the valleys of the reeds were connected and closed from above in a semi-circular shape. And by applying clay on them, they made reed huts. Marble was imported from Greece and Iran.

Social Factors

We can learn about the social aspects of Central Asia through the structures, sculptures, and pottery found there. The people here were subservient to the rulers. They were extremely hardworking and diligent. They transformed the land of reeds and marshes into clean canals, rivers, and agricultural land. This work was completed through years of tireless effort and the leadership of organized groups. These areas were divided into different cities. They built fortifications around the city for protection. Each city had its own ruler, who was usually also a religious leader, commonly known as "GUDEA".

The people of (GUDEA) wore simple clothing. They shaved their heads and grew beards. The people here were hardworking and warriors. Agriculture was their profession, and hunting and warfare were their passions. Different cities were usually at war with each other, and sometimes this passion for war led to their great destruction. The army was highly organized. They were armed with spears and battle axes. They used copper helmets and copper shields.

Religious rituals were mandatory for everyone. The purpose of the common man's life was only to obey the ruler "Gudea".

To manage such an organized system, they felt the need to keep records and write orders. The art of writing began to flourish. Initially, they wrote on wet clay tablets. They used reeds, wood, and tree branches, sharpened into a triangular shape, as a Stylus for writing. To preserve these tablets, they made clay envelope-like bags and baked them in a kiln. All records were kept in clay jars with a list of items written on top. The writing used here is called "Cuneiform" in all languages. Cuneus is a Latin word, which literally means "Wedge" or pointed cone. Regular schools were established to train in this special writing. The ruler's personal letters, commercial documents, city laws, royal orders, and receipts for accounts, etc., were all written on clay tablets in this script. These tablets were baked in kilns like bricks or dried in the sun. The weak and poor common people were protected against the powerful and rich. The ruler was given tributes and gifts to obtain more benefits.

Economic Factors

The entire economy of Central Asia was based on agriculture and grain abundance. A grain was obtained in exchange for a piece of land here. Therefore, after meeting their food needs, they started trading grain and other goods. And they obtained those items that were not available in their land, including stone, metals, construction wood, etc., in exchange for grain.

These people were also skilled in domestic industries. They also traded in these items, among which woolen cloth was very important. This was obtained from the wool of livestock. In ancient times, woolen cloth was a very important and great invention. Most people were involved in agriculture. In addition, some people had adopted other professions as well, which included carpenters, potters, and those skilled in writing.

Foreign trade was carried out through boats via rivers and streams. But within the country, they transported goods from one city to another in the form of caravans and convoys. Donkeys, horses, and camels were used for these caravans.

By looking at the above aspects, we can get a good understanding of the art of Central Asia. Because all these aspects directly influence the art of this region.

Now we will learn about "SUMER" first and then familiarize ourselves with their architecture, sculpture, pottery, and painting. Then we will look at architecture.

Architecture of Sumer

Historians generally believe that the people living in Sumer were the first to settle in Central Asia. These people were highly organized, hardworking, and diligent. They adopted a specific religion that was based on the worship of deities.

In architecture, they primarily used bricks. In architecture, they built two types of structures:

- Domestic Buildings

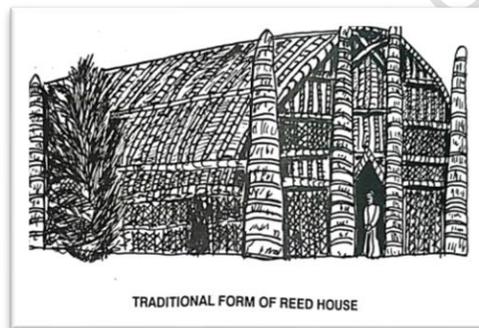
- Religious Buildings

Both these structures were built using bricks. We will examine both of them in turn.

Domestic Buildings:

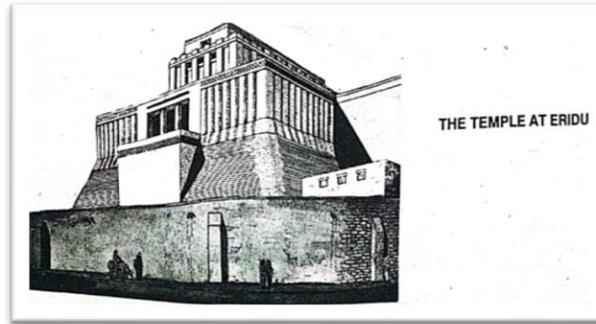
These were ordinary residential houses. These houses were made of unbaked clay bricks. Since it was very hot here, they were built with unbaked clay bricks to keep the houses cool. Secondly, the buildings were built on raised platforms to protect them from floods. These platforms were built using strong baked bricks. The roofs of the houses were made sloping so that rainwater wouldn't accumulate on top and drain away.

These domestic buildings consisted of small, airy rooms. These houses were simple and built without any decoration. Often, the roof was made by joining reeds or rushes. These reeds were buried in the ground and joined together to create a semi-circular roof. Wet mud was applied over these reeds. These residential houses were cool and comfortable in the heat of this region. They were very simple in construction and therefore could not withstand floods and were destroyed quickly.



Religious Buildings:

More ruins of temples have been found during excavations than domestic buildings. The most famous of these are the "temples" of Egypt. These temples were built on a large, raised platform. The outer wall was built with a sloping (sloping wall). In addition, the entrance door (entrance door) was built on a large platform. After the entrance door, there was a pillared hall. After this hall, we see a large platform, which was called the sacrificial place or (alter place). In addition, an offering table was also built, where the priest would collect the offerings presented to the deity. All these temples were built with mud bricks. According to architects and historians, these temples were rebuilt again and again after being destroyed, and each time they were built higher than before. All these temples were built in each city in the name of their respective deities. Religious rituals were performed with great care and attention in these temples. The priest (PRIEST) or (GUDEA) were in charge of these temples and were also given the status of religious guides. A large "ZIGGURATE" was built next to the temple.



ZIGGURATES

In Sumerian civilization, a tower-like structure called "ZIGGURATE" held special importance. This tower was also commonly known as "PILLAR OF GOD." From a distance, this tower-like structure resembled a mountain of bricks. Its basic structure was rectangular or square. Generally, this structure extended about 100 feet and was about 80 feet high. The Sumerians believed that the closer they got to the divine power (God), the greater their strength would be. Therefore, to strengthen this belief, they built tall ZIGGURATES. Many things were considered while constructing these ZIGGURATES. Stairs, temples, places of worship, and even gardens were built on these elevated platforms. The foundations of these structures were made extremely wide to withstand powerful floods. Built in the style of Egyptian pyramids, these structures hold great significance in history due to their unique shape, strength, and expanse. Historians believe that since these people came from the mountains, they were accustomed to worshiping at higher altitudes. Therefore, they built these tall structures. They believed that the closer they got to the divine power (God) that blessed them with so many blessings, the better. Moreover, they wanted to see their deities at a higher level, and these tall structures were associated with the deities. These buildings had very few doors and windows. This was because wood was scarce, and it was also suitable for the climate here. At that time, tools and machinery for measurement and other tasks were not available. Yet, even without these, seeing such vast structures reaching towards the sky is mind-boggling. All these structures were built with perfect balance and proportion.

These religious buildings were not only used for religious purposes, but rooms were also built for religious leaders to live in, and places of worship called "SHRINES" were also built within them. These shrines were always built on the topmost floor of each ZIGGURATE, where devotees would come to worship.

These ZIGGURATES were also built as memorials. That is, they were built to immortalize the memory of a ruler or an event. For example, Minar-e-Pakistan was built in Pakistan.

These ZIGGURATES were also used for recreational purposes. People would come here for relaxation and entertainment, and they would also create green spaces and gardens for strolling and relaxing.

ZIGGURATES were built in every city, and due to their strength, vastness, and expanse, they served as a protective wall for the city, like a fortress.

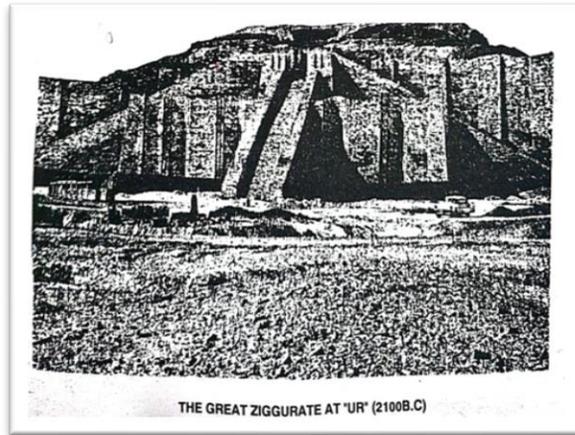
Arched doorways were built in these ZIGGURATES. These were very low in height. One reason for this was to protect the building from collapse. Another reason was that due to the hot climate, the doorways were kept short. Moreover, the scarcity of wood was also a major factor in this.

The basic construction of ZIGGURATES was very simple. They were not as complex and mysterious as the Egyptian pyramids. From a distance, the structure appeared to be just a mountain of bricks. These ZIGGURATES consisted of several floors. Stairs were used to connect each floor. These stairs started from three sides and went upwards towards the front. They ended at the top. Then there were only stairs on the front side, which continued to the second, third, and then to the top floor.

These stairs ended in a temple-like room. The doorways of these ZIGGURATES were built at a sloping angle. They were wider at the bottom and became narrower towards the top. The edges on top of the walls were designed to be pointed.

Construction and Design of Ziggurats:

- **Materials:** The outer walls of these Ziggurats were made using kiln-baked bricks, which provided excellent protection against floods as they were impervious to water. The interior walls were constructed with sun-dried bricks, which helped keep the structure cool in the hot climate.
- **Decorations:** The front face of the Ziggurat was often adorned with decorative tiles made of stone or bricks. These tiles were typically multicolored, with each level of the Ziggurat painted in a different color. These colors were believed to hold symbolic significance, with each color representing a particular deity.
- **Famous Ziggurats:** Many notable Ziggurats were built during the Neo-Sumerian period. Some of the most famous ones were located in cities like Nippur, Larsa, Eridu, Ur, and Warka.
- **Ziggurat of Ur:** The Ziggurat of Ur is particularly renowned. It is a three-tiered structure with a shrine located on the topmost level. The base of this Ziggurat measures an impressive 700 feet by 700 feet, with each side measuring 200 feet in length. Despite its vast base, the total height of this Ziggurat is only about 70 to 80 feet. A grand staircase, divided into three sections, leads up to the entrance, which is formed by an arched doorway. From this arched chamber, another set of stairs ascends to the next level. These stairs were till the third storey where a shrine was built on a platform for worship purposes.



In common parlance, this place of worship is also called the "Waiting Room." This entire Ziggurat appears like a sturdy tower made of bricks. However, on the front face, each level was distinguished by different colored tiles. These tiles added to the aesthetic appeal of the structure and provided additional strength against floods and inclement weather. On the terraces or platforms of this Ziggurat, sections of grass and gardens were created, providing a space for leisure and relaxation. The shrine at the highest level served as the residence for priests and religious figures. Each level had its own water supply system, a testament to the ingenuity of these ancient people. Since most other Sumerian structures were built using mud bricks, their ruins have largely been destroyed by floods and wars. Apart from Ziggurats, no other significant structures remain standing.

Sumerian Sculpture

Humankind's nature has been artistic since the beginning, bestowed by God. Or, in other words, humans have been expressing their emotions and feelings by depicting animals, flowers, and human figures in various ways. Even our oldest ancestors, who lived in caves, were skilled in painting, sculpture, and other arts. Cave-dwelling humans carved or painted human figures in an ambiguous but beautiful style. Looking at the sculpture of the ancient people of Sumer, one is left astonished. That in that era, humans had such intellect, such wisdom, and such masterful skill, on the strength of which they created such unparalleled and high-quality sculptures.

The people of Central Asia created sculptures in stone and metal. Sculpture was done here in two techniques:

1. **In The Round Sculpture:** Meaning sculptures carved in full three dimensions.
2. **Relief Work:** Meaning sculptures created by raising figures on a surface.

A deep imprint of religion can be seen in Sumerian sculpture. Most of the sculptures are of religious leaders (Gaudeas). These religious leaders were also the rulers and kings of the city. Their sculptures or images were carved to please them. These people also used sculpture for the purpose of religious propagation. Statues found here seem to indicate their religion. The statues found here were similar in appearance. That is, the eyes were made large and open. Perhaps they expressed

more zeal and truth. The nose was the most prominent feature on the face, which they made very thick and long. It is possible that the facial features of the statues resembled the local people there, or a bearded man or religious leader was carved. It is possible that this was the fashion or custom of that era. Perhaps the beard was necessary for them due to their religious status. The hair of the head and beard is shown unnaturally straight in the lights. Simplicity and innocence are prominently visible in these statues. The clothing is shown in straight lines instead of folds. Like the Egyptians, these statues are not shown in jewelry and splendid clothes. Rather, since the simple garment are shown in straight and simple lines. This garment can be somewhat compared to the modern-day Ihram. One shoulder is often left bare, and a sari-style cloth is present on the other shoulder. A statue of a mendicant found here, wearing a similar style of clothing, is also visible. In one word, we can easily say that their art was stylized. This is why this art has a greater element of simplicity, truthfulness, and innocence. Sumerians also made sculptures in group form. The important of example of such group statues is Group Statuettes from the Abu Temple, Tell Asmar.

Group Statuettes from the Abu Temple, Tell Asmar

These are marble statues standing in a group. These statues are about twelve in number.

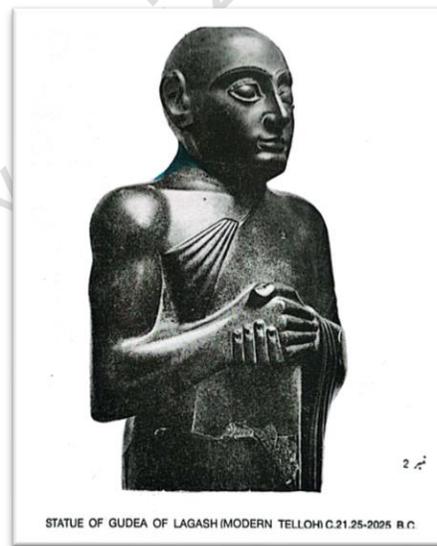


All of them are shown standing on round, carved pedestals. These figures are of different sizes and shapes. Some appear to be male, and some seem to be female. The male-like figures are wearing skirts. The clothing on the upper body is quite simple and without pleats, while the lower part is designed in a way that creates a fringe like a frock. These figures are carved in different sizes to make them distinct and unique from one another. Looking at these figures, one can easily appreciate the sculptor's skill. The tallest and largest of these figures is nearly 30 inches long. Some figures have hair styled in straight lines on their heads, which comes down from the shoulders and merges with the beard. Some figures have completely clean and round-shaven heads. All of these figures are seen standing on round and square pedestals. One figure is shown sitting daily on the ground without a pedestal. Perhaps its pedestal is broken, or it is a

statue of a servant who sits daily on the ground without a pedestal. All these figures appear to be standing in one direction, engaged in worship. A glance gives the impression that the small and large members of a family are gathered together, engaged in worship before their deity. The recognition of the female figures is based on their appearance and clothing, as they are shown in saree-like garments. The figures are made smaller or larger depending on their importance. All these figures are carved in the traditional Sumerian style, which is a stylized (STYUZED) style where they stand with both hands clasped in front, facing in one direction. The expressions on the faces of all these figures carry seriousness, simplicity, and spirituality. The eyes appear large and open, expressing sincerity, devotion, and belonging to their deity. The length of the nose is a prominent feature of the face. For example, look at the details of the largest figure, in which all the features are clearly visible. The eyes are large, impressive, and prominent.

Statue of Gudea:

The second beautiful example is the statue of a religious leader, carved in diorite stone. This stone was imported from a distant country. This statue is related to the ancient city of Lagash, present-day Telloh. This statue is a testament to traditional Sumerian sculpture. The city's ruler was given the status of a deity. He was commonly known as "Gudea," which means a dervish-like man. The total length of this statue is 20 inches. It is an excellent example of statues carved in the round. Balance and proportion are particularly considered in its construction. The Dervish Baba has both hands firmly clasped together in front. The right shoulder is bare, while the upper garment passes under the arm and goes over the right shoulder. The facial features and all the expressions reflect his spiritual status and religious significance.



Let's study the qualities of Sumerian sculpture in another sculpture. This sculpture is also of a GUDEA, which was found in TELLOH. In this, the deity is shown seated on a platform-like chair. The deity is wearing a beautiful cap on his head. The facial features are carved with great finesse, devotion, and spiritual emotion. The fringe-like garment, which was the local people's attire, is made in its own distinct style. On the front of it, a "CUNIEFORM" design is made with

writing, which further clarifies and strengthens the status of this religious leader. The structure of the hands and feet, the posture of sitting, and the proportions provide evidence of the skill of the sculptor in this statue.



This is a photo of the "Seated Figure of Gudea of Telloh" from around 2250 BC. It depicts Gudea, a ruler of Lagash in Mesopotamia (modern-day Iraq), in a pose of contemplation or prayer. The statue, made of a dark stone, shows Gudea wearing a cap and with his hands clasped. It's significant as a representation of ancient Mesopotamian art and provides insight into the period's rulers and religious practices.



A statue from around 3000 BC is extremely amazing. In it, the maximum meaning has been clarified with the carving of minimal lines. This statue was carved in Alabaster. It is a statue of a woman, who probably belonged to a royal family. The saree-like garment has been carved with great simplicity. Both hands are folded in a posture of worship in the front. The hair on the head

has been carved in a more natural style, slightly different from tradition. The impression of a spiritual smile has been given on the face. The hair has been carved tied in a bun. The lines of the garment have been carved in the style of pleats. The feet are not visible.



This statue, dating back to 3000 BC, is a marvel even in our modern era of advanced technology. Cast in bronze, this statue leaves one astonished by the ingenuity of human intellect. The statue was discovered at the site of Ur. The sculptor has showcased exceptional innovation, skill, and complete aesthetic artistry in its creation. The statue stands on a pedestal in such a way that it appears as if it has paused for a moment while walking or is just about to move. The legs are carved in the traditional STYLIZATION style. The hair and beard are carved in traditional lines. The face is extremely innocent and full of spiritual expressions. The skirt-like garment, with its straight lines, clearly conveys its purpose and meaning. The hands are carved clasped in the ancient Sumerian pose of worship.

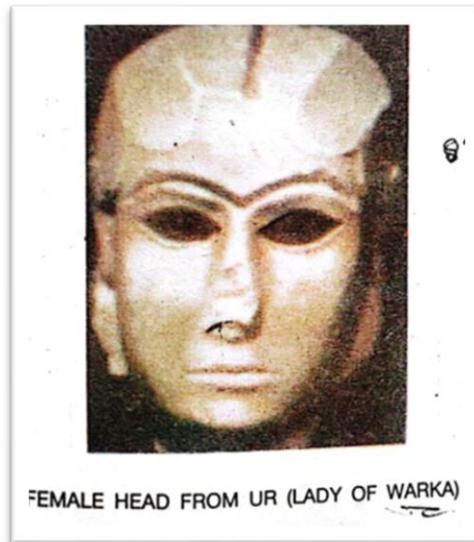


This statue was also of a religious leader. Thousands of such statues have been found, which were carved to please rulers and religious leaders. Another example of this kind is a 42-inch long statue carved from Diorite stone. Looking at it, one feels as if it was carved from a single piece of cylindrical stone. This is a worshipping religious leader from around 2100 BC, found in Telloh. The statue is shown standing in traditional attire and posture. The pedestal under the feet appears separate from the feet only from the front, otherwise, it is connected to the statue from the back. Wearing a beautiful cap on the head, this statue, standing with hands clasped in worship, gives a spiritual impression. The clothing is highlighted with a few lines. The face reflects the characteristics of the Sumerian people.



The high characteristics of Sumerian sculpture are visible in this statue of a woman, which is only the upper torso. Meaning, it is not a complete statue. This statue was probably carved of a goddess or a ruler's wife. Unlike common statues, this statue has decorative designs in its

clothing, adornment, and craftsmanship. The influence of Greek sculptors is felt on this sculpture because the hair is styled in zig-zag lines. The facial features are also sharper and more prominent than common Sumerian statues. Lapis lazuli stone was placed in the eye sockets, which has now come out. A beautiful fringe-like design is made on the garment. Despite the damage, the author emphasizes the statue's value as a testament to the sculptor's skill.



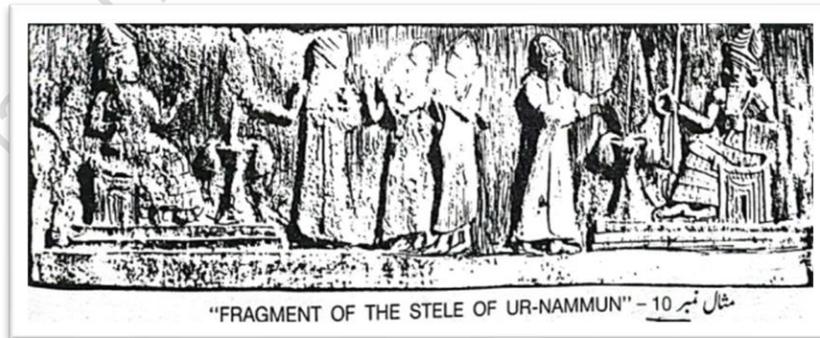
This statue, carved from white marble, of a beautiful woman is extremely impressive and surprising. Because its structure is completely different from the statues made in that era. In this statue, we see the proportions and balance of today's era. For the eyebrows and eyes on the face, pieces of stone (lapis lazuli) and metal were used. A piece of gold or some other metal was used in the parting of the hair. Over time, all these things have been destroyed. This head is 8 inches long and was found in Uruk, the present-day Warka. Historians believe that this head was attached to a wooden panel. The expressions, impact, and emotions are clearly visible from the facial features. The haircut clearly highlights the basic shape and size of the head.

Sumerian Relief

Now, let's take a look at Sumerian relief work. All of this work was attributed to their deities or rulers. In which the events are carved in stone in a story-like manner. In these relief works, all the figures appear to be standing or sitting in a one-sided position (3). Like the Egyptians, the Sumerians also wanted to show the figures completely from head to toe. Therefore, they made the face in profile (side view), the eye, shoulders, and lower torso in front view, and the feet in profile. One reason for this was their style of worship. Secondly, they could show both hands completely. In these relief works, people are also shown with bald heads. In terms of body structure and proportions of limbs, these people appear to be short in stature. The best example of this is the Votive Tablet of Urnanshe.



This is an example of a relief work carved in limestone. In which Urnanshe, the ruler (ensi) of Lagash, is shown. In the upper panel, he is shown carrying a basket of earth on his head, going to lay the first brick of his temple. This ruler is made larger in size than all the other people. Wearing a skirt-like garment made of wool, this ruler is a perfect representation of Sumerian sculpture. Directly in front of him is a figure with long hair, which is believed to be an image of his wife. In the lower panel, Urnanshe is celebrating the completion of the building. In this connection, the ruler is shown drinking something from a glass-like vessel, while a man is shown holding a jug in his hand, who is probably serving him. All the other people are seen standing with their hands folded across their chests in respect for the ruler and are made smaller in size. There is a large hole in the middle of this tablet. In which we can imagine that it was probably hung on the wall. In this panel, the story of all the people and their clothes is also written in cuneiform script.



This is a RELIEF carved in stone. In the upper panel on the right hand side, the deity NAMMU, holding the tools of a builder in his hand, is giving (them) to the king so that he may build the temple. The king is reaching out to receive them. The deity is seated on a chair placed on a

platform. While the king is standing in front of him. The deity is wearing a beautiful and unique hat (HEADRESS) on his head. In the lower panel, (we see) the deity going for the construction of the temple. Behind him, the king and the servant are walking, carrying the builder's tools. The carving, features, and artistry of all the figures reflect the traditional style of Sumerian sculpture. In essence, this relief depicts a divine handover of building authority from the goddess Nammu to the king, highlighting the religious significance of temple construction in Sumerian society.



Lady with Distaff

A relief from the ancient era of Sumer has been found, which dates back to approximately 800 BC. In it, a local woman is spinning thread on a spindle. Looking at this relief, it feels as if the sculptor here was influenced by the art of the Indus Valley. Because the woman's sitting style and hairstyle are similar to their art. Contrary to Sumerian traditions, the woman is shown in jewelry and beautiful clothing.



From the ancient Sumerian city of Nippur, we have a relief called "The Couple". It consists of a sculpture of a woman and a man. Their clothing and hairstyles distinguish them from each other. The Sumerian traditionalism, stylization, and simplicity of their subjects are clearly visible in this relief.



Sumerians highlighted various subjects in relief, including religion, war, and themes of ordinary domestic life. An excellent example of a scene of war and victory is seen in a relief. In this, Sumerian spear-bearers, after a victory, are depicted stepping over the defeated enemy. However, we can observe their traditional style from this relief. This relief is now quite badly damaged. In this relief, the ruler of Lagash is leading his forces over the defeated enemy. All the people carrying spears are shown marching in an extremely organized manner.

This text is in Urdu and discusses the Akkadian Empire, focusing on its art and a specific sculpture. Here's a translation and breakdown:

SUMERIAN "AKKHADIANS"

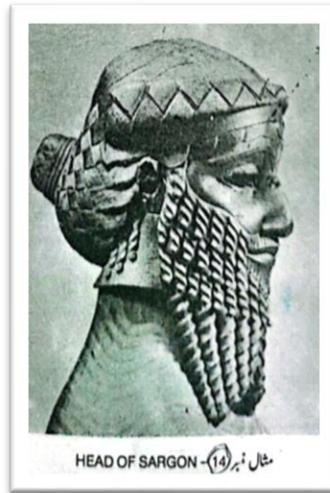
For centuries, the nomadic SEMETIC people of the tribal regions, who ruled over the northeastern regions of Mesopotamia, were defeated. They took control of the fertile regions of SUMER. Their territory was located in the north of present-day NORTHERN BABYLON (Northern Babylon) and SOUTHERN IRAQ (Southern Iraq).

These people who came from there were called AKKHADIANS. Their ruler was SARGON, who was a very brave and organized ruler. After uniting Northern Mesopotamia with SUMER, he laid the foundation for a very large empire. Which emerged as the first great empire of ancient times. This rule continued until the grandson of King Sargon. During Sargon's reign, the fine arts flourished greatly. In their artworks, instead of the simplicity and innocence of Sumer, royal grandeur, majesty and splendor are found.

"SCULPTURE"

Its finest example is a bronze PORTRAIT HEAD found in Nineveh. Which, in addition to being a beautiful example of IN THE ROUND, also tells the story of the "AKKHADIAN era's style and splendor. It depicts the face of King Sargon. Who is wearing a beautiful crown-like hat. And has a flowing beard. But the simplicity and flatness of the face have created a unique effect. The traditional majesty and spirituality of the king have been combined. In place of the eyes, SHELL

and precious stones were used in the traditional SUMERIAN style. The design of the clothing reveals the natural structure of the body. Which is a new style."



Explanation and Summary:

The text discusses the Akkadian Empire, which arose after the defeat of the Sumerians. It highlights:

- **Origins:** The Akkadians were Semitic nomads who conquered Sumer.
- **Leadership:** Sargon was a powerful and influential king who united the region and founded a large empire.
- **Artistic Style:** Akkadian art shifted from the simpler Sumerian style to one that emphasized royal grandeur and majesty.

Key terms:

- **SEMITIC:** Refers to a language family and the people who speak those languages, including Akkadian, Hebrew, and Arabic.
- **SUMER:** An ancient civilization in southern Mesopotamia.
- **AKKADIAN:** An ancient empire in Mesopotamia that succeeded Sumer.
- **SARGON:** The first ruler of the Akkadian Empire.
- **NINEVEH:** A major city of the Assyrian Empire, where the bronze head was found (note: the text seems to conflate Akkadian and later Assyrian artifacts).
- **IN THE ROUND:** A sculpture that is fully three-dimensional and can be viewed from all sides.
- **PORTRAIT HEAD:** A sculpture depicting just the head and neck of a person.



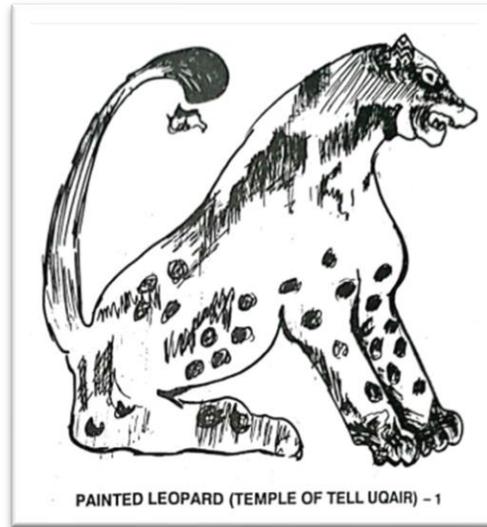
Besides this, a relief from the same era tells us about the grandeur and style of the kings. This relief narrates the story of the king's victories. The relief, carved in light pink sandstone, is 6.6 inches high. On its upper part, the deities Shamash and Ishtar are symbolically represented. The king, wearing a horned helmet, stands over the defeated enemy in accordance with the will of his gods. He is shown larger in size than all the other people. People are celebrating his victory."

Sumerian Paintings

Unlike other ancient civilizations, such as the Egyptian civilization, we do not find examples of painting in the Sumerian civilization. After recent research, it has come to light that painting in the "TEMPRA" technique was done on the walls of the Hair [likely a typo and should be "their"] temples.

Painted Leopard (Temple of Tell Uqair)

Tell Uqair is a city located about 50 miles south of modern-day Baghdad. Excavations have revealed the ruins of this ancient city. Here, the ruins of a temple built in the style of the ancient city of "URUK" have also been discovered. Some of its walls have fortunately survived, and upon entering through a small door, the architects SLOYD and ESAFAR discovered these examples of painting. According to their description, all the interior walls of this temple were filled with "MURAL PAINTINGS," which were made with many colors. As a border, a purple line was used, adorned with geometric shapes. Within these borders, images of humans and animals were made in the "TEMPRA" technique. On the sides of the stairs, "SPOTTED LEOPARDS" were painted, which were considered guardians of the temple. These leopards were made with red and black colors.



In addition, we find another example which we can call collage painting.

Among the examples of COLLAGE, this is a masterpiece of that era, sculpture in the **round** and reliefs. This painting is known as the "Standard Of Ur." We can also call it an example of painting, but this picture is not made with colors and brushes like ordinary pictures. Rather, it is made by joining LAPIS LAZULI Stone, **shells**, and **pieces of leather** on a wooden surface. In this PAINTING, the story of the king and the war is depicted in three panels on two sides. Along with LAPIS LAZULI, Alabaster stone has also been used."



The wooden box is framed like a picture. The natural blue of Lapis Lazuli, along with Shell-Alabaster and the natural brown of leather, provide a beautiful backdrop. In these panels, humans, animals, and horse-drawn carriages are shown moving with proportion and balance to each other. The designs of the people's clothing and their forms are made with traditional

simplicity. Their styles are also in accordance with Sumerian traditions. Looking at this painting, one gets the impression of mosaic work. In this painting, all the people appear to be under the power and awe of the king. Meaning, the whole story seems to revolve around the king. It is made on a rectangular box which is one and a half feet long, and on top of it, pieces of Shell and Limestone have been beautifully glued onto the "Lapis Lazuli." The famous architect Sir Leonard Woolley found this panel in the arch of the ancient temple of "Ur," which was mostly destroyed. But he reassembled and restored it. Scenes of war and peace are depicted in a narrative style. The panel made on the subject of war - when you look at these scenes from bottom to top, their purpose and meaning become clear. In the war scenes panel, the victorious king's chariots are passing over the defeated enemy. In the second panel, the army is marching, beating the prisoners and bringing them to the king. In the third panel, the king is shown larger than all the people. And he is getting off his horse-drawn carriage and inspecting the prisoners.

By observing the painting, panel by panel, from bottom to top, we can see that in the lowest panel, offerings are being presented before the king. Prisoners, animals, and war materials, etc., are being brought towards the king. In the second panel, beautiful cows, sheep, goats, and fish, etc., are being taken for the king.

In the uppermost panel, the king sits, enjoying drinks in celebration of his victory. Musicians are entertaining the people with music. The king is depicted as larger than all the other people here as well. He is shown wearing a designed robe over a woolen skirt. By looking at this painting, we learn about the Sumerian civilization's customs, traditions, and culture of that era.

Metal Works and Pottery

In ancient times, people had gained considerable expertise in pottery, including the traditional Sindh civilization, the Egyptian civilization, and the Central Asian civilization. Initially, they started making pottery by hand, but gradually the potter's wheel was invented.

We find pottery made on the wheel from a very ancient period in the Sumerian civilization. In addition to pottery made of raw clay, sun-dried pottery, and fire-baked pottery, metal vessels have also been found.

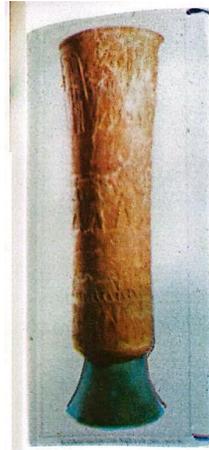
The region of Sumer was quite fortunate in terms of metals. Vessels of gold, silver, and metal, i.e., bronze, have been found here. These vessels were made quite large in size, from which we can estimate that these vessels were used collectively at festivals or were used by the royal family. These vessels have also been found carved from alabaster stone.

Alabaster Vase from Uruk:

This vase-shaped vessel, crafted on a pedestal-like cylinder, is approximately one yard in length. It features circular designs and depictions of people. Fruits, animals, and vegetables, etc., are being presented before a goddess. It also incorporates traditional panel-like designs. Various animals, fruits, crops, and people are depicted with complete simplicity in their style and form.

The relief carving on this vase depicts naked individuals. Perhaps these people desired to be free from idols and worldly matters. In this image, people seem to want to portray the spring deity as

pure and transcendent from worldly affairs. In this image, people are shown celebrating the spring festival. Hence, various kinds of fruits, flowers, and vegetables have been depicted. This vase was quite fragmented but was later joined together with metal wires.



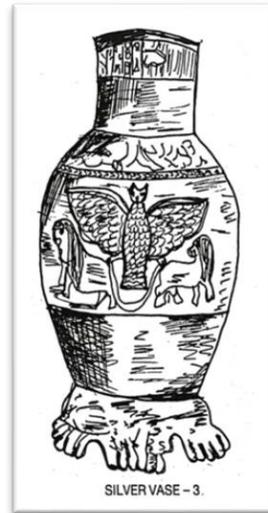
Alabaster Vase from Uruk

Gold Cup from Ur:



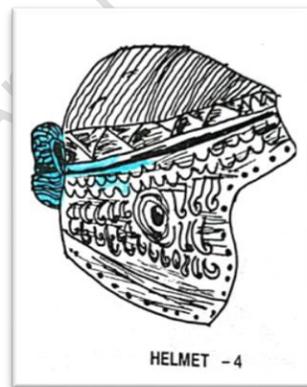
This is a glass-like vase found at the location of "UR". It is designed with deep cut lines. At the top and bottom, a design is made with zig-zag lines. This simple pattern of the vase is beautifully made and highlights the informal style.

Silver Vase from Lagash:



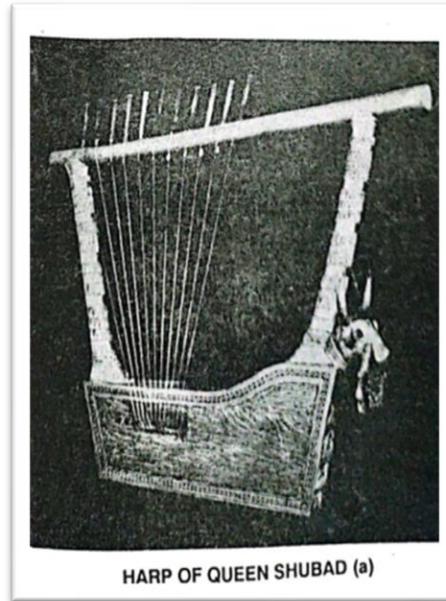
This is a large silver vase, resembling a pot. This large vase is decorated with patterns and designs. Its feet are crafted like lion-like animals. CUNEIFORM writing is also present on it. The mouth of this pot is narrow at the top, but it has a wider circumference in the rounded base. In the center, a deity with a lion's head and eagle's wings is depicted holding the tails of two bulls in both hands. Fine lines are also used to create patterns and designs on it.

Helmet:

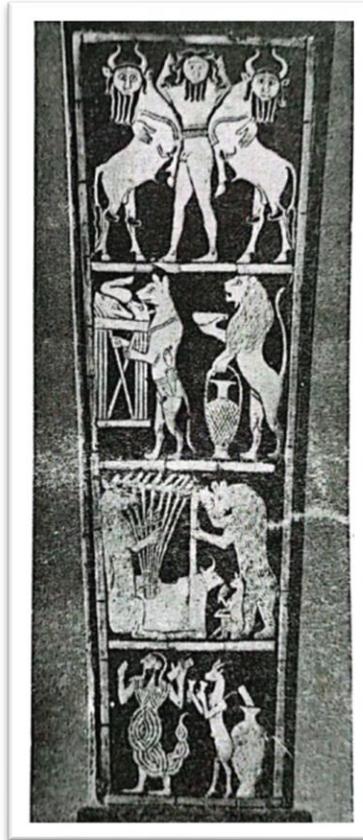


In addition to the pottery samples, we also found other metalwork items from the Sumer region that were used in everyday life. Among these, a beautiful gold helmet is very important. It is made of 15-karat gold and dates back to 2500 BC. This helmet was shaped by hammering a single sheet of gold. Afterwards, beautiful patterns were embossed on it in relief. A soft cloth lining was applied to the inner surface, extending outwards to prevent the hard metal from damaging the skin. Small holes were made all around to allow a strap to be threaded through and tied on the head. This was the helmet of the prince "MES-KALAMSHAR". Holes were also made at the ear positions on this helmet. The beautiful design of hair on the upper surface, tied in a bun at the back, is extremely surprising and captivating.

Harp of Queen Shubad:



This musical instrument, discovered in UR in 2600 B.C., is a testament to the advanced civilization of that era. This musical instrument of Queen SHUBAD is made of metal, ivory, lapis lazuli, and gold. This instrument is not merely a sound box but also a masterpiece of art. There is on front, is a bull's head made of gold. Its beard is made of lapis lazuli. Beneath its face, a story of the gods is carved in ivory. The bull's head also signifies the power of a deity. A beautiful floral design is created in the form of a border on the top of the box. We can call this musical instrument a mirror of the traditions of Sumerian royal life."



Harp of Queen Shubad (Front Panel)

Statue of He-Goat



This he-goat statue, made with red LIME STONE, gold, silver, and LAPISLAZULI, is also extremely beautiful and noteworthy. The goat's golden body balances with the branches of a tree. Standing on a platform, this statue embodies simplicity, beauty, and a natural style, showcasing the artist's hard work and skill. The white ivory carvings are joined to the wood with BITUMAN.

NECKLACE OF GOLD AND BLUE STONE:



This gold necklace was found at the site of "UR". It was discovered after the excavation of a burial site. It is made of thin gold strips (small pieces), and blue stones are used in a setting style. This stone is likely (LAPIS LAZULI) or sapphire, which was readily available there. This beautiful necklace appears to have belonged to a woman from the royal family.

Seals:

In the Sumerian period, we also find the use of seals. These seals were carved in the shape of cylinders. We can also call these seals a record of the important events and circumstances of that era. Because these seals depict stories of deities, animals, and plants, as well as indicate CUNEIFORM writing. These seals were often the property of a specific ruler. In them, the natural structure and style of humans and animals were carved with great skill, keeping in mind the balance and proportion in the comparison of their bodies. Our seals were carved in a circular manner using the INTAGLIO technique, meaning the original design was carved by cutting into the surface. Therefore, when these seals were pressed and rolled on the soft surface of wet clay, the design would emerge in the CAMEO technique.

These seals were often from one and a half to two inches long. Their IMPRESSION was mostly taken on a rectangular piece of wet clay. The seals were carved by cutting various types of stones, including black and green GREENSTONE, ARAGONITE, SCAPOLITE, dark gray GYPSUM, LIMESTONE, SCHIST, etc. There were usually holes in the center of the cylinders of these seals. Perhaps they used to insert a rod or something similar into the holes while rolling them, or there was a custom of wearing these seals as jewelry by threading a ribbon through them around the neck. We also find CUNEIFORM writing on these seals, which probably told the story of the deity to whom the seal was attributed. From these seals, we can get a good understanding of the civilization, art, and culture of that era.

Explanation of Terms:

- **Seals:** These were cylindrical objects with carved designs used to make impressions on clay, serving as signatures, ownership marks, or even storytelling devices.
- **Sumerian Period:** This refers to the ancient Sumerian civilization in Mesopotamia (modern-day Iraq), known for its early advancements in writing, agriculture, and urban development.
- **Cylinder Seals:** These were the most common type of seals in Sumerian times, rolled over wet clay to create a continuous impression.
- **CUNEIFORM:** This is the earliest known writing system, using wedge-shaped marks pressed into clay tablets.
- **INTAGLIO:** A carving technique where the design is cut into the surface, creating a recessed image.
- **CAMEO:** A carving technique where the design is raised in relief against a background, achieved here by pressing the intaglio seal into clay.
- **IMPRESSION:** The mark left behind when a seal is pressed into clay.
- **GREENSTONE, ARAGONITE, SCAPOLITE, GYPSUM, LIMESTONE, SCHIST:** These are various types of stones used to carve the seals.

Key Takeaways:

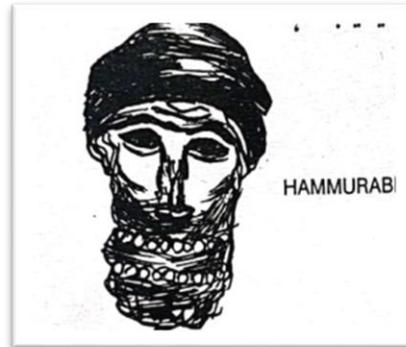
- Sumerian seals were important artifacts that provide insights into their culture, beliefs, and daily life.
- The seals were not only functional but also works of art, demonstrating the skill of Sumerian artisans.
- The presence of CUNEIFORM writing on the seals further highlights the significance of this early writing system.



BABYLON

Babylon (BABYLON) from 3000 BC to 1250 BC

In 1792 BC, in the region between the Euphrates River in Babylon, the rule of King "HAMMURABI" was established. During his reign, this city shone like a bright star among ancient civilizations due to its culture, civilization, and royal traditions. For three hundred years, this city, with its high traditions and progress, remained a center of all arts, and then disappeared from the face of the earth due to floods and the devastation caused by foreign invaders. Geographically, its rule extended to the "Persian Gulf" in the north, the "Mediterranean Sea" in the south, and "Assyria" in the west. History bears witness that the ruler of this empire, King "HAMMURABI," formulated extremely organized and strict laws, and these laws were strictly enforced. This is why this king is remembered as "Hammurabi The Law Giver" (the law maker).



STONE EFFIGY OF HAMMURABI THE LAW GIVER

This image is of "Hammurabi." The king had the status of a god. In this statue, the king is wearing a "helmet"-like cap on his head. The face is quite worn, but the features are carved in a very realistic style. The carved design of the neck appears as if the king is wearing jewelry. The expressions on the king's face show gentleness and spirituality. Hammurabi had laws carved in stone throughout the country and erected them in various places so that everyone, high and low, would know them and no one would dare deviate from the law. All these examples of fine arts have been lost to the earth. The famous city of that era was Babylon. This city, of historical importance, was famous and beloved near and far in its time, but has vanished from the face of the earth. In this image, we see the ruins of this great city.



From these ruins, we get nothing but piles of rubble and bricks. This city, which is now scattered before us in the form of ruins, was once a bearer of magnificent

and golden traditions. Its famous king was Hammurabi, who compiled the world's first laws (Code of Hammurabi). According to these laws, criminals were given harsh punishments. Women's rights were protected. Farmers were paid their rightful dues regularly. This law was written in cuneiform on a stone pillar, which was about 8 feet tall. Compliance with this law was mandatory for everyone, high and low, otherwise, the deviator would be severely punished. There was peace and tranquility everywhere. There was greenery and fertility. Houses were built of bricks. These houses were two-storied. The major reason for their destruction was floods.

Despite these reformative traditions, the history of Mesopotamia is filled with wars and conquests. All the regions were constantly at war with each other. This change of empires and states affected civilization and culture. Invaders or conquerors took some influence from the local people's knowledge, culture, and other arts, and implemented their own laws and methods. In this way, a new and distinct civilization was formed from the fusion of internal and external cultures, which became the identity of that particular period.

We have already studied in detail about the Sumerian civilization in Mesopotamia. These people ruled in Central Asia for 13 centuries and then their civilization disappeared from history with the arrival of nomadic tribes and desert invaders. The Akkadians, who belonged to a nomadic tribe, ruled for a very short time and were defeated by the Amorites and became their subjects. These people lived in the mountains of the east and the Arabian..."

Key Points Summarized:

- **The City in Ruins:** The passage describes a once-great Mesopotamian city, now reduced to rubble, highlighting its past glory.
- **Hammurabi's Code:** It emphasizes the importance of Hammurabi and his code of laws, which were considered the first in the world.
 - The code enforced strict punishments, protected women's rights, and ensured fair treatment for farmers.
 - It was inscribed on a large stone pillar in cuneiform script.
- **Society and Daily Life:** The passage mentions the peace, prosperity, and architectural style of the city, with two-story brick houses.
- **Destruction and Conflict:** Floods and constant warfare among different regions are cited as major factors in the city's decline.
- **Cultural Exchange:** The passage highlights how invasions and conquests led to cultural exchange and the formation of new, hybrid civilizations.
- **Sumerian Civilization:** It briefly discusses the Sumerians, who ruled for a long period before being overtaken by other groups.
- **Akkadians and Amorites:** It mentions the Akkadians and their brief rule, followed by their subjugation by the Amorites.

These were nomadic people coming from the provinces. They spoke a beautiful language. We can call them the "Semitic nomadic generation." They established a vast kingdom in many cities of Sumer, with Ur being very prominent, and in the surrounding fertile plains. We recognize it by the name "Babylon Civilization" or "Babylonian Civilization."

Larsa, Mari, and Isin were famous cities of this region. Babylon or the Babylonian Civilization holds a special place in ancient civilizations. However, very few examples related to art and culture are found here because this area turned into ruins due to subsequent wars and floods. But the few buildings and artifacts found after excavation tell us a lot about the lifestyle, customs, and civilization of the advanced people of that era. We can call this civilization a link between the civilizations that followed.

The region of Babylon was entirely a plain through which the two rivers, Euphrates and Tigris, flowed side by side and emptied into the Persian Gulf. To the east and north, this plain is surrounded by mountains, which are the Zagros (Zagros) and Kurdistan mountains. To the west and south are the Syrian and Arabian deserts.

The climate of the region is hot and dry in summer, meaning there is no rainfall. But in winter, it gets very cold due to rainfall.

In the spring season, both rivers overflow their banks and this plain gets submerged. The local people of Sumer had learned to control floods since ancient times, which allowed them to grow many crops from this natural water, including barley (Barley) and sesame (Sesame). Livestock could graze freely in the lush pastures. Date palms were cultivated in the northern regions where the dry air helped the fruit ripen properly. Petroleum was found in this area in those times. But ancient people were unaware of its use, which today's man is making a lot of wealth from. In addition, metals, stones, and building timber were imported in exchange for local goods.

Babylon can also be called the "City of Towers" because we find a large number of ruins of Ziggurats built in this area. No example of any building from that era exists on the face of the earth now. Everything has become a heap of ruins. When Hammurabi came to power in this region, his reign is considered the golden age of Babylonian civilization. This king successfully introduced the region to political, social, and economic development. Numerous drafts of these developmental works were written in cuneiform on clay tablets and found in 1930 at the site of Mari.

Babylon was also considered sacred, and religion involved the worship of deities, of which "Marduk" was the most common. Their traditions were local. The common spoken language here was Akkadian, but Sumerian was used for writing, and it was written using the cuneiform technique. Babylon fought wars with neighboring countries, among which Anatolia and Syria are notable. They remained at war with each other for centuries and from time to time...

Context and Explanation:

This text provides a glimpse into the history and culture of ancient Mesopotamia, specifically focusing on the Babylonian civilization. Here's a breakdown of the key points:

- **Origins and Location:**
 - The Babylonians were a Semitic people who established a powerful kingdom in the region of Sumer.
 - The region was located in modern-day Iraq, between the Tigris and Euphrates rivers.
 - It was a fertile plain surrounded by mountains and deserts.
- **Civilization and Culture:**
 - The Babylonians were known for their advanced civilization, including their cities, agriculture, and religious practices.
 - They developed a system of writing called cuneiform.
 - They built impressive structures, including ziggurats (temple towers).
 - Hammurabi's reign was a golden age.
- **Environment and Agriculture:**
 - The region had a hot and dry climate, with seasonal flooding.
 - The Babylonians developed irrigation systems to control the floods and cultivate crops.
 - They grew barley, sesame, and dates.
 - They traded for needed resources.
- **Religion:**
 - They were polytheistic and had many Gods, Marduk being a main one.
- **Language:**
 - Spoken language was Akkadian, written language was Sumerian.
- **Conflicts:**
 - They had many conflicts with neighboring countries like Anatolia and Syria.

Governments kept changing. After almost 20 years, a new dynasty came to power, known as the Chaldeans or Babylonians. This period is called the Neo-Babylonian era. Its ruler was Nabuchadnezzar, who united the two parts of Babylon and established a complete state. From the reign of Hammurabi, high examples of art have been found in Babylon. Excavations from the ruins have revealed that during his rule, art, architecture, and other crafts greatly progressed. Literary texts from this era were mostly translations of Sumerian literature into the local Akkadian language. Schools and academies were established for literature and art, where scribes (calligraphers) taught under the supervision of a ruler. Manuscripts were systematically

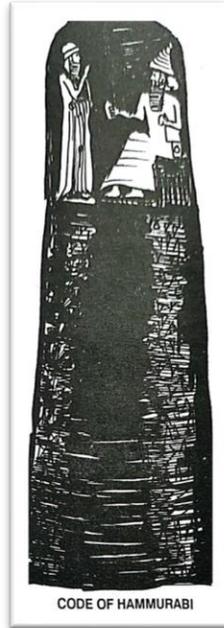
organized and stored. The name of the manuscript keeper and the institution was recorded on these manuscripts. These manuscripts were then read aloud to the public in gatherings. These manuscripts consisted of prose, including stories, commands, and other interesting events. Poems, hymns, and spiritual matters were also included in their poetry."

Paragraph 2:

"In religion, magic and astrology were given great importance. Every person had their own deity to whom they prayed and offered sacrifices. Large religious ceremonies were performed, in which rulers participated, and common people could witness these rituals. Common people worshipped smaller deities, with Marduk as their chief. If one deity did not fulfill their prayers or wishes, they were free to choose another deity."

Paragraph 3:

"The law was very strict, protecting the common person well. Minor disputes were often settled among themselves, and the practice of 'an eye for an eye' was common. Law was written and enforced, making it mandatory for everyone. This is also called the Code of Hammurabi. Under this law, every citizen was given protection. For example, if someone broke another's arm in a fight, their arm would be broken in return, or they would pay a fine, the amount of which was determined according to the damage. Courts were established to implement and enforce these laws. Noble and elderly people would make impartial decisions. Both the accused and the victim would give their statements in court under oath. Eyewitnesses were also called from both sides to testify. Records of all these cases were written on clay tablets, on which judges and elders would stamp their names with seals. Jails were also built for criminals and political prisoners. Debtors who failed to repay their loans within the stipulated time were also sent to jail. A unique method of punishing criminals was to ask them to jump into the river. If they drowned, they were considered guilty, and if they survived, they were declared innocent. Records of marriages, property accounts, loan transactions, court statements, income and expenses, political and social customs etc. were regularly recorded. These writings were placed in clay envelopes and stored safely in clay jar-like containers, which were sealed. A list of the manuscripts kept in the clay envelopes was inscribed on the jar, so that the required manuscript could be easily found when needed. All authority was considered to belong to the king. However, the king was also considered bound by customs. The king always resided in a very grand palace. His government staff worked with him. Their orders were written and read by educated SCRIBES."



The economy of Babylon depended on agriculture and animal husbandry. Cloth was also made here, and trade also flourished. All transactions were carried out directly through the palace and religious shrines. Goods were exchanged for silver. There were official (weights) for this transaction, with a standard weight set. These weights were made of stone and silver. Their shape often resembled a DUCK. The prices of goods were usually fixed, but prices also decreased and increased according to the supply and demand of goods. People, from the king to the servants, were divided into groups and classes: including nobles, soldiers, people related to government departments, and common citizens. People lived in tribes like a family. Widows and orphans were the responsibility of the government. Orphan children were usually adopted. The calculation of seasons was done with the help of a calendar. Many tasks were accomplished with the help of astronomy. Many medicines had been invented, and experts treated many diseases with these medicines. In addition, there were experts in the art of surgery. Complete knowledge of the physical structure of humans and animals was available. They were fully aware of blood circulation and pulse. They were also experts in mathematics, including geometry and algebra. In addition, they had complete knowledge of metalwork, stone carving, and flowers and plants. King Hammurabi had his law inscribed on a very long and crooked black DIORITE stone. On top of this stone is a relief in which King Hammurabi (Hammurabi) himself is standing before the god Shams.



The god is giving him a ring and a baton. The physical structure is in accordance with Sumerian traditions, cylindrical in form. The body consists of front and side views. In this relief, the relationship between humanity and nature is made common, with celestial forces being combined with earthly power. The deities are depicted as earthly beings rather than celestial forces. There is no difference in their grandeur, majesty, and status. Here, the deity Shamash is handing over the ring and baton of law to the king. The god, who is depicted in human form, is seated on a platform-like chair or throne. His back is formed by straight lines. A small platform is also made under his feet, with a floral design on it. The god's clothing is simple, without any sense of rich or poor ornamentation. The head covering is emphasized. Behind the shoulders, rays of the sun are shown emanating. King Hammurabi is standing in front of him, wearing a robe-like garment. Like the structure of Egyptian human statues, here too we find the face in profile, the eye in front view, the shoulders in front view, and the legs again in profile. We become acquainted with the sincerity, simplicity, and skill of the ancient artist in this style of sculpture. Because all of this structure, despite being unnatural, was sculpted with such beauty that a single glance at it reveals this unique. Below this was inscribed the long and extraordinary law, in which the commands of King Hammurabi, the story of his victories, and other laws of the state were described in detail. This stone stele is approximately 7.41 feet long. According to historians, these laws continued to be a guiding light for future generations until Roman times. The reason for this was that these laws were a reflection of human emotions, traditions, and circumstances. These laws were a translation of human feelings. If these laws were adopted in today's developed era, society would be free from evils, and people could breathe in an atmosphere of peace.

After the death of Hammurabi, this civilization declined, and a very powerful, warlike, and rebellious race came to power, known as the Assyrians. This race, which emerged in northern Mesopotamia, lived in mountainous regions. They introduced the world to the third civilization in the history of Central Asia and soon made many of the surrounding areas dependent on them, emerging as a vast, strong, and powerful nation on the world map.

- **Governance:** The role of the king, the importance of records, and the presence of scribes.
- **Economy:** The reliance on agriculture, animal husbandry, trade, and a system of weights and measures.

- **Social Structure:** The division of society into classes and the government's responsibility towards widows and orphans.
- **Science and Medicine:** The development of medicine, surgery, and knowledge of human anatomy.
- **Mathematics and Astronomy:** The proficiency in mathematics, including geometry and algebra, and the use of a calendar.
- **Law:** The famous Code of Hammurabi, inscribed on a diorite stone.

Key Terms:

- **Scribes:** Educated people who could write and read.
- **Diorite:** A very hard and durable igneous rock.
- **Relief:** A sculptural technique where figures are carved to project from a flat background.
- **Hammurabi:** A famous Babylonian king known for his code of laws.
- **Shams:** The Babylonian sun god.

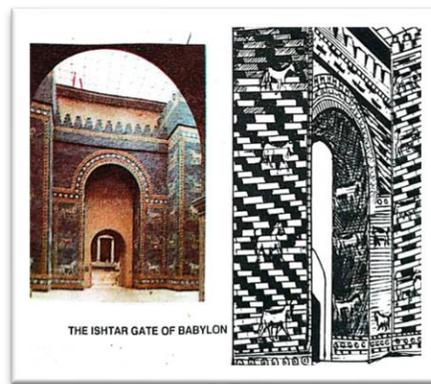
NEO BABYLONIA 605 to 562 B.C.

During the reign of the son of the last Assyrian king, "Assurbanipal," their government began to decline. From the marshy areas of southern Babylon, local people rose up. These people from the ancient Babylonian civilization (BABYLON) emerged as a new power, known as the Chaldeans. In 612 B.C., their king "NABOPALASSAR" came to power, quickly conquering many territories and establishing this new state. After his death in 605 B.C., his son "Nabu Chandnazzar" seized the throne and made "BABYLON" his capital. He proved himself worthy of the crown, as his era is remembered in history for his conquests and architectural achievements. A hundred years after this king, the Greek historian and traveler "Herodotus" saw the buildings here under Persian control and said, "We have not seen more magnificent places in history".

NABUCHANDNAZZAR:

During his reign, due to his personal interest in agriculture, arts, trade, and every aspect of life, he made immense progress. He built beautiful temples, palaces, roads, columns, gates, minarets, in short, all kinds of buildings. His most significant achievement was the construction of a bridge over the Euphrates River, which was a unique and novel undertaking. The buildings constructed during this period are now reduced to ruins, their traces almost completely vanished from the face of the earth. The "Hanging Gardens" and the Tower of Babel, built during this era, are remembered in history as wonders of the world. The king built a temple for his deity Marduk, his own palace, and a Ziggurate on a very large area. A protective wall was constructed around all these buildings, with a very large double-arched gate (Double Arch) supported by columns. This gate was named "Ishtargate" and was dedicated to the goddess of love, earth, and fertility, "Ishtar".

- **Nabuchadnezzar (Nebuchadnezzar II):** He was the king of the Neo-Babylonian Empire (605-562 BC) and is known for his military conquests, architectural achievements, and the Babylonian Captivity of the Jews.
- **Hanging Gardens of Babylon:** One of the Seven Wonders of the Ancient World, though their existence is debated by historians.
- **Tower of Babel (Ziggurat):** A massive stepped tower, believed to be the Etemenanki ziggurat in Babylon, mentioned in the Bible.
- **Marduk:** The patron god of Babylon.
- **Ishtar Gate:** One of the eight gates to the inner city of Babylon, dedicated to Ishtar, the goddess of love, fertility, and war. It was decorated with glazed brick reliefs of animals.



This gate is a prime example of the art of its time. It was decorated with large, shiny, colorful tiles. Many animals, including bulls, horses, and lions, were depicted in vibrant colors using these tiles. The gate and the city wall (boundary wall) feature these animal figures against a turquoise blue background, with brown and gold accents. The beautiful combination of these colors and their tones remains vibrant to this day. Each tile was pre-molded and then placed in its designated spot in the relief work. The animal drawings and their proportions are so accurate and perfect that it's astonishing. There are approximately 60 animal figures. The animal depictions are bordered by geometric and floral designs painted in the same colors.

The Hanging Gardens:

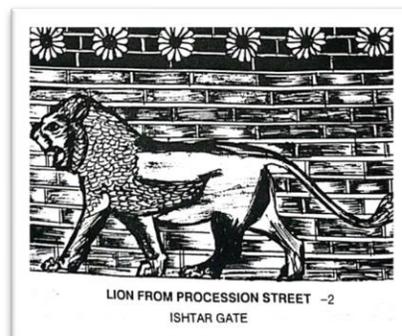
The Hanging Gardens were another beautiful construction from the time of King Nebuchadnezzar. They were built in a circular fashion, ascending a large tower. This eight-story tower had a pathway spiraling upwards around each level. Halfway up each path, there were grassy areas with small arched alcoves containing water pumps to irrigate the gardens. These gardens were exceptionally lush and green. The tower's top level housed a shrine with a couch and a golden table. The people believed that their god Marduk would visit this shrine, rest on the couch, and eat the food placed on the table. Every night, a light was lit at the top of the tower, making it visible from thousands of miles away. It was also known as the "Tower of Light." No trace of this tower remains today.

The sculptures we find from the civilization of Babylon cannot be entirely called examples of relief work. These examples are found on the eight gates in the city wall, known as 'Ishtar Gate'. King Nebuchadnezzar ('Nabuchadnezzar') built this city wall with a base thickness of 13 feet. The total area of this wall was 11 square miles. These walls were made of sun-dried bricks on the inside, and glazed blue tiles were applied to the outside using a polishing substance or glue. The shapes of animals were raised on these tiles and then placed in their designated positions, creating a relief-like design. The eight arched gateways ('Arch Ways') in the middle of this wall were also decorated with raised images of large animals on all sides. These animals included lions, horses, bulls, etc. The beautiful animal figures reflect the observer's and student's observation and study. It seems as if real animals were placed in front for making such sculptures.



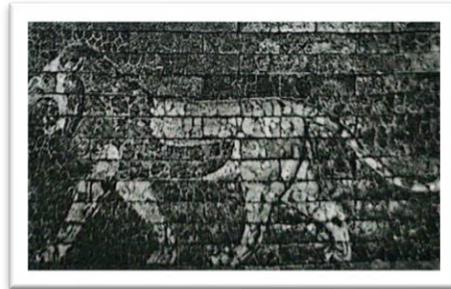
In these sculptures, the characteristics, strength, and animality of the animals have been fully highlighted. On these arched doorways, gold, silver, and precious stones were inlaid. The purpose of embossing animals in tiles on the walls and doors was to demonstrate the king's power and, in addition, to impress any enemy or outsider with the awe of this civilization. All the animals were made very large, in "Over Life Size" dimensions.

Sculpture of Lion:



A lion is presented on the "Ishtar Gate". It appears realistic and natural in its structure and size. This roaring lion is a testament to the skill of its creator. A beautiful floral design is created in the upper panel at regular intervals. Additionally, this animal was made as a symbol of

bravery. All these animal symbols were made to please their important deity "MARDUK" and they also indicated their religion. These magnificent symbols and all the examples of fine arts have been destroyed because when the Iranian king conquered this city, he diverted the river by digging canals towards the city, causing the entire city to be submerged and destroyed. A piece of the "ISHTAR GATE" is now restored and kept in the "PERGAMON MUSEUM" in Berlin.



Assyrian Civilization: "Assyrians" 1250 to 612 BC

Archaeologists consider the discovery of Syrian civilization their greatest achievement. After excavations, its remains were found in Nineveh. The remnants of this magnificent civilization were found in three famous locations that form a triangle on the map. These are the well-known cities of Nineveh, Ashur, and Arbela. The Assyrian people were very brave, cruel, and warlike. During their reign, they were a vast and powerful empire due to their conquests. Their important locations are situated on the banks of the Tigris River. Their rule extended from the Persian Gulf in the south to Asia Minor in the north, and from the Tigris River in the east to the Nile River in the west. Their land consisted of both plains and mountainous regions. To the east and north of Assyria are the mountains of Kurdistan, to the south is the desert region of Babylon, and to the west is the semi-desert region of Syria, namely Jezirah. Unlike Sumer and Babylon, this region had abundant rainfall, resulting in beautiful green pastures and plentiful crops. The climate was relatively hot and dry in the summers, but cold and humid in the winters. The mountainous regions experienced snowfall. Due to the abundance of beautiful pastures, there were many domesticated animals, including sheep, goats, and cows. Animal husbandry was one of the important professions of the local people. The famous city of Ashur in this civilization was located on the western bank of the Tigris River, serving as a link between eastern and western trade routes. It is also known as "Jabel Hamrin". The local crops included "Barley" and "Sesame" (oil). Instead of dates, grapes were abundant and used to make wine. Domesticated animals provided large quantities of wool, which was used for trade. Natural resources included "Limestone" and "Alabaster", as well as abundant oil. This oil makes the region one of the wealthy countries today. Construction wood, precious stones, and metals were imported. In the ancient royal era, copper was traded with Turkey, for which permanent merchant colonies were established, as evidenced by the ruins found here.

Agriculture was the main occupation of the local people, in addition to animal husbandry.

The entire economy of the country depended on them. Hunting was also one of their pastimes. After winning battles, they celebrated their victories and also hunted for recreation.

The state of Sham (likely referring to the Levant region) operated under a military system. Many kings ruled in their history, each declining after a brief period of reign. These kings were not only royal rulers but also held the position of commander-in-chief of the army. They achieved significant success in both national development and military conquests. Every man in the country was compelled to fulfill military duties along with their civic responsibilities. Nobles and leaders either paid heavy fines throughout their lives to avoid this responsibility or sent their servants to the army in their place.

The army was extremely strong and organized. A significant portion of the country's income was spent on organizing and equipping the army. The army was divided into various units, with the king himself as the commander-in-chief, always under the guard of a security detail. A two-wheeled chariot was used for the army, typically pulled by one or two horses. In addition to soldiers, engineers and scientists were also employed in the army, ready to perform their duties whenever needed. The army was armed with wild axes and spears. They also used copper protective shields and helmets. Soldiers were paid more than civil officers. Psychological tactics were also used to attack the enemy. The common strategy was to lay siege around the enemy's city. The organized army spread out on all sides, blockading the city. Engineers and scientists surveyed the area to accurately assess and locate the target. The areas outside the city were set on fire. Captured enemies were brutally killed, and loud shouts and challenges were used to intimidate the enemy. Often, victory was achieved without fighting, as the terrified enemy would open the city gates for these tyrannical rulers.

The nature of the people of Sham was warlike, but their hobby was hunting. Wild animals such as lions, elephants, and wild buffaloes were abundant in their deserts. Sometimes, these animals were captured alive and kept in zoos for entertainment. The general values of the society were very conservative. Women were treated like servants, their purpose in life being merely to serve their fathers, brothers, and husbands. Everyone lived in families and tribes.

The general laws were extremely strict and rigid. Criminals were given severe punishments. In addition to physical torture, they were also subjected to psychological punishments. For example, besides beatings, hangings, or injuries, they also had to pay fines, usually in the form of ten white Arabian horses. Sometimes, criminals were ordered to burn their eldest sons alive or forced to extract a large bundle of wool, which were undoubtedly very painful punishments.

Religious Practices and Beliefs

These people were extremely devout and consistent in their religious practices. Religious rituals were performed with great solemnity and devotion. Participation in these rituals was mandatory for everyone, from the king to the common people. The king himself was considered the patron or guardian of religion. "Ashur" was their famous deity. The city and temple of Ashur were built in his name. "Ashtar" was also a very popular goddess. They considered Ashur the king of the gods. His son was "Ninurta," the god of hunting and war. Temples were built to honor each deity. The religious leaders and priests managed the offerings and supervised the religious rituals in these temples. The king or ruler himself patronized all these temples. Each city had its own deity,

in whose name temples and other structures were built. These temples were considered their places of worship and centers for religious ceremonies.

The King and Royal Life

The king was always the supreme guardian of the court, the army, religion, and the city. He resided in a special section of his palace, protected by military guards. The court, the judiciary, and the temple were adjacent to this palace. Generally, the women of the royal family lived in the back of the palace, overseen by the king's mother and then his chief wife. (Kings usually had many wives.) The crown prince or heir spent his childhood in this harem. Upon reaching adulthood, he was trained in horsemanship and archery.

Besides being warriors, these emperors were also pleasure-loving. Large offerings were made to please them. Because the king himself was the supervisor of every department, bribery and favoritism were common in the courts and assemblies. This was because the compensation for those who worked was very low and nominal.

Notable Assyrian Rulers

Many rulers have passed through the entire history of the Assyrians, some of whom became famous for their construction, sculpture, and conquests during their reigns. A few names are particularly noteworthy. For example, Sargon II is notable. He became very famous for the constructions of his era. Besides him, Sennacherib is notable for the city of Nineveh. Nimrud was also a significant city, whose capital was "Assurnasirpal." Assurbanipal also became famous after them.

Now we will review the architecture, sculpture, and other arts of the Assyrians one by one.

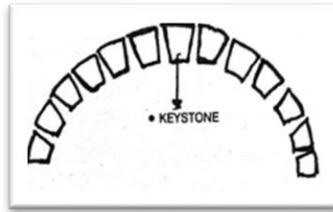
The Architecture of Syrians:

Due to the scarcity of building materials, the Shamis built all their structures from bricks. In addition to sun-dried mud bricks and kiln-fired bricks, the Shamis used baked, colored tiles in their buildings. The use of these tiles enhanced the beauty and strength of the exterior surfaces of the buildings. Furthermore, considering the potential for floods, the Shamis built all their structures on high platforms, and these platforms were made from strong baked bricks or tiles.

In addition, the Shamis introduced a new element into their architecture that had not been seen before in history. This new invention was the use of arches (ARCHES). These made buildings in the desert more robust and beautiful. There were two types of arches:

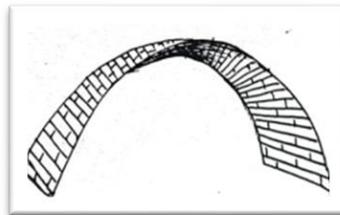
True Arch

Wedge-shaped bricks were arranged in a circular pattern in such a way that their spread and number increased from the inside outwards. The brick used in the center was called the "KEY STONE." It was the most important brick used first.



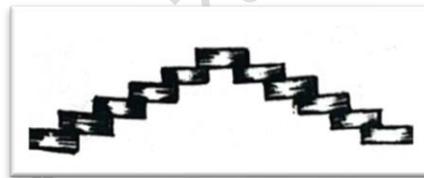
True Vault:

These arches were built one after another, side by side, which formed a semi-circular roof. This was called a True Vault.



Corbelled Arch:

This arch was constructed by placing bricks at regular intervals. Bricks were gradually placed from bottom to top. This arch was used to close a semi-circular space.



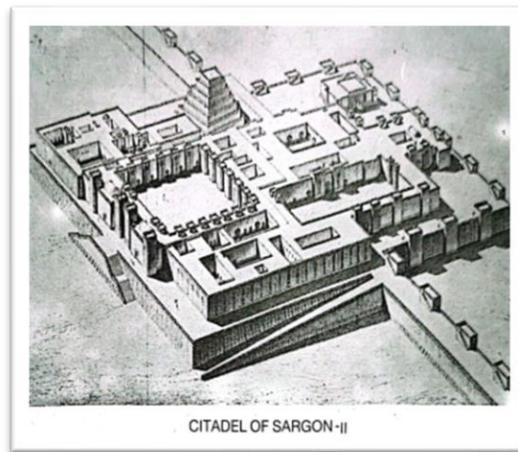
Corbelled Vault:

By joining 2 corbelled arches side by side, a rounded roof was constructed, which was called a corbelled vault.



A large number of bricks were used in its construction. The walls were very thick and could bear the entire weight of the building. Their use made the rooms narrower in length and tunnel-like. This vault played a prominent role in the construction of Syrian palaces. The Syrians built mostly palaces during their era. These palaces were always built in the center of the city on a high platform. These palaces were not only royal residences,

but also where the king held his court or justice. City nobles, elders, religious leaders, and military leaders would gather here to make decisions. In addition, the construction of a Ziggurate was essential in these palaces to facilitate religious rituals for the king. Due to seasonal changes, these buildings were constructed on a large area with a strong tiled platform. Furthermore, these buildings were built within a strong wall, the purpose of which was to protect these buildings and prevent the entry of ordinary people. Royal guests, foreign dignitaries, and important personalities were accommodated here. The finest example of this style of building was the palace of King Sargon II, built in the 8th century. Located 20 miles from Nineveh, this beautiful palace spread over 25 acres at the site of "Khurs-Abad." The palace consisted of a total of 200 halls and rooms and was built on a 50-inch high platform. Moreover, the ceilings of all the rooms were constructed in the form of a Barrel Vault. This palace had many sections, including royal residences, women's quarters, servants' quarters, temples, and Ziggurate, which are most notable. This palace was also called the "Citadel Of Sargon. Because its outer wall served the purpose of a fort. Now we will look at the different parts of this magnificent palace one by one.



Protective Wall:

A strong protective wall was constructed around the palace. At short intervals along this wall, rectangular columns were built. Guards sat in these columns, keeping watch in all directions. On the exterior side, the wall was decorated with beautiful and colorful tiles. These colorful, shimmering tiles added to the grandeur and magnificence of the building. In the center of this protective wall, on the front tower, was a very large arched gate. Before reaching this gate, one had to climb two large staircases to reach a large platform. Beautiful relief work was visible on the walls facing and alongside these stairs.

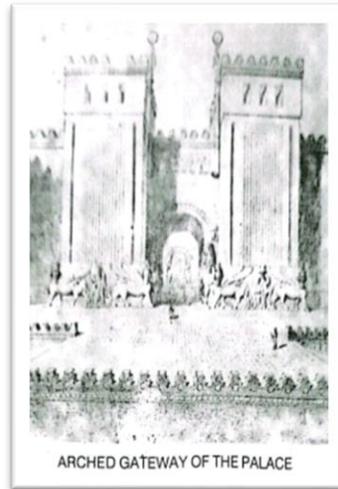
There were two entrances or gates to enter this palace.

(Sloping Side Path)

This sloping path was wide enough for two horse-drawn carriages to pass through simultaneously.

(Arched Gateway)

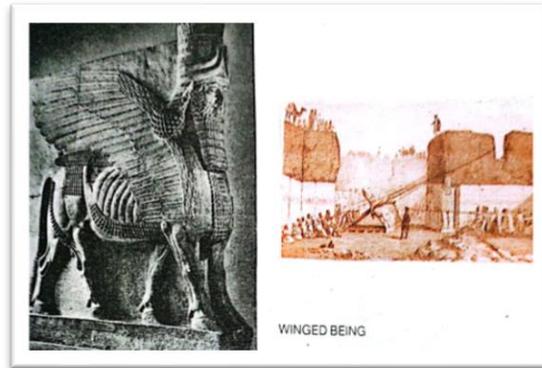
After climbing the stairs, we reach a very large platform. Walking on this platform, we come face to face with an arched gate. The roof of this gate is constructed in the form of a double arch, a barrel vault.



This vault formed a semi-circular ceiling. This was built over a small passageway. Passing through this passageway, we entered the palace hall. On both sides of this strong arched doorway, large rectangular pillars were constructed. These pillars had simple line designs on their upper parts. On the upper sections of these pillars, crenellated chambers were built, where the palace guards would sit. On the outer faces of these pillars, towards the front, beautiful animal figures were raised in relief in colored tiles.

In front of these pillars, sculptures of Winged Beings were created, which strengthened the pillars. Additionally, there was a winged bull with a human face. This was a significant addition to the history of art. It was carved from limestone. It was carved in pieces, and its total length was approximately 10 feet and 13 inches.

For its construction, a unique and beautiful object was presented by combining a human face, a bull's body, and bird's wings. After preparing these parts of the sculptures, many people together used ropes to fit them into the intended place. The human face in these often depicted the reigning king. On his head, he was shown wearing the beautiful crown of the "AKKHADIAN" period. The features of the face expressed royal grandeur. The beard and hair were made in a traditional, simple, and geometric design. Human beauty and intelligence were evident in his face. The bull's body and its five legs symbolically represented the king's extra power. The use of five legs was a surprising thing; the reason for this was to show stability and balance in the bull's body. Additionally, the bull's complete form was visible from the front and side views.



The unusual length of the bull's tail added to its proportions. Bird feathers were crafted on the bull's body, which symbolized the divine attributes in the king. In that era, the common person's perception of kings was of a very exalted human, and they believed the king possessed supernatural powers. Therefore, along with his real face, the body of a bull and the wings of a bird were created. Historians generally believe that combining these three powers was also intended to symbolically represent three deities. These "winged beings" were also considered responsible for the palace's protection, as their majestic appearance deterred ordinary people from even thinking about approaching the palace. And enemies did not dare to come near. The Sphinx found in Egyptian civilization sites were also built with a similar style and concept. Outside this palace, a total of four "winged beings" stood erect. Along with these "winged beings," human statues were also placed in a one-to-one ratio. Historians generally believe that this human statue was of King Sargon himself, as the human statue was shown holding a lion in its lap to express the king's glory and power. It was taller than the winged bull in height. On the left side, temples were built in a row. These temples were named after different deities to please them. Behind these temples, a very large "ziggurate" was built. The "ziggurate" was unique in Central Asian history. Only four stories remain after its destruction. All seven stories had their own distinct colors, and each color symbolized a specific deity. In this "Ziggurate," color, beauty, and grandeur were presented through the elegance of colored tiles.

This grand place of worship is believed to be inspired by the size and beauty of the Tower of Babel (BABY LON). This Ziggurat served not only to please the deity but also to provide easy access to worship for the royal family.

In addition to these sections, the palace had specific areas, including the unique "HILANI," commonly known as the "JUDGEMENT HALL." This rectangular hall was a new and unique architectural design. The entrance to this building was through a large porch built on pillars, spanning the entire width of one side. In this hall, the king, rulers, military personnel, government employees, and religious leaders (elders, etc.) would gather to make important decisions. It could also be called the royal court. We find similar structures in later generations, including in Iran and the Indus Valley. War plans were also made in this hall, and other matters of the kingdom were settled. Following the royal court, there were the residences of the royal women, known as "HERRAM" (Harem), also called the women's quarters in common language. All the women of the royal family lived together there. The king's mother was the head of them

all, and her advice was sought. Her successor was the king's first wife. (Kings used to have multiple wives). The heir to the throne was initially raised in this Harem, and later trained in horsemanship and marksmanship. Behind this "HERRAM" was a building, which was constructed in the last and most remote corner of the palace. It was called "KHANY" or used as the servants' quarters. The palace staff would go there after finishing their work. A sloping path ended near this building, and there was also a stable for horses, etc., nearby, so that the servants could supervise and care for the animals. The palace of King SARGON I was a reflection of Syrian traditions and a valuable addition to the history of architecture. It was like a city within a city. Other examples of this architecture have now turned into ruins. Now, we will review the beautiful stone carving art of the Syrians.

Assyrian sculpture (Main Characteristics):

Assyrian sculpture, especially, was based on the technique of 'relief work'. From Summer, we find examples of 'sculpture in the round', but the finest examples are from ASSYRIA's 'RELIEF WORK'. Looking at their art, if we want to give it a name, we can easily call it 'SEMIREALISTIC ART'. Because in their artworks, we see the human body, its flexibility, movements, and stillness, with all its details. But their style is very simple. Although all of Assyrian sculpture was related to the personalities of kings and gods, and all the sculpture was done for their pleasure, and the kings patronized these artists. In the relief works of the Assyrians, we mostly see three subjects, which are mentioned below.

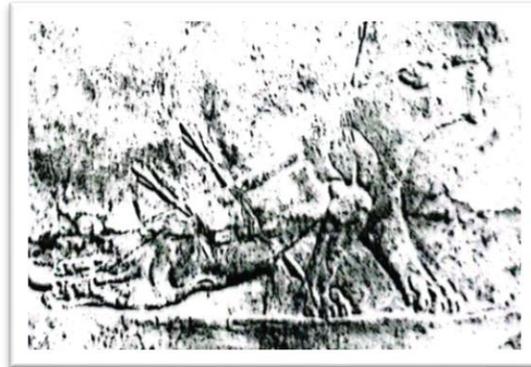
- I. War Scenes
- II. Hunting Scenes
- III. Religious Episodes

All these subjects were attributed to the ruler of the time. Therefore, in these artworks, we see royal grandeur, splendid clothing, and healthy features prominently displayed in all their detail. To distinguish kings from ordinary people, they were made larger in size. Every form was presented with originality but simplicity. Attempts were made to depict the stories of kings' victories in a realistic manner. That is why Assyrian sculpture is called 'SEMI-REALISTIC' and Sumerian sculpture is called 'STYLIZED'. The Sumerians carved images of deities, while the royal people made kings the subject. Since the Sumerians primarily focused on religious sculpture, their artworks were characterized by crudeness and simplicity. In contrast, Assyrian sculpture depicted kings with attractive and elaborately decorated clothing, jewelry, etc. Physical movement was absent in Sumerian sculpture, while the Assyrians made a strong effort to show the human body in motion through the muscles, bones, etc. Now, let's examine Assyrian sculpture with the help of examples:

The Dying Lioness:

This relief is found from Ninevah. Made of Lime Stone with height of 23 Inches. This beautiful artwork is a testament to Syrian sculpture. It depicts a lioness, wounded by a hunter's arrow, dying. The animal is shown taking its last breaths, exhausted from past battles, experiencing the final agony of its life. Only a brief moment remains between life

and death, which has been carved with great sensitivity. This feeling is an extremely powerful and natural endeavor, which the sculptor has highlighted in a simple and realistic manner.



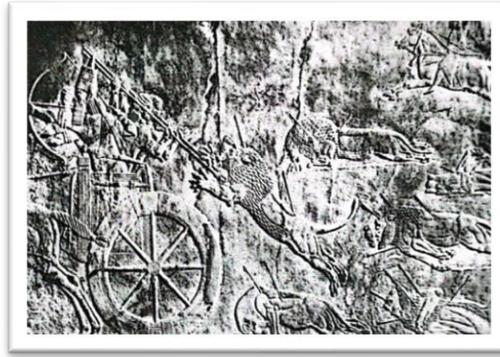
"Ashurnasirpal II At War" Nimrud C. 875 BC:

This artwork, which is a true testament to the royal artist's skill in sculpture, is carved in "LIME STONE" and is approximately 230 inches tall. It is now housed in the British Museum in London. It was found at the location of "Nimrud." This relief depicts many people and the anxiety among them, according to the subject of war. The king and other nobles are riding in chariots, shooting arrows at their enemies. The horses and chariots take up more space than usual because the king is riding on them. The sculptor's aim is to highlight the king's glory and position, so he has emphasized details to the fullest extent. The enemy is shown wounded and falling helplessly. The fortified enemy is indicated on the left side. This relief also reflects royal traditions in the depiction of the human body, the decoration of clothing, and the structure of horses and chariots.



ASHURBANIPAL HUNTING LIONS NINEVEH, 650 B.C.

This relief is distinct from other artworks in that it is carved from "Alabaster" stone and is approximately 60 inches high. Carrying the traditions of Syrian sculpture, this artwork acquaints us with a deep observation of sculpture. It clearly depicts the fundamental characteristics and structure of human and animal bodies. Additionally, the diagonal lines of the spears create immense movement and power in the composition. The king and courtiers are still attacking the lions while standing in the traditional manner. Many lions have been wounded and fallen, with only one lion shown leaping in a counterattack, which reveals a vibrant motion in this beautiful relief. Besides scenes of hunting and war, Syrian sculptors also made the king's courtly and private life their subject.



Ashurnasirpal II Drinking, Nimrud, C. 875 B.C.

This relief was found in Nimrud and is made of limestone. It is approximately 7 feet 8 inches in size. This relief was carved in praise of the king, as he is depicted with great majesty and traditional grandeur. He is about to drink the gift of wine given by his god, in the presence of his courtiers, to gain his favor. The wine is in his right hand. At left a winged god is directing him to drink wine.



STAG HUNT WITH NETS:

This relief is carved in stone. It beautifully depicts natural scenes. It reflects the observer and experience of the stone carver, as animals are running here and there within the semi-circular net design to escape the hunters. Their structure and body proportions are extremely appropriate. The natural color of the stone adds to the beauty of this relief. The style of carving trees and plants is so realistic that it gives the impression of a forest. Furthermore, the basic shapes of humans and animals are carved with great beauty.

Scene of the Army Swimming in Water to Attack the Enemy:

This beautiful relief is found at Nimrud. This artwork reflects the warrior-like qualities of the Assyrians. This relief is carved on the wall of Ashurnasirpal's palace. The king's forces have descended into the water to attack the enemy. On the right side, the enemy's defensive fort is visible. On the left side, some archers are lying in ambush for the enemy on the riverbank. The water is carved in circular patterns, and beautiful plants are carved in a natural style on the riverbanks.



Winged Being with King's Arms Bearer:

(The King's Soldier and Deity)

This relief, carved on the wall of the King's palace in Nimrod, is significant because it depicts both a deity and a human according to their respective positions and ranks. It was carved to highlight the religious beliefs of the Syrians. The anatomy of the human body, its proportions, and balance.



Ashurbanipal Hunting Lions:

The grandeur of the king, his daily activities, and his majestic demeanor are clearly visible in this relief. The king is depicted riding a horse and attacking a lion with a spear. The wild lion is attacking the horse, and the horse's front legs are shown suspended in the air, which adds movement and life to the scene. The king is riding a beautifully adorned horse in elegant attire. With such diagonal and transverse lines, all Syrian sculptors were able to create remarkable movement and balance in these relief works.



Assurbanipal in His Garden:

This beautiful relief presents a different scene, moving away from war and hunting themes. In it, the sculptor, using their imagination, has carved many varieties of trees in the garden according to the subject. His Majesty the King is seated on a high chair, and musicians are entertaining him. In the background, beautiful plants are carved. All the people are seen in a line. This relief was found in Nineveh. This relief, which was made on the wall of the palace there, is of historical importance.



Looking at all these beautiful examples of stone carving, we get a good sense of the unique style, traditions, and artistic skill of these artists. Moreover, we clearly see the story of the lifestyle of the kings of that era, their grandeur, glory, and pomp. These artworks also provide us with a good understanding of their civilization, customs, and culture, and due to their simple style, they become the center of attention for others.

ASSYRIAN PAINTINGS

We find a unique example of painting from the Assyrian civilization. However, history bears witness that the Assyrians, like the Egyptians, decorated the palaces of their kings entirely with sculptures and paintings, as per their orders. These included

relief work on the walls, fresco paintings, and statues of "WINGED BULLS". These are all supreme examples of fine arts, as well as mirrors reflecting the routines of Assyrian life and their civilization.

A Hall in the Palace at Ninevah:

This image presents an interior view of a royal palace hall, allowing us to understand how palaces were decorated from the inside. In it, the walls, ceilings, and columns, indeed everything, appears adorned with examples of the art of painting. On both sides of the columns, statues of the winged deity "Winged Bull" are seen standing. There is no proper example of painting left now except for a fresco painting that was made on the wall of the governor's palace of "TIL Bassir". In this painting, the faces of two humans are painted in a one-sided direction.



“The Ruler” Preventatives among the People:

It is said that these are the king's officials, dressed in the attire of the royal court. Their faces display awe and majesty. They are wearing something like earrings in their ears. The hair on their heads and beards are depicted with a wave of curly hair. The background is painted in a light yellowish-brown (YELLOW OCHRE) color. The faces of the people are highlighted with a dark brown outline. The eyes are very prominent and large in proportion to the face. They appear to be wearing a two-colored band across their foreheads over their hair. The design of the clothing is defined by simple geometric lines. It is said that these officials of the king were authorized to collect taxes according to the king's orders. Furthermore, all the masterpieces of this depiction have been reduced to ruins.

Iranian Civilization (525 B.C. to 331 B.C.)

Darius and his Son Xerxes

The fourth important link in the ancient civilization of Central Asia is the civilization of Iran. In 550 B.C., the Iranian ruler "CYRUS" defeated the "CHALDEANS" dynasty king "NABUCHANDNAZZAR," bringing an end to the "NEO BABYLONIAN" era. Cyrus founded the Iranian Empire, with its famous cities being PASARGADEA, PERSIPOLIS, and SUSA.

After Cyrus' death in 529 B.C., his son "CAMBYSES" ascended the throne. This king expanded his empire through numerous wars and conquests. Cambyses died in a distant military campaign in 522 B.C. "DARIOUS," a confident and brave general in Cambyses' army, took control of the government after his death, assuming charge of all important sectors of the country. When Darius seized the throne, he faced opposition rebellions for nearly a year. Eventually, he proved himself worthy of the throne through his intellect, writing skills, and strength. During his reign, the Iranian Empire expanded not only within Iran and Central Asia but also eastward to the Indus River and westward to the Nile River. Additionally, some areas of Asia Minor came under Iranian control, making it the largest empire among ancient civilizations in terms of area. Darius was succeeded by "XERXES" in 486 B.C. The combined reign of "XERXES" is considered to be two hundred years, from 486 B.C. to 465 B.C. This period is also known as the "ACHAMENID DYNASTY," named after the place where different languages were initially spoken and written, as people of various ethnicities and races resided there. During this era, "ARAMAIC" was declared the official language, and "XERXES" ordered scribes and religious scholars to translate literature, religious texts, and other books into this specific language, leading to its widespread use (SEMETIC TONGUE). All documents and manuscripts from this period were written in this language. Like other regions of Central Asia, natural forces were worshipped here, with blazing fire being particularly notable. Their famous religious leader was Zoroaster.

He taught people and formalized all religious rituals. This religion introduced people to two fundamental concepts: good and evil, each represented by two deities. One was the god of light (good), and the other was the god of darkness (evil). During every religious ceremony, fire was kindled and considered sacred. Special places were built in temples for keeping these sacred fires. This religion was under the patronage of kings, which limited its reach primarily to the royal and elite classes. However, common people were also allowed to participate in religious festivals and rituals, which were always performed in large gatherings.

The Iranians introduced ancient deities to the common people and attempted to bring them down to a human level, whereas in the regions of "Sumer" and "Assyria" before them, deities were portrayed as supernatural beings. "Zoroastrianism" awakened religious consciousness among the common people and popularized religious teachings.

Materials

The land of Persia had many types of stones, notably "Alabaster" and "Marble." Metals like "Bronze" and "Gold" were abundantly available. Stone bricks were made by cutting through rocky cliffs and mountains, which were used in the construction of palaces, temples, and other buildings. Additionally, "Timber" was available for construction, as seen in Iranian architecture, though these structures are now in ruins, and the wood has completely decayed. An ancient example of the use of wood is found in the palaces of "Persepolis," built at the locations of "Xerxes" and "Darius." These structures were burned down by "Alexander" after his conquest, resulting in the complete destruction of the wooden roofs.

Laws

The general social laws of the Iranians were based on peaceful principles. When their conquering rulers captured a region, they granted complete freedom to the local population and took measures to restore public order. Two courts were established in each city: one was an Iranian official court where Iranian law was applied, and the other was a court based on local laws where law was applied in the local language. Everyone, high and low, was required to abide by the law. Furthermore, the law regarding tax payments was strictly enforced. A comprehensive survey of every conquered territory was conducted, assessing both public and private properties. The accounts were then presented to the king, who was considered the rightful owner of these properties. The local people worked merely as tenants and were obligated to pay a fixed tax on all their income. People of pure Iranian descent were exempt from these taxes. These taxes were levied by the king based on income. Standard weights and measures were used for trade. The use of coins began during this period, which was not seen in earlier civilizations. These coins were made of stone and metal. The land here was quite fertile. King "Darius" undertook many new construction projects, including the building of palaces and temples, the development of new canal systems, and the construction of trade routes. He constructed a canal from the Nile River to the Red Sea. They also laid the foundation for a port on the coast of the Persian Gulf and built trade routes. The longest and most important of these new trade routes was the one from Susa to Sardis. (From Susa To Sardis) They traded with distant lands through water routes, including the coastal region of northern Italy. Like the Syrians, many Persian rulers paid special attention to military training. It was considered essential for every man in the empire to join the army or perform military duty when needed. After a war, people from conquered territories were also included in their army according to their own will. The army was mostly armed with spears or bows and arrows and wore a distinctive military uniform, which was their identifying mark. An excellent example of this can be found in the reliefs on the walls of the palaces built at "SUSA" and "PERSIPOLIS." The king's army consisted of 10,000 soldiers, whom the king called "IMMORTALS." Among them, 1,000 soldiers had gold tips or points on their spears, and the remaining 9,000 had silver tips or points. These soldiers were always armed and were also the king's bodyguards.

In addition to the army, the king also had a police department, which performed semi-governmental and governmental services. This included member of a secret service who gathered intelligence from all regions of the empire and kept the king informed of the actual events and situations. Additionally, there was a law of punishment and reward in the country, which was read to the public and enforced at the time of the verdict in every case, by the king's order. The Persian Empire, being a trade center, was influenced by the art of many civilizations. We can see a considerable influence of ancient royal and Greek art in their art. Their art has many characteristics. If we take a look at Persian arts, we can call it both realistic and decorative art at the same time. The first point in their art is that it is a part of architecture, that is, a part of architectural decoration. In other words, this decoration or ornamentation of architecture can also be called an example of sculpture. However, despite this, we find a sense of distance and roundness in their artworks, i.e., we can call it three-dimensional art. Persian sculptors seem to present human facial expressions and emotions in a rich way, and these faces had a softness of emotions. Whereas, before them, the Syrians had sculpted tyrannical and harsh rulers with their characteristic faces. There are signs of movement and life in their relief work. That's why we call

it "realistic" art. People are shown wearing beautiful jewelry and clothes. Beards and hair are also highlighted with great beauty. Human figures are repeatedly made in one form, which gives an impression of continuity, but this continuity is quite beautiful. It is commendable that, in addition to human or human-like figures, fruits, flowers, and all kinds of animals were also made in a decorative style.

Iranian art has a natural flexibility that brings it closer to reality. The style of colors is extremely lively. They have used bright, durable, and glossy colors. In tile work, they seem to be influenced by "Neo-Babylon" (which is on the "Ishtar Gate"). They have used red, historical, turquoise, white, and blue colors and their shades in large quantities with beautiful proportions.

PERSIAN ARCHITECTURE" "Iranian Architecture:

History testifies that the state of Persia, in terms of its expanse, became the master of half the world. And "Persipolis" was built as the capital, which was such a magnificent city that historians called it the "Glory Of The East". This vast state, whose ruler was King "Darius", ruled with 20 governors. He built miles-long highways to connect all the regions to the capital, on which trade caravans, royal messengers, and military detachments traveled. Water routes were organized and stabilized, which connected this empire with the entire world. The espionage system was so organized and swift that if a rebellion raised its head in any corner of the state, it was crushed with the help of a vigilant army.

Iranian Palaces

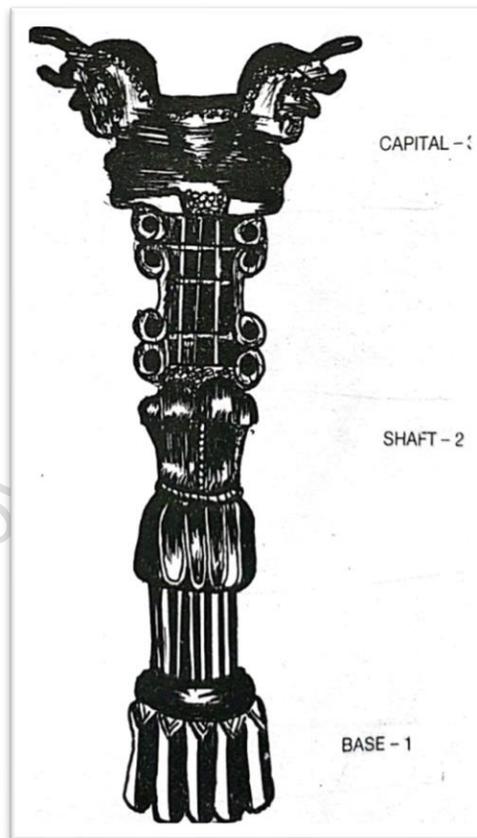
Unlike Syrian royal palaces, Iranian palaces were built on high ground. In "PERSIPOLIS", all the palaces were built at a distance from each other. There were roads in between that served as connections. Open fields separated each palace from the other. The main feature of these palaces was the construction of columns. These columns were influenced by "Mesopotamian Art" and Greek civilization. These columns became a valuable addition to the construction and created a majestic beauty in the traditional constructions of Iranian palaces. All these palaces have now turned into ruins, but these ruins seem to narrate the story of their lost glory. From these ruins, we find traces of platforms, entrances, stairs, columns, walls, and other constructions. All these constructions were made of stone, except for the roofs, which were made of wood. For 200 years (549-331), this great state shone like a crescent on the world map, and the people (subjects) lived happily and prosperously. In 331, the Greek conqueror "Alexander" ravaged this empire and set fire to these beautiful buildings to erase these great royal symbols, causing the roofs etc. to burn down and turn into ruins. All these buildings were constructed from stone bricks because marble and master craftsmen were readily available here. All Iranian builders seemed to be very influenced by Egyptian construction. Therefore, they built the doors and window frames of their palaces from stone bricks as well. Looking at these palaces, one feels as if a huge stage has been set up. The Iranian nation celebrated Nowruz and other festivals with great pomp and organized manner. All these constructions openly express the grandeur of the empire and give a good sense of the king's power. Historians call these constructions a valuable addition to history as well as a mirror of glorious traditions.

In Iranian architecture, we see very few religious buildings. The reason is that ordinary residential houses, etc. have been completely destroyed, so we don't know anything about their structure. Like the Babylonians, the construction of palaces holds more importance in Iran. But these palaces seem less mysterious compared to them.

Now, we will read the details of these buildings and columns on the following pages.

(Pillars-In-Persian Architecture) Columns in Iranian Architecture:

The Babylonians added the Arch in architecture, and the Iranians built their buildings on columns. The Post Lintel System has been adopted in Iranian architecture. This method is used in buildings constructed on horizontal and vertical sides, and it is completely different from the arch (ARCH). Columns were introduced in this region for the first time, and the columns of the Iranians are constructed being impressed by Ionic Order of the Greeks. These were made by marble, stone or sometimes with wood. These pillars had three parts which are described as under:



1:Base (Bottom Part)

- The base is generally round, but sometimes it's square.
- It's the bottom part of the column, upon which the entire construction of the column depends.

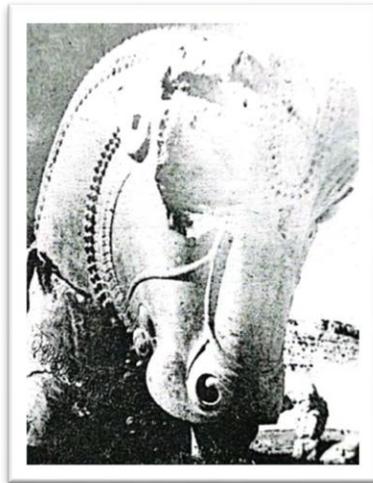
2: Shaft (Middle Part)

- This is the long, cylindrical part that connects the base of the column to the top.
- This cylindrical part is usually decorated with lines or floral designs.

3: Capital (Upper Part)

- The top part of the column is made stronger because it bears the most weight of the building.
- The Greeks created many types of capitals for their columns, but the Iranians were particularly influenced by their "Ionic Order."
- This is a decorative "scroll" style design.

But the Iranians, instead of just using it (capital) as a design, molded it into the shapes of wild animals. These animals are shown sitting back-to-back at the CAPITAL (top of a column). And the bodies of these animals are joined together at the back. And this style of construction makes the CAPITAL even stronger. Among these animal shapes are horses and bulls, etc. (BULL CAPITAL) built with this style of CAPITAL. This style resembles the built palace of "DARIOUS", while at the location of "ARTAXERXES" are the columns of SUSA. The columns of Susa are visible as simple CAPITALS at the site of "PERSIPOLIS" in the ruins of the palace of XERXES.



Iranian Palaces:

During the Iranian era, we see a greater emphasis on palace construction. Unlike the palaces of the Syrians, these were not merely royal residences, but also included structures like the JUDGEMENT HALL and THRONE HALL. These spaces served as gathering places for government officials, semi-government personnel, military personnel, and the general public to conduct negotiations and make decisions. These palaces were built on extensive plots of land and, due to the risk of potential flooding, were often constructed on a

large platform. All these buildings were made of stone and stone bricks, with wood being commonly used as well. Doors and windows were carved entirely out of stone in the Egyptian style, meaning even their frames were made of stone. These structures were built in the POST LINTAL style. Decorative stone carvings were integrated into the architecture, enhancing the building's beauty and serving as prime examples of fine stonework. The use of colors or colored tiles further enhanced the aesthetic appeal of the buildings, making them more beautiful and eye-catching. In the construction of palaces, we find stories and images related to the king. These images were created in the form of relief using colored tiles.

The finest example of palace construction is found at Persipolis. This palace was built jointly by Kings Darions and Xerxes. The construction period of this palace spans from 520 BC to 460 BC. The entire palace is now in ruins because Alexander, the Greek king, attacked Iran and, after conquering it during the Achemeid Dynasty, set fire to Persipolis. All the wooden ceilings were destroyed in the fire. This palace stands as a testament to the grand civilization of its time. Its construction shows the influence of the palace of King Sargon II of the Syrian civilization, located in Khorsabad. However, that palace was confined within a large protective wall, while the Iranian palace featured roads and parks between its various sections. This means that some parts were built at a distance from each other. Some of its important sections are listed below, which we will examine separately.

- **PALACE OF XERXES - 1**
- **PALACE OF DARIUS - 2**
- **THRONE HALL OF XERXES - 3**
- **APADANA OR AUDIENCE HALL OF DARIUS - 4**
- **HAREM - 5**
- **TREASURY - 6**

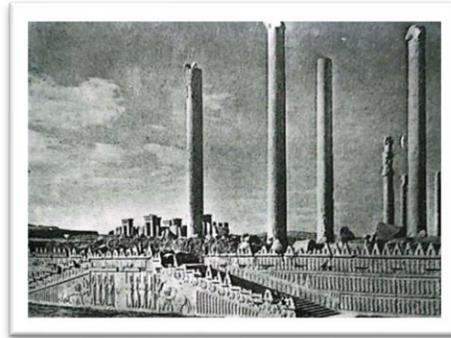
General Description of the Palace:

"This palace stands 50 feet high and covers an area of 500x900 feet. Its platform is constructed from stone bricks, bound together on all sides with iron rods (rebar). Due to the abundance of stone, it was used extensively and liberally. At the location of Persepolis, the platform, gates, staircases, walls, and columns are all built from stone. The profuse use of columns in this palace is a new and beautiful innovation in this civilization. Now, we will examine some of the important sections of this palace separately."

Description of the Apadana or Audience Hall of Darius:

"This hall, which we can also refer to as a court-like space, was used by the king for delivering judgments in trials. Additionally, people gathered here in large numbers to participate in various religious festivals. The building of this hall stood on 36 columns, and the platform of the building was 10 feet high, covering an area of 250 square feet. The platform was created by leveling a natural rock. This hall (Apadana) was built on the northern side of the palace. In front

of it, on the facade, a 19-foot-high staircase was constructed, which was wide and shallow in design. Horses could easily ascend these stairs."



The columns of this building, which number 36, were beautifully crafted. Each column is 40 feet in length. The base is built in a circular shape. The "SHAFT" of the column was designed with deep lines, known as "FLUTE".

Their "CAPITALS," or upper sections, feature sculptures of animals, including bulls, lions, and eagles. Looking at the CAPITALS gives the impression that the animals are facing forward, sitting back-to-back. Wooden "BEAMS" were placed horizontally between the heads of these animals, joined with gold and brass sheets. These animal figures were adorned with precious stones and gold leaves. A wooden roof was constructed above these columns.

Throne Hall of Xerxes

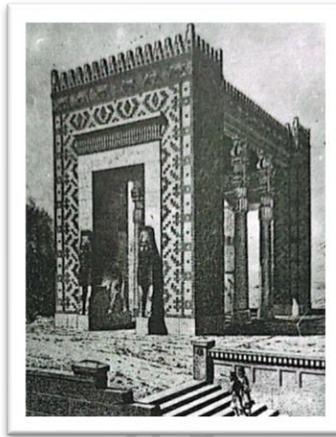
The building of this hall was erected on 100 columns. Its columns are 37 feet tall. All these columns were also made in the same style as the columns of the "APADANA OF DARIUS." A PORTICO was also built at the entrance of this hall. The total area of this hall is approximately 200 feet, and the height is 60 feet. It has a total of 44 windows. There are 4 large entrances. Outside these doors, stone PYLONS are built, in front of which "HUMAN HEADED BULLS" were created. These sculptures are installed in pairs at each door. These human-faced bull sculptures resemble the winged bulls of Syrian civilization. The faces of these bulls resembled Persian emperors, and they were adorned with traditional crowns. They are connected at the back to the "PYLON."

A bull with its head raised high can be clearly seen from the front. These animal statues with human faces represent the power, grandeur, and majesty of the king. Their main purpose was to make the common man aware of the king's awe-inspiring presence and magnificence, and to intimidate the enemy so that they would be frightened just by looking at the palace from a distance and not dare to come near. In addition, according to their religious beliefs, these stone statues pleased the gods, and the gods took full responsibility for protecting the palace.

The exterior walls of this palace were decorated and embellished with colorful tiles and beautiful relief work. This beautiful stone carving appears to be part of the architecture.

Palace Of Artaxerxes:

This palace was built in SUSA (Shush). This city was an important center of ancient Iran. The entire building was built on beautiful columns. The exterior walls of this palace were carved with "LOW RELIEF" depictions of the king's soldiers using beautiful colorful tiles. In addition, simple animal, bird, and flower designs, which were made in a simple style, identify the Iranian traditions of the columns of this palace. Their "CAPITALS" were decorated with animal sculptures. Its roof was also made of wood, which has now been destroyed. In this magnificent building, the images of human bodies, animals, and birds were made very large in "LIFE SIZE". It seems that all these things were made under the influence of the "ISHTAR GATE" of BABYLON. All these forms are a beautiful blend of sculpture and photography. Along with this, we can also say that they are an important part of architecture.



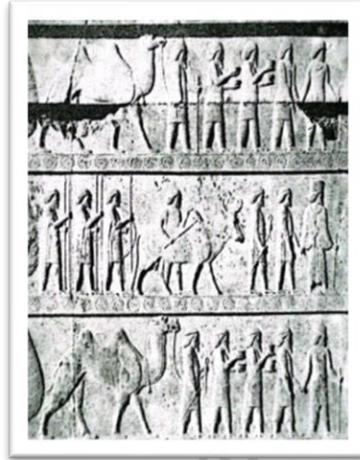
Iranian (Persian) Sculpture :

In Iran, examples of stone carving are found only on the walls of their buildings. These examples, carved in 'LOW RELIEF' to enhance the decoration of palace walls, can also be called examples of colored stone carving. The method of making these reliefs was completely different from Sumerian reliefs. These reliefs were created in a similar way, influenced by the reliefs made on the 'ISHTAR GATE' in the art of 'BABYLON'. Designs were made on separate tiles, and the raised surface was joined in such a way that it formed a complete image.

Human and animal forms were highlighted in these examples. The forms were raised in pieces with different colors on the surface of the shiny tiles. Then, these tiles were placed in the correct direction, and the forms were joined, making the complete image clear. These had more depth than the 'ASSYRIAN (Syrian)' reliefs. The forms appeared more rounded, clear, and realistic. These impressive forms were created by raising them more from the background. The forms seemed to have a deep connection with each other because they were often created in a single sequence. This increased the sense of design and decoration. Often, the forms were carved in a single direction, which added to the continuity. In the images of humans, they appeared to be wearing Greek-style clothing.

This stone carving is seen on the outer walls of palaces, the front walls of platforms, and the walls around staircases. These examples of stone carving seem to be an integral part of architecture because, in addition to enhancing decoration, they also tell stories of kings and deities. In this way, we can call these relief examples a record of history. For an example of stone carving, we have to go to the stairs of the 'APADANA OF DARIOUS'. In this relief, the traditional Iranian style is clearly reflected. This relief is carved as a eulogy or to enhance the glory of the king.

Subjects Bringing Tribute to the King:



This relief was carved in 3 panels. Courtiers and others are presenting offerings to the king. Human and animal figures have been carved in a continuous sequence. At the time of its construction, this relief was colorful, but now all the colors have broken down and deteriorated. Not only the images of local residents were carved in these reliefs, but also the images of people from other foreign civilizations were highlighted. These included ambassadors from foreign countries and defeated enemies. These subjects establish the dominance of Iranian rule and provide insight into Iranian culture and customs. This relief is divided into three panels on the front side. Courtiers and the public are going to present offerings to the king. These offerings include everything that one can afford, such as fruits, beverages, camels, bulls, fish, and bows and arrows, etc. The stone carver has carved the figures of animals and humans with their specific proportions. All the figures are close to reality with a natural sense of feeling. Proper balance and proportion create beauty in them. All the figures are carved in a specific sequence. The crudeness of Sumerian civilization and the rigidity of Syrian civilization are absent. Instead, the traditional softness of Iranians is evident in the structure of the bodies. Another beauty is visible. "Cypress" trees are carved at appropriate distances, which contribute to the balance. In the row, the people walking appear to take the viewer along with them. Another example is found on the wall in front of this platform.

Kings and Guards Worshipping:

Absolutely! Here's the translation of the Urdu text in the image:

Title: KINGS GUARD WORSHIPING -2

Text:

"In this relief, the soldiers of the king's guard are standing facing each other, in their military uniforms, holding spears in their hands and with bows and arrows slung over their shoulders. In the middle, a gold plate with "CUNIFORM SCRIPT" has been attached after being engraved. This is also called "Naqsh-e-Rustam". In this relief, the soldiers are seen reading the royal decree. The soldiers' attire reflects Iranian traditions. The upper parts of this building are decorated with floral patterns in the form of borders. In Iranian sculpture, animal figures and their characteristics have been sculpted after a deep study of psychology. For example, the fight between a lion and a horse.

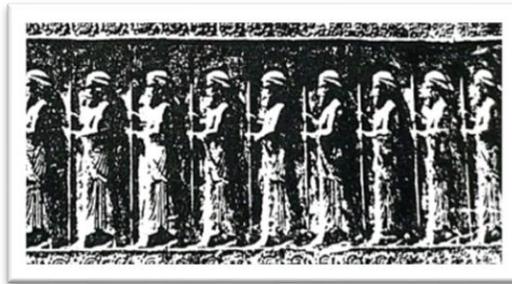
Fight Between Horse and Lion:



In this relief, both animals, the lion and the horse, are carved in a very natural style. This relief is carved on both sides of the walls of the platform of the "HALL OF DARIUS". The lion is attacking the horse. The horse, in its defense, is turning its face backward and straining forward. The lion's front legs are visible on the horse's back. This relief vividly highlights the power of animality. The sculptor seems to have mastery over the subject and, through observation, demonstrates excellent sculpting skills.

At Susa, on the wall of the "Artexerxes palace, another remarkable relief is found, a dog-like lion (LION-GRIFFON) was sculpted on a shiny tile. This animal was crafted from the images of many animals. Its horns resemble those of a wild buffalo, while its face is similar to a lion. This shape was created by raising the shapes on many tiles and arranging them together. The animal's structure and facial expressions truly highlight strength and animality. The natural colors of the tiles enhance its beauty. Yellow, green, and brown are particularly prominent. This animal is sculpted in the round, which looks extremely captivating and natural.

Royal Guard from Palace of Susa:



On the walls of this palace, images of the king's guards were depicted using colored tiles. These military figures, dressed in uniforms, were carved throughout the walls of the Susa palace. These military statues are fully attired in traditional uniforms. They carry bows and arrows on their shoulders, spears in their hands, and wear band-like ornaments on their heads. Small square designs are made on their uniforms. These human figures are approximately six and a half feet tall, which is about the size of an average person. Therefore, they appear closer to reality. The use of beautiful colors gives them an even more unique impression. Turquoise blue, white, bright yellow, and black colors are used in these figures. These soldiers are carved in a one-sided direction, which further enhances their movement and grandeur.

Winged Sphinx from Susa:



This is another excellent example of a relief found on the wall of the Susa palace. It was carved in "Bas-Relief". This relief appears to have been made under the influence of Syrian civilization. Their bodies are of lions, wings of eagles, and faces human. They are both sitting facing each other with their faces turned backwards. On the heads of these two human-like animals, a bird was created on the wall above. It probably indicates a deity or a traditional symbol of the king. This relief was also created using colored tiles, which is a traditional Iranian style. In it, we find evidence of deep study and keen observation of sculpture.

Persian Pottery and other Crafts

In the history of Iranians, we find very splendid traditions in pottery and other arts as well. They achieved mastery in pottery using clay, gold, silver, and other metals. Iranian artists and potters were not only experts in making vessels used for large festivals, but they also possessed equal skill in the smallest and most delicate works. The oldest example of pottery, made from approximately the ancient period, was discovered at the site of "SUBA".

Painted Terracotta Vase: (Molded Vase from Clay):



This vase is made of terracotta (clay). Its beauty lies in the designs painted on it, which resemble animal figures. These images are painted with such beauty that at first glance, they appear to be beautiful geometric designs. However, upon closer inspection, the curves and contours of the animals' bodies become clear. All these shapes appear to be created in harmony with the vase's own size and shape (structure), which adds to its beauty.

Painted Terracotta Bowl (Bowl Made of Clay):



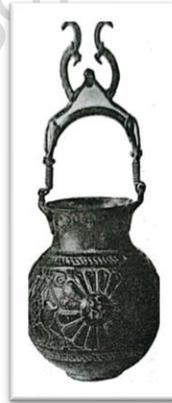
This bowl, also molded from clay, was found at the site of 'SUSA'. If you look at its inner part, we realize how much effort was put into creating the shapes in such ancient times. These vessels were made from clay and then baked in a kiln. Before baking, beautiful patterns were painted on them in black. These vessels were meticulously painted both inside and out. Looking at this bowl, its design reminds us of the images from ancient caves, where depictions of animals and humans were created using geometric shapes. The reddish-yellow color that forms on the clay after firing creates a beautiful impression with the black designs on these clay vessels. Inside this bowl, geometric shapes are clearly defined, which are molded along with the basic shape of the bowl.

A Jar Handle in the Form of a Winged Ibex:



The beautiful handle's design, which is made of silver with gold inlay, was found in Iran. This handle was attached to a large jar. The jar is now broken, and only a small piece of it, along with the pendant, remains visible to us. This jar was 10-12 inches tall. A winged mountain goat was so beautifully attached to the jar that it appears as if the goat has raised its front legs and is standing against a tree trunk. Its structure and size are extremely close to reality and authenticity. It looks very beautiful standing with its neck turned, facing the viewer. A similar animal was also found in the Sumerian civilization, made using gold, silver, and lapis lazuli. This mountain goat is not only a source of beauty and decoration but also a reflection of Iranian traditionalism. Its physical structure is very natural.

Ceremonial Cauldron:



This beautiful Cauldron, based on its size, appears to be made for use in gatherings. On these handles, images of goats have been created in an abstract design, which, despite their simple geometric shapes, appear to be facing each other. The beauty has been further enhanced by embossing floral designs on the vessel as well.

Drinking Vessel:



During excavations at the Persepolis cemetery, many utensils and household items were recovered. Among them was this glass-like vessel made of gold. Its design resembles the animal 'Gazelle'. Based on its basic shape and size, it has been called a drinking glass. Looking at this vessel, one realizes that Iranian artists or potters were skilled in every task and paid special attention to the aesthetics and design along with the functionality of everything they made."

Gold Armlet:



This is a jewelry-like object that is worn on the arm. It is also made of gold. Its delicacy and beauty reveal the skill of the Iranian artisan in their craft. This armlet is also crafted with beautiful stone inlay in the shapes of animals. It features the form of a two-winged animal, detailed with its body, face, and legs. This beautiful object, carved from delicate gold with precious stones, is truly worth seeing and impressively beautiful.

Translated by Arooj Zahra (Gold Medalist)

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